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# MOTOGRAPHY

**The MOTION PICTURE  
TRADE JOURNAL**



479  
689 4

MARGARET GIBSON  
WITH  
HORSLEY-MUTUAL



M 74  
**LUBIN**

**FIVE REEL UNIT**

RELEASED MONDAY DECEMBER 27<sup>TH</sup>



THE FOUR ACT DRAMA

# SAVED FROM THE HAREM

WITH

GEORGE ROUTH — VIOLET MACMILLAN

AND

ADMIRAL HOWARD of U.S. PACIFIC FLEET

— AND —



THE ONE ACT COMEDY

# THIS ISN'T THE LIFE

WITH

**D. L. DON**

ALSO

THURSDAY DEC. 30<sup>TH</sup>

## THE CONVICT KING

THREE ACT DRAMA  
WITH  
MELVIN MAYO

SATURDAY JAN. 1<sup>ST</sup>

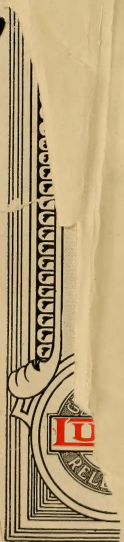
## BILLIE REEVES COMEDY

A READY MADE MAID  
ONE ACT





and more. 17







## Triangle Productions For Week of December 26th

The continuation of TRIANGLE Quality week after week, the upholding of TRIANGLE ideas month after month, and the consistent production of motion picture plays so far above the average that comparison is impossible is now assured. A word about the plays to be released for the week of December 26th may still further emphasize this point.

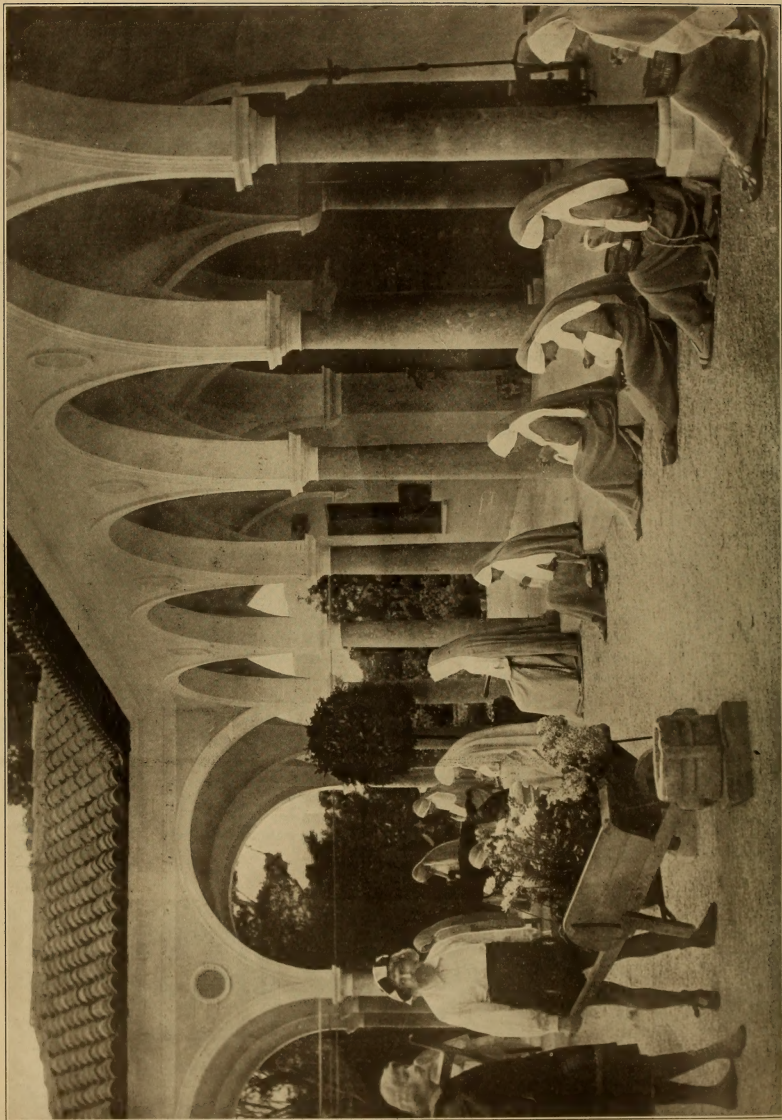
First there is "The Edge of the Abyss" which gives Mary Boland, the popular Broadway actress, her first opportunity on the screen. An especially strong play of modern appeal, a gripping story of intense interest combine into a particularly entertaining drama. Every woman will want to see this play of a vital domestic problem—and see it again.

Then "The Penitents," with Orrin Johnson in the title role, is another play of a distinctly new type based on the practices of a queer religious sect who flourished in Mexico in the seventeenth century. Marvelous scenic effects, wonderful acting and a tense story combine to give this play the strongest pull.

And as for the Keystones, the first "Submarine Pirate," featuring Syd Chaplin of the famous Chaplin family, is a four reeler which the New York press declared to be the very best Keystone ever produced. The Navy Department permitted the use of a U. S. Government Submarine, and after witnessing the picture decided to use it for recruiting purposes. "The Hunt" with Ford Sterling, the other Keystone, furnishes more than its share of laughter with its swift moving merrymaking, and completes a week of exceptional excellence.

**TRIANGLE FILM  
CORPORATION**  
**71 WEST 23<sup>rd</sup> ST. NEW YORK**

E. H. 21 / XII / 16



Scene from "A Prince of Yesterday," one of the three-reel Rialto Star features produced by the Gaiety Company and scheduled for release December 29.



# MOTOGRAHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV

CHICAGO, JANUARY 1, 1916

No. 1

## Star Chamber Session in Chicago

IMPORTANT MATTERS DISCUSSED

THERE'S something big doing in filmdom.

The exact nature of the plan discussed in Chicago on Saturday of last week, MOTOGRAHY is not at liberty to reveal, though it may be possible to give a broad hint or two, by which those who are close students of the motion picture game, by putting

### EDISON OUT OF GENERAL FILM

**Will Release Five-Reel Features Through the Kleine-Edison Feature Service and May Perhaps Make Shorter Films**

Following close upon the announcement from the Edison studio that that company would reduce its output through the General Film Company to one three-reeler a week, comes the more recent one that Edison has withdrawn all releases through General Film. This new order of things applies to "Blade o' Grass," in which Leonie Flugrath and Pat O'Malley were to be featured; to "The Matchmakers," in which Sally Crute and William Wadsworth lead; to "Celeste of the Ambulance Corps," with the same players as "Blade o' Grass" and "The Duel," all of which were to be released the latter part of December and during the first half of January. This is contrary to the advertised announcements that have appeared stating that the above plays would be released through the General Film Company.

This leaves Edison releasing no films whatever through the "G. F." program, but the Edison studio will go on, as usual, devoting itself to the production of five-reel features, released through the Kleine-Edison Feature Service. Manager Leonard W. McChesney is silent on whether the studio will hereafter produce any shorter films than these five-reelers, and is also silent on the cause of the Edison withdrawal from the General program.

The Edison organization will, for the present, release two five-reel features, the next one being on January 12—"The Catpaw," in which Miriam Nesbitt and Marc MacDermott are featured; on January 26, "The Innocence of Ruth," in which Viola Dana and Edward Earle will star; on February 9, Mabel Trunnelle and Robert Conness in "The Crucifixion of Phillip Strong;" and Carroll McComas and Richard Tucker in "At the Rainbow's End," on February 23.

The last release of the Edison studio through the "G. F." was "Santa Claus versus Cupid," on December 18, the final day of the old company as decreed by the court.

two and two together, may get at least an inkling of what is in the wind.

In the first place it will be betraying no trust to mention casually that a number of different individuals have long had an idea that distribution costs are too high, and that the time is nearly ripe to effect a change in the methods by which pictures are released to the exhibitors.

The past week has seen a number of important visitors registered at Chicago's principal hotels. Adolph Zukor, for instance, was registered at the Blackstone and though, in an interview published on another page of this issue of MOTOGRAHY, Mr. Zukor declares he was not in Chicago on business of importance, it is an open secret that while in the city he held conferences with several of the Windy City's biggest exhibitors, and was seen in conversation with David W. Griffith, besides attending another meeting of importance.

Lewis J. Selznick, vice president and general manager of World Film Corporation; Carl Laemmle, president of Universal; H. M. Horkheimer, of the Balboa Amusement Producing Company; Frank Marion, of the Kalem Company, were among those who found it expedient to spend a week-end in Chicago, and several other big film manufacturers, whose names it is not wise to state until the plans are worked out, were also all wonderfully active during the past week, though it cannot be asserted that their mere presence in the city had anything to do with the important gathering hinted at above.

### LONG AWAITED "PEGGY" READY

**Producer Ince Completes and Ships East Film in Which Billie Burke Appeared—Many Consider It His Best**

"Peggy," the much-heralded and long-awaited Ince production, in which Billie Burke, the popular stage favorite, will make her debut as a film star under the auspices of the Triangle Film Corporation, was shipped to New York this week for early presentation at the Knickerbocker theater. Just prior to its shipment, it was given a private showing at the Brooks theater in Los Angeles—which Ince has leased for just such purposes—and those who viewed it, it is said, pronounced it to be, without doubt, the best production that has yet come from the Ince studios.

The play—which requires some 7,000 feet of film for its enactment—has been in the making a little more



than three months. Miss Burke, whose desertion of the footlights for a temporary association with Producer Ince was the sensation of the year in American amusement circles, arrived in Inceville in fulfillment of her \$40,000 contract, during the first week in September. For five weeks she worked before the camera under the personal direction of Ince, interpreting the title role in the production. Then, immediately upon her departure for New York, work was commenced on the cutting and assembling of the film. This process over, the completed play was delivered into the custody of Victor L. Schertzinger, Ince's young musical genius, who has labored tirelessly night and day since then, composing the original incidental score. Tinting and decorative work were the finishing touches applied.

From a musical standpoint, the production, it is declared, merits particular attention. From the first scene, in which Miss Burke, as "Peggy Cameron," a hoydenish Scotch-American heiress, is seen mingling with others of her set on this side of the Atlantic until the romance, in which she figures in staid old Scotland, is culminated, a never ending variety of original Scotch melodies has been prepared. The motif of the

eron, uncle of "Peggy." The romantic part is played by William Desmond, erstwhile matinee idol of the speaking stage, who is now permanently affiliated with the Ince-Triangle forces. In addition to these well known players, others in the cast include Charles Ray, the Ince juvenile who scored such a hit in "The Coward," Gertrude Claire, Truly Shattuck, Nona Thomas and Joseph J. Dowling.

## Mirror Studio Ready for Production

The Mirror Films, Inc., announces that it will begin active production of pictures at its new modern studio plant at Glendale, L. I., the first of the coming year with Nat Goodwin in the first production which will be staged there.

The board of directors visited the new Mirror studio this week, headed by Clifford B. Harmon, president of the organization, and William C. Toomey, vice-president and general manager. Others who went to the studio in a flock of touring cars were Frank S. Hastings, treasurer; Joseph Howland Hunt, John W. Houston, Rich G. Hollaman, Captain Harry Lambert, Andres de Seguro, A. A. Anderson and Harry Rowe Shelley.

The studio has been put in shape under the supervision of the studio manager, Hector J. Streycckmans, who was Manager Toomey's first aide and lieutenant when the latter was vice-president and general manager of the Mutual Film Corporation. Only a delay in electrical equipment, due to a large extent to the demand for metal caused by the war, kept the Mirror from opening the studio on the first of this month. Captain Lambert and Lawrence Marston will be the first two men to handle companies in the new establishment.

"The Sin of Napoleon," a six-reel feature picture and one of the first which will be done by that company at its studio in Glendale, L. I., has just been bought by the Mirror Films, Inc. It is the work of Andres de Seguro, the famous Spanish basso of the Metropolitan Opera Company, and Maria de Sarlabous. It deals with an almost unknown incident in the early life of Napoleon. Senor de Seguro has been a great student of French history and especially of the life of the great Corsican. The writing of scenarios is but one of the many accomplishments of the Metropolitan artist, who has come by his ability to write for the screen through a long training on the operatic stage and the natural appreciation which he has for dramatic values. He is a lawyer in his own country and is a business man of considerable achievement.

## Pathe Director Startles the Natives

Donald Mackenzie, who is producing Fred Jackson's "Precious Packet" for Pathe, recently directed a scene while dressed in Scotch kilts and standing barelegged in the snow. "Mac" took his company to Maine and while filming some logging scenes, as required by the scenario, fell into the icy water three successive times, putting every suit of conventional clothing which he had with him completely out of business. "Mac's" mascot is a complete Highland outfit, sporran, kilts, befeathered hat and all, and this he carries with him everywhere. Shivering in his wet clothes he took to the kilts as a last resort. Probably never before has a Maine logging crew seen the bonnie costume of Scotland save in an artist's illustration.



The cover and first page of the "Peggy" Song.

piece is "Peggy" and in this connection an interesting fact comes to light, i. e., that it constitutes the first time a song ever has been written and published as an adaptation from the incidental music of a photoplay.

The song was completed last week and hundreds of thousands of copies are now being printed for distribution in conjunction with the showing of the film throughout the country. Especially attractive, it is said, is the cover. This is an elaborate layout in four colors, showing Miss Burke in a scene from the production.

So eager is Producer Ince that the Burke vehicle, in every respect, be given an elaborate presentation, that he has even entrusted to his own art staff the task of preparing the originals for the one and three-sheet stands. These are now nearing completion at the Ince studios and are said to give indications of developing into most beautiful examples of the lithographic art.

What is expected to prove a tremendously powerful factor in the success of the Burke production is the excellence of the cast that appears in support of the star. Principal, perhaps, among those who are to be seen in the piece, is William H. Thompson, the dean of the American stage, who declined numerous offers from film producing companies until Ince approached him. Mr. Thompson enacts the role of Andrew Cam-

## ANN MURDOCK WITH ESSANAY

**Famous Leading Woman Signed by Chicago Company to Play Opposite Richard Travers in "Captain Jinks of the Horse Marines."**

Ann Murdock, one of the best known actresses of the American stage, lately leading woman in "A Pair of Sixes," and before that in leading roles in some of the most successful comedy triumphs of recent years, will appear as "Trentoni," the feminine lead in "Captain Jinks of the Horse Marines," with Richard C. Travers, who has the title role in Essanay's film version of Clyde Fitch's historic comedy, which is now in production at the Chicago studio under the direction of Fred W. Wright.

"Captain Jinks" was first produced in 1900 and was the first starring vehicle of Ethel Barrymore, who appeared in the role in the play which Miss Murdock will fill in the photoplay version. The scene of the story is laid in New York in 1872 at the time of the campaign of Horace Greeley and General Ulysses S. Grant.

Many of the first scenes of the play are laid in the Republican Club in New York City and an exact replica of that famous structure is now being built under the eye of Mr. Wright, who has several photographs and ground plans in his possession.

Costumes of the period call for the slightly hooped skirts with the big bustle in the women's dresses and the tight trousers, cutaway coats and black and white stocks for the men. These were made especially for the picture.

The story of Captain Jinks deals with the affairs of one Carroll Jinks, who gains the soubriquet of "Captain Jinks of the Horse Marines," because he is captain of the Republican marching club. In the course of events that lead to the election of Grant, the young man falls in love with "Trentoni," a young and beau-

tiful opera singer, whose real name is Johnson, and who, under the tutelage of one Balliardi, her guardian, practices incessantly and finally achieves the goal of her dreams. Jinks' first sight of her is gained when "Trentoni," so-called by herself because she comes from Trenton, is coming back to the United States after winning laurels in Europe.

Jinks and two other young bloods in the club wager that they can win the affections and the fortune of the young opera singer. They go down to meet her but become intoxicated and are kidnaped by newspaper men who want to be the first to interview her. When Jinks meets her finally, he falls in love on sight and pays his bet, admitting that he can never win her. Her triumphant attack on American audiences is alternated by repelling the ardent advances of the three friends. Jinks, however, is not as strong as the other two. Trentoni finally learns of the wager and is won by his finer feelings in the matter. So he wins her at last.

## Exchange Men Banqueted by Ocean

The Ocean Film Corporation, with its board of directors and officers as hosts, and with General Manager Jesse J. Goldberg departing from his usual role of "business creator" and masked under the guise of toast-maker, entertained a number of visiting exchange men and representatives, who attended a dinner at the Hotel Astor in New York City last week.

More than fifty of the visiting exchange men sat themselves down for the satisfaction of the "inner man" after the day's arduous efforts and the consummation by the Ocean Film Corporation of the sale of practically the entire territory of the United States and Canada.

The speech-making of the evening was confined to topics apart from business and with the cessation of the attack on the menu, cigars and informal talk occu-



*Ocean's dinner to exchangemen at Astor Hotel, New York, on December 11.*

pied the attention of the new distributors who have allied themselves with the Ocean program. In attendance were: President Dudley; Vice-President and General Manager Jesse J. Goldberg, Secretary George S. Brown; Francis R. Masters, Paul E. Rasor, William D. Judson and R. C. E. Brown of the board of directors; George DeCarlton, manager of productions; Joe Farnum, director of exploitation; Joseph Smiley, director; Marshall Farnum, director; and George Fawcett, star of the Ocean Film Corporation; A. B. Laddick, representing Sol Lesser of California and adjacent territory; Ben Friedman of the western Kriterion Film Service of Minneapolis; Frank Frayne, representing Greene's Feature Photo-Plays of New York and New England territory; Joseph Friedman of the Celebrated Players Film Company of Chicago; Harry Schwabbe of the Electric Theater Supply Company of Philadelphia; W. C. Betts of the International Cinematograph Company, Ltd., of London; Robert Herring of Quality film exchange of Pittsburgh; Philip Adler of the Alliance film exchange of Cleveland; James Lee of the American Feature Film Company of Boston; Thomas Tristram of M. H. Blackwell Features of New York City and George Gilbert of the Ocean Film Corporation staff.

## PATHE'S BEAUTIFUL POSTERS

**Alonzo Kimball, the Famous Illustrator, Engaged to Make the Portrait Sketches from Which the Lithographs Will Be Made**

The poster is the visible expression of a motion picture concern's art. The few really good film posters have a double value, for not only do they stand out from the crude ranks of the horde, thus fulfilling the mission for which they were made, but they predispose the public mind in favor of the film which they advertise. Every one remembers the atrocities used by the film companies a year or two back. Motion picture poster art has progressed a long ways since then, but there is still plenty of room for improvement. Among the several companies whose posters are consistently good, Pathe is prominent.

Over a year ago, this house recognized the necessity for creating a special department with duties pertaining to posters, and nothing else. Previously the "paper" had been left to a hard worked publicity department which lacked the time to devote the attention necessary for the best results. The result of the change was immediately apparent. Posters came out on time and there was a marked advance in their attractiveness. Naturally the best man to judge poster

values is an artist and an artist has always been in charge of the department. Today E. O'Connor, who can paint a good poster sketch himself, is in charge of that end of the Pathe activities.

Exhibitors everywhere have been loud in their praise of the one sheets advertising Pathe Gold Rooster Plays. These are portraits of the leading women players in the various productions, and are all painted by Alonzo Kimball, whose fame as a painter of women's heads extends beyond the boundaries of the United States. For years he has been in demand by those magazines whose beautiful covers light up the news-stands and which covers undeniably help sales. The Pathe posters made from his sketches are beautiful enough to be framed, and their advertising value to the theater that shows them is unquestioned. The illustrations accompanying this article, photographed from posters of Pathe stars, among them Pearl White, Fania Marinoff, Jeanne Eagels, and Ruth Roland, and Jackie Saunders of the Balboa forces, give a faint idea of the beauty of the original sketches.

## Grand Opera Secrets Revealed

Secrets of the great grand opera houses in European and American capitals form a part of the basis for the story of the new photoplay in which Geraldine Farrar is the star, which has just been produced by the Jesse L. Lasky Feature Play Company and which will be shown for the first time in Paramount theaters in January. Miss Farrar has created a sensation throughout the country as the star in the Lasky motion picture version of "Carmen." Her second photoplay is entitled "Temptation." Hector Turnbull is the author and Cecil B. DeMille is the producer.

"Temptation" is a play of modern life on the operatic stage. Although there is no announcement to the effect that some of the incidents which comprise the story are taken from personal experiences of Miss Farrar's own career as a singer, nevertheless it is said that this is true. In "Temptation" the noted prima donna will appear as a young American girl, who, given her opportunity, makes the most of it. Her refusal to bend to the will of the impressario, however, places her under the ban of disapproval. She loses her place but after weeks of privations starts anew. Theodore Roberts and Pedro de Cordoba appear with Miss Farrar in "Temptation."

George Engler, assistant general manager of the American Correspondent Film Company, Inc., is at Buffalo where the latest A. C. F. release, "The Warning Millions" is being shown at the Teck theater.



Jeanne Eagels.

Fania Marinoff.

Jackie Saunders.

Pearl White.

Ruth Roland.

Group of posters designed for Pathe by Alonzo Kimball, the artist.



# Zukor Probing Public's Tastes in Pictures

## STUDIES CHICAGO AUDIENCES

**S**TUDYING the public at close range to see what it wants in the way of entertainment, believes President Adolph Zukor of the Famous Players Film Company, is one of the chief functions of a film producer. With that thought



Adolph Zukor.

in mind and for the purpose of probing personally into the likes and dislikes of the public, Mr. Zukor journeyed out to Chicago the latter part of last week, registered at the Blackstone hotel, and then sauntered forth to find the public in its lair—the nearest motion picture theater. When found by a representative of *MOTOGRAPHY* in his suite on the tenth floor of the Blackstone, Mr. Zukor promptly disclaimed any specially big reason for his presence in the city just at that time, declaring that he had found before outlining a new

quarter's program that it was always well to study at close range the desires of the public and then, in arranging the forthcoming release schedule, to include as many as possible of the public's special favorites in that output. It was a mission of that sort, he reiterated, that had brought him to Chicago, since he considers Chicago the best city in the whole United States in which to study theater audiences, it having long ago been demonstrated that what appeals to Chicagoans will, as a general rule, be proclaimed a success elsewhere.

"In visiting a theater," explained Mr. Zukor, "it isn't the screen I study, half as much as it is the faces of the audience. I like to sit well down in front so that by turning slightly I can see how the pictured action affects the patrons of the theater. You know an actor on the speaking stage can tell within a few moments following his entrance whether the audience is interested in him, whether it is following every speech with interest, or whether it is cold and indifferent. In just the same manner the films on the screen affect the audience. If the people sit in rapt attention, if all is still and hushed and the eyes of everyone are riveted on the screen, anxiously following the action of the story, I know the people in that particular neighborhood are seeing the kind of a picture they enjoy, that another production with a similar type of characters and similar complications will again appeal to that particular audience. By inspecting theaters and their audiences all over the city I can largely determine what the public of that whole city wants in the way of amusement."

At this point it might be well to say that Mr. Zukor frankly confesses that he is not above looking at the other manufacturer's productions, for, by noting how the audiences are affected by other types of pictures than those released by the Famous Players Company, he finds that he can avoid the mistakes others

may have made. Of course, however, the screened productions of Famous Players have their particular appeal for Mr. Zukor, and he is more than anxious to attend theaters where they are being shown and learn for himself whether the advance estimate of what would please the public is coming up to expectations.

Asked regarding the plans for big productions during the year of 1916, the president of Famous Players declared that several pictures would be made that might run as long as eight or nine reels, and that, when completed, they would be released through the Select Film Booking Agency. The only one of these extra long subjects that Mr. Zukor cared to mention by name was "The Silver King," arrangements for filming which in England are now under way and will probably soon be completed. It was also hinted that other manufacturers who are releasing their output through the Paramount Film Corporation may also have one or two of these long productions for release through Select.

Discussing film conditions as a whole, particularly as regards the complaint of over-production, Mr. Zukor asserted that to his mind there was no question but that there was an over-production of films, but as emphatically declared that Famous Players did not feel the inroads of competition, since the exhibitor who would book Famous Players productions could be satisfied by nothing else.

## MARGUERITE COURTOT MOVES

**Popular Film Star Featured in "The Adventures of Marguerite" Goes to Jacksonville to Appear in Gaumont Mutual Masterpictures**

Pretty little Marguerite Courtot has become a Gaumont star. She leaves New York Christmas day for the winter quarters of that company at Jacksonville, Fla., carrying with her a long time contract as a star in feature productions. Miss Courtot will star in one of the companies which Gaumont will keep at work making five-reel feature productions on the Mutual program, to be released as Mutual Masterpictures, édition de luxe.

For her company, since Miss Courtot is of French descent, General Manager F. G. Bradford of the Gaumont Company has secured both a French director and a French cameraman. Her photoplays will be directed by Henry J. Vernot and the camera will be handled by Andre Balatier. It is an old saying that the "happiest nations are those which have no history." If the same condition applies to individuals then little can be said of Miss Courtot. Her Gaumont engagement is only the second she has had in motion pictures. Miss Courtot, who is still in her teens, was born in Summit, N. Y. Her father was born in France, and her mother in a French Canton in Switzerland. To this day in the family all conversation is carried on in French. As a child Miss Courtot spent some time in Lauzanne, Switzerland. Even before leaving high school her beauty and her winsome manner had attracted the attention of the Kalem Company. Miss Courtot was

not interested in pictures at that time and only after most urgent solicitation did she consent to join the Kalem Company. Here she remained for three years, severing her connection this month to become a Gaumont star.

With Kalem Miss Courtot advanced rapidly from unimportant roles to a position as star. She has been featured continuously in the Kalem Company's big releases and is perhaps best known as the heroine in that company's series, "The Adventures of Marguerite." Special scenarios are now being prepared which will display to the utmost Miss Courtot's charm. It is expected that the first release in which she will be featured will be shown on the screen in February.

## Ruth Blair of Fox

Ruth Blair has trained, studied and worked hard, and now she is ready to give the public that which she has been striving for—what has been the height of her ambition to attain—the acting worthy of a real artist. In "The Fourth Estate," the Fox picture directed by Frank Powell, and produced in Chicago, Miss Blair has given a wonderful interpretation of a purely "sympathy" role. It is the part of a woman, sad, disillusioned, who is all but crushed by poverty and the dishonesty of politics. In it, she, a tall, graceful, young and beautiful girl, has proved her capacity for feeling and expressing the experiences of life which she herself has never gone through.



Ruth Blair.

This is the way that Ruth Blair is an artist. There are other ways. She has not given up her paint brushes and crayons, not at all. But she puts that side of her nature to practical use.

Miss Blair designs her own wardrobe. She has a theory that the clothes one wears should express one's soul—if such an ethereal thing as a soul can be caught in the meshes of materialism. Colorings, shades, textures, lines, in the right proportions are a part of the personality. The garments one wears should be as much a part of one's personality as the thoughts and feelings one expresses in words. Just as the well-educated and charming woman chooses her words with care, so should the clothes be chosen with care.

## A Big Ad for Selig-Tribune

One of the greatest advertisements ever carried in the Chicago *Sunday Tribune* and at a time when metropolitan newspaper space commands a decided premium will appear on Sunday, December 26. The Chicago *Tribune* is to print and issue a four-page supplement in all its Sunday editions presenting to its half

million or more readers in all sections of the United States the policies and aims of the Selig-Tribune.

The Selig-Tribune, to be known as "The World's Greatest News Film," will be released twice every week, beginning Monday, January 3. The news film will be manufactured and released by the Selig Polyscope Company and will supplant the Hearst-Selig News Pictorial.

The co-operation of the Selig Polyscope Company and the Chicago *Tribune* in the preparation of a news film cannot but produce unusually interesting results. The Chicago *Tribune's* army of trained correspondents, war photographers and cameramen located in all sections of the world, and the Selig Polyscope Company's reputation for artistic films will result in the release through the General Film Company of a "reel newspaper" which will possess pepper, punch and power.

The attention of exhibitors of motion pictures is called to the unusual presentation of the merits of the Selig-Tribune to be printed in the *Sunday Tribune*, because exhibitors cannot help but benefit by this widely-spread advertising campaign.

## Helen Holmes Near Death in Accident

Helen Holmes, daredevil heroine of "The Girl and the Game," the new railroad film novel being produced by the Signal Film Corporation, narrowly escaped death by drowning off Ventura, California, on December 14, when a high-powered speed launch she was driving in a race with a fast express was swamped by a mountainous wave.

Miss Holmes, recognized as one of the most fearless young women appearing before the camera, was driving the launch at the time of the accident. It was her first experience at the wheel of a speed-boat and despite the warning of Director J. P. McGowan, she insisted upon carrying out her part.

The race between the speed launch and the express had continued for about half a mile, when Miss Holmes suddenly lost control of the wheel. A moment later the boat swerved from its course, plunged sideways into the swell and turned over, throwing the girl into the water. Director McGowan, following in another fast boat, was some distance behind at the time of the accident. Other boats in the vicinity, including a launch filled with sailors from the U. S. S. *Hancock*, put out to her aid. McGowan, however, was the first to come alongside the overturned boat, to which Miss Holmes, nearly exhausted, was clinging. McGowan plunged after her and, reaching her side, became entangled in a mesh of ropes thrown from the other rescue boats. The struggle to free themselves from the ropes exhausted both and they were going under for the second time when the launch from the *Hancock* hove alongside. Miss Holmes and McGowan were quickly taken on board, both suffering from exhaustion. They were treated by the ship's doctor of the *Hancock* and then returned to the studios.

A current number of *Collier's Weekly* devotes the opening feature story to a most interesting resume of the motion picture art in California. The story was penned by Charles Van Loan and is profusely illustrated with scenes from the Selig Jungle-Zoo, etc. William N. Selig, president of the Selig Polyscope Company, is given deserved recognition for discovering the possibilities of California as a motion picture producing center.

# V. L. S. E. to Offer Important Productions

## FAMOUS STORIES COMING

FROM the announcement of the new releases of V. L. S. E., Inc., for the next three months, it is apparent that this organization has set for itself for the first part of the new year an even stiffer pace than the high standard which has prevailed ever since the combination of the four companies.

Henry B. Walthall, whom one of the popular magazines designates this month as "the Mansfield of the screen," and dainty Edna Mayo will lead the new year's releases with a six-part film version by Essanay of the widely known stage production, "The Misleading Lady," scheduled for release January 3. On the same date there will be released the last of the film plays written by George Cameron (who was Mrs. Sydney Drew), called "Thou Art the Man." Mrs. Drew dictated this story propped up on her death bed, with blindness clouding her view of the things around her, and it is said that much of the impressiveness of the situation is reflected in the story. The production features Virginia Pearson and Joseph Kilgour, and is directed by S. Rankin Drew, Mrs. Drew's son, who, in producing the picture, gives evidence that he was prompted by a very earnest desire to erect a monument to his mother's memory.

One of the numerous high lights with which Selig's next release, "No Greater Love," is said to be replete, is the "dance of the veils," presented by Miss Regina Badet, who as the star of this production enacts the role of "Sadunah the Dancer." Anita Stewart and Earle Williams will return to the Blue Ribbon features in the picturization of Dr. Cyrus Townsend Brady's story, "My Lady's Slipper," which is also scheduled for release on January 10. Produced under the direction of Ralph W. Ince, she will have a strong supporting cast in Joseph Kilgour, Julia Swayne Gordon, Harry Northrup, William Shea, George O'Donnell, George Stevens and Charles Chapman.

Essanay, on January 17, will release a picturization of Clyde Fitch's widely known play "Captain Jinks." It will feature Ann Murdock. Like all of Clyde Fitch's plays which have been adopted for the screen, it is certain to prove entertaining. Vitagraph returns on January 17 with A. E. W. Mason's comedy, "Green Stockings," in which Margaret Anglin starred for three seasons. Dainty Lillian Walker heads a long cast of notable players, which include Louise Baudet, Arline Pretty and Stanley Dark, who was Miss Anglin's leading man during the three years of the comedy's run on the legitimate stage.

In "The Island of Surprise," another of Dr. Cyrus Townsend Brady's stories which is released by the same company on January 24, one of the big scenes calls for a fight between a band of castaways on a desert island and a horde of blood-thirsty savages. The castaways, who include two beautiful girls and a man secretly married to one of them, are rescued by a warship. Eleanor Woodruff, Zena Keefe, Anders Randolph, and William Courtney are the principals of this production. It was staged under the direction of Paul Scardon.

"Submarines of Society," is the interesting title of Essanay's contribution on January 31. It features such

well-known favorites as Marguerite Clayton, Lillian Drew, E. H. Calvert, and Ernest Maupain.

The balance of the releases of Essanay during February and March as well as those of Selig, have not been definitely fixed. Lubin will contribute during this time several productions which give promise of being unusually noteworthy. These will include "Dollars and Cents," in which Tom Moore will make his initial appearance under the Lubin-V. L. S. E. banner. This story was written by the well-known writer Albert Payson Terhune. Joseph Kaufman directed it. Ethel Clayton will play opposite Mr. Moore.

Raymond Hitchcock will be seen—probably in January—in "The Wonderful Wagner," a five-reel feature which has been termed a "Ford Flivver" comedy. Nance O'Neil will follow these two Lubin releases early in the year, with a strong emotional play, "Souls in Bondage," which is being directed by Edgar Lewis, who in the recent release of "The Great Divide" shows that he is entitled to be ranked as one of America's foremost producers.

"Kennedy Square," which Vitagraph presents on January 31, an echo of the days when Baltimore was the social center of the South, is one of the late F. Hopkinson Smith stories, with all the delight and charm of atmosphere for which he was so justly famous. S. Rankin Drew produced the picture which is in five parts. The principals include Charles Kent, Antonio Moreno and Muriel Ostriche.

Gordon MacLaren, a popular magazine writer, wrote "The Crown Prince's Double," which Vitagraph releases February 7, in which Maurice Costello is seen in the dual role of Barry Lawrence, an impetuous American, and Prince Oscar, the son of the king of a mythical principality, in the shadow of the Pyrenees. Norma Talmadge is his foil.

Olga Nethersole's starring vehicle, William J. Hurlburt's psychological drama of greed, "The Writing on the Wall," will be the following big picture to be shown by the Vitagraph Company, to be released on February 14. Joseph Kilgour and Virginia Pearson will again be seen in this production, as well as Naomi Childers, Bobby Connelly and other well-known Vitagraph players.

"The Light of a New Day," which is scheduled for February 21, is another Vitagraph Blue Ribbon feature, and will be followed by the much heralded play, "Colton, U. S. N.," on February 28. Dr. Cyrus Townsend Brady is the author. Charles Richman and Eleanor Woodruff are the principals.

"The Hunted Woman," by the Vitagraph Company, is the next of the contributions on March 6. Then comes "The Patriot," a dramatic satire by William Hurlburt, having Charles Richman, Joseph Kilgour, Arline Pretty, Bobby Connelly and others of like popularity as its principals. It is in six parts and directed by Theodore Marston. Its release date is March 13. One week later "The Two-Edged Sword" will be shown, and following that, Robert Edeson, on March 27, will be seen in the five-part melodrama of deep heart interest, "One Night." The picture is being produced under the direction of Harry Davenport.



## STILL ANOTHER PATHE SERIAL

**"The Iron Claw" Will Feature Pearl White, Creighton Hale and Sheldon Lewis—Arthur Stringer the Author**

Pathe has become known as "the house of serials." Certainly that enterprising organization has more successful serials to its credit than any other in the motion picture business, and it was one of the very first to make one, "The Perils of Pauline" having been begun about two years ago. The first episode of "The Red Circle" will be released on December 18. Now comes announcement from Ramirez-Torres, assistant managing director of Pathe, to the effect that shortly after New Year will be released another serial, "The Iron Claw," by Arthur Stringer, the well known novelist, and George B. Seitz.

It is interesting to note that Mr. Stringer's work was selected on its merits from a large number of manuscripts submitted by some forty-seven different authors, among them many of national reputation. It is a strong story of mystery and love with the hero's identity kept in mystery until the last moment. Many of the scenes are laid on an island off the coast of South Carolina.

"The Iron Claw" will be in twelve episodes of two parts each. It will be produced by the Feature Film Corporation, and directed by Carroll Fleming, formerly stage director of the Hippodrome, under the personal direction of Edward Jose. The principals of the cast have been determined by the numerous letters which have been received by Pathe from exhibitors and film fans all over the country, requesting that Pearl White, Sheldon Lewis and Creighton Hale of "The Exploits of Elaine" fame be featured in another serial.

Over six hundred newspapers all over the country have already been lined up on this serial, among them

the New York World, the Philadelphia North American, and the Chicago Herald.

Arthur Stringer will be well remembered as the author of "The Shadow," "The Secret Agent," "The Wire Tappers," "The Gun Runners," "The Hand of Peril," "The Occasional Offender," etc. His stories are all characterized with that vital quality known as "punch," and "The Iron Claw" displays plenty of that characteristic.

The popularity of Pearl White, who will feature in this serial is remarkable. More than any of the stars who appear in Pathe pictures is she identified with that organization. For the better part of three years she has been under contract with Pathe, and only recently signed a contract for another year with the same concern. She has starred in more serials than any player now before the public. Her personal mail is tremendous, thousands of letters coming to her from admirers in all parts of the world.

Creighton Hale, who is featured with her in "The Iron Claw," acquired fame as "Jameson," "Craig Kennedy's" assistant in the "Elaine" serials. He possesses a remarkably engaging personality, and his talent has been recognized by his being given important parts in a number of Pathe features. Sheldon Lewis, whose great work as "The Clutching Hand" in the "Elaine" serials will not soon be forgotten, has the other leading part in "The Iron Claw."

C. Lang Cobb, the popular and genial manager of sales and publicity for Ramo Films, Inc., who had been with that concern since its organization and who but recently resigned from his position, as chronicled in the last issue of MOTOGRAHY, is now in charge of the advertising, sales and publicity for Vim comedies and MinA films. His host of friends feel confident he will make the new brands as popular as he succeeded in making Ramo features.

### TO THE MOTION PICTURE EXHIBITORS

As president of the Motion Picture Exhibitors' League of America I wish you all a happy and prosperous New Year, and as this is the time that as individuals we ponder over and make New Year's resolutions, as president of the National League I offer the following to be acted upon by each individual exhibitor:

First—I hereby resolve that it is to my best interest to see a United Exhibitors League to protect our business, therefore I will make application for membership at once.

Second—I will not refer to a man in the same business as "my opposition," but in the future will greet him as a brother exhibitor, recognizing the fact that he has as much right in the business as I have.

Third—I will do everything within reason to work in harmony with him, knowing only too well, as taught by past history, that what I do to injure or undermine his business will also injure or ruin my own business.

Fourth—That in the future I will not speak of a fellow exhibitor as a Greek, or a Jew, or an Irishman, or from any other view with hatred, but will look at him as a brother exhibitor, knowing that when our enemies, political or otherwise, attack us, whether it be in the form of adverse legislation or unjust taxation, they never refer to our nationality. They attack us as motion picture exhibitors, and it is to our advantage as exhibitors to combine our forces into one united organization to meet and defeat the common enemy.

Now as president of the Motion Picture Exhibitors League of America I appeal to you to join that organization, and if the League is not what you think it should be, come in and help us make it what it ought to be.

I hope to hear of the adoption of the above resolutions by the thousands of exhibitors throughout this continent.

With best wishes for a successful future and with compliments of the season to you all.

F. J. HERRINGTON, President,  
Motion Picture Exhibitors League of America.

# "Tomorrow"—the Future of the Photoplay

BY OLIVER MOROSCO\*

AS New Year's day appears to be the proper time to make resolutions it seems to me that it would be an excellent idea for producers, and others as well, to resolve to imagine every day a New Year's day and start each new



Oliver Morosco.

twenty-four hours with the same progressive spirit that the first day of each year seems to generate—momentarily. There are still those conservatives who go astray about motion pictures in assuming that because the invention has, in some instances, been unsatisfactorily utilized it is not proved capable of the most wonderful utilization. They fail to appreciate the unlimited artistic possibilities of the moving picture—and these wonderful possibilities are what

the New Year holds forth. What Bernard Shaw recently said is true. The moving picture is incalculably potential. It is availing of human curiosity and human imagination as no other medium has ever availed before. Speaking the universal language, it is the greatest instrument of popular suggestion that has ever been devised. However inadequately its material has been governed up to the present, its power is unquestionable. Tomorrow holds a world of unconquered depths for the silent drama.

Already the photoplay has reached a stage where scenarios from novels, plays and short stories, however famous, are quite insufficient. I do not object to dramatizations—my own plays are being presented on the screen for Paramount patrons and I have assisted in their preparation—but the photoplay has arrived as an art, and it demands original treatment, the imagination of a poet, and the dramatic vigor of a master-craftsman of the theater.

The solid bedrock foundation of the successful photodrama of tomorrow will be the scenario or play itself. Without such a ground-work stars and directors will topple, but with such a foundation directors, stars and plays in general may build worthy skyscrapers of artistic achievement before the camera.

Tomorrow must, and surely will, produce imaginative geniuses whose fame will rest wholly on their photodramas. It is not enough that they condescend to "come over" from other branches of literary or theatrical endeavor. That "condescension" is an insult to a great and established medium of human expression. You and I will live to see the day of a Pinero, a Jones, a Bernstein and a Thomas of the screen—

men who will become world-famous for the depth, power, sincerity and compelling truth of their photoplays. But they will be specialists; they will not do pictures on Thursdays and Saturdays, and literary and theatrical work the rest of the week. And this same comment applies to actors, for has it not already been demonstrated that the screen actors who have won the greatest publicity have done so through absolutely specializing before the camera?

And when we have reached the stage of great screen authors, we producers will cast their parts just as carefully as the legitimate manager of to-day searches the stage world for suitable players and personalities to breathe life and reality into an author's written pages.

Another year will find the photoplay developed to an even greater and finer degree of art, and tomorrow people will look back on present productions as admirers of Coburn, Genthe and Hill now look back on their early tin-types.

## JOE FARNHAM NOW WITH OCEAN

Famous Jumping Mexican Bean Has Nothing on Popular Dopester Who Leaves Lubin to Assume Another Post

Joe Farnham has jumped again. On Sunday, last, Farnham packed up his little package of personal belongings, put his dictionary under his arm, bade farewell to the staff of the advertising and publicity departments of the Lubin Manufacturing Company, and grabbing the first train over "The Road to Happiness" (which is the title those New Yorkers exiled to Philadelphia have bestowed upon any railroad connecting "Philly" with New York), moved in all his glory to the desk of manager of the department of exploitation of the Ocean Film Corporation.

Saturday morning and afternoon he spent in arranging those same little personal belongings and fondling the dictionary, and Saturday night, as usual, he spent in eating, the event being the dinner of the Ocean Film Corporation to its visiting exchange men.

In speaking of the severing of his association with the Lubin Company, and his connection with the Ocean Film Corporation, Farnham farnhamized as follows:

"I am back from Philadelphia for more than fifty-five reasons, but two of these are sufficient to gain the sympathy of any audience—one is that the Ocean Film Corporation has a proposition which appeals to me as by far the best which has ever come to my observation, and remember that I have been observing this motion picture industry for lo these many years, and the second is that Philadelphia is Philadelphia and New York is New York, and that can't be denied by a single soul who has ever served a Quaker City sentence.

"The Lubin management, Messrs. Singhi and Lowry, commands from me the highest admiration. I owe an undying debt of gratitude to these same two gentlemen for their many kindnesses, and in fact every-

\* President of the Oliver Morosco Photoplay Company.

one who wears the Lubin button; white people all of them, and they are going to make some history in the nearby days to come—but Philadelphia can't be an alibi for even the best there is.

"So now I am happy again in the same old building at 220 West Forty-second street where, with the men who form the Ocean Film Corporation, I feel positively assured that some interesting history in this manufacturing of motion pictures is to be made. I am more than glad to again get back into the swirl.

## HOPPER'S "DON QUIXOTE"

**Famous Comedian's First Appearance in Films Is Believed by Triangle Executives to Set a New Standard for Film Adaptations**

"Don Quixote," in which De Wolf Hopper is presented for the first time as a screen star, is believed by the Triangle Film Corporation to set a new standard in the film adaptation of classics. The officers of the corporation



De Wolf Hopper.

and D. W. Griffith, general manager of the Fine Arts studio, where it was produced, regard the play as so important that instead of using selected themes for the musical accompaniment they have asked Joseph Carl Biell to compose a thoroughly original score. The work took on great proportions when being screened at Los Angeles. The wealth of material was such that the play was necessarily lengthened to seven reels. Edward Dillon had

charge of it and his success in giving a film version of the classic is said to be most gratifying. Other great personal successes are those of Fay Tincher and Rhea Mitchell in the leading feminine parts. Unusual care was exercised on the locations, costumes

and furnishings, the director being guided by a Spanish-American clergyman who had lived in La Mancha. The stills show that the play has kept in the golden mean between formalism and conventionality on the one side and buffoonery on the other.

Following the completion of "Don Quixote," De Wolf Hopper has not been idle but has gone immediately into the making of a modern farce in which he plays the role of Adonis Evergreen, an elderly friend of chorus ladies. The title of this new play was originally given as "A Knight of the Garter," but it has since been changed to the merrier one of "Sunshine Dad." The story deals with the theft of a mystic diamond band from the god Siva in India. It finds its way to America and serves as a garter around the shapely limb of Widow Wedagan, played by Fay Tincher. She loses it, of course, and there are innumerable comic mishaps as the diamonds fall into successive owners. Among those associated with Mr. Hopper and Miss Tincher in the cast are Chester Withey, Max Davidson, Eugene Pallette, Raymond Wells and Jewel Carmen.

## Crane Wilbur Captures Bride

After a dashing courtship of less than a week, Crane Wilbur, now appearing as a star in Horsley productions in Los Angeles, was married Saturday night to Miss Arlene Archibald, a beautiful society girl popular in San Francisco and Los Angeles social circles.

As the love story goes, the actor met the society maid in San Francisco some time ago and they became fast friends. They drifted apart, however, until by chance they met at the Hotel Alexandria, the rendezvous of many lovers, Thursday before the wedding. Dan Cupid became busy and the sparks of love flew around the mezzanine floor and into the Indian Mission Grille, where the happy pair had wandered in forgetfulness of most everything. Difficulties which had formerly confronted the star were surmounted—the question was asked—a quick trip was made to the courthouse where a license was secured and soon they were wedded. Telegrams were sent to the bride's mother in San Francisco and parental blessings followed.

Mr. and Mrs. Wilbur are now at home in a cozy love nest in a fashionable neighborhood of Los Angeles, where they are receiving friends and congratulations.



On either side are shown scenes from "Don Quixote," the first Triangle release in which De Wolf Hopper is featured. In the center is Fay Tincher as "Dulcinea" in the same picture.



# Varied Features Coming from Mutual

## TEN MASTERPICTURES READY

THE MUTUAL FILM CORPORATION has announced the first ten releases of Mutual Masterpictures, De Luxe Edition. Work on these pictures has been completed in the Mutual studios during the long period of careful preparation for last week's sensational announcement of three Mutual Masterpictures, De Luxe Edition, and three three-reel program features a week, a total of six features a week.

The first of the De Luxe Edition will be "The Thoroughbred," released January 17. It is a drama of high finance and of fortune retrieved in the virile atmosphere of the modern west. This picture has been made by the American Film Company, Inc., at its western studios. In the cast of this stirring five-reeler are William Russell, Roy Stewart, Jack Prescott, Charlotte Burton and Lizette Thorne, all American stars of the first magnitude, whose work is well known by followers of the Mutual program. The picture is being produced under the direction of William Bartlett, the American director, whose three-part "Clipper" photoplays, released up to date in the Mutual program, are a guarantee of splendid Masterpictures, De Luxe, to come. In it will be scenes of "cattle rustling," pursuit, and train fights, combined with the softening incidents of home life and of love. One of the most spectacular incidents is the blowing up of a powder mine, and the destruction of the mine manager's house.

The second Mutual Masterpicture, Edition De Luxe, will be released January 20. Blaine Terriss and Adrian Jacobi, widely known as screen stars, will appear in "Wolves of Society." Miss Terriss is an English actress of striking beauty, and peculiar dramatic ability. Adrian Jacobi is equally talented and the drama in which they are scheduled for appearance together is characterized as one of the most intensely realistic picture dramas ever produced. As the title indicates, "Wolves of Society" is a sociological photodrama, including in its fascinating plot a study of the human prowlers who depend for their very existence on their ability to prey upon society.

On January 22, David Horsley's interesting production, "The Bait," will appear as the Mutual's third Masterpicture, De Luxe. The scenario for this powerful drama of the land of the Sierras was written by Miss Theodosia Harris, the author of many of the most popular photoplays on the market today, who has recently joined Mr. Horsley's directing staff. The leading role will be played by William Clifford, a rather late addition to the Horsley forces. He will be supported in the leading feminine role by Miss Betty Hart, celebrated screen star, who gets her introduction to Mutual in "The Bait." Ogden Crane and Edward Alexander have been especially engaged for this picture and the Bostock animals will also appear.

"As a Woman Sows," a Masterpicture De Luxe Edition of January 24, will serve to introduce the Gaumont Company's first five-reel offering to Mutual followers. It will at the same time introduce two famous Broadway stars to Mutual features. Gertrude Robinson and Alexander Gaden, both quite as well known for remarkable screen characterizations as for

stage delineation, will enter their permanent engagement with the Gaumont Company in this Masterpicture De Luxe. In support of these two stars will appear Yvonne Chapelle, Mathilda Baring, Helen Marten, Charles W. Travis and John Reinhard.

The American Film Company's second Mutual Masterpicture, De Luxe Edition, "Lord Loveland Discovers America," will be released January 27. This delightfully humorous picturization of the story by C. N. and A. M. Williamson has been quite as delightfully directed by Arthur Maude, the distinguished English actor, who himself plays the title role. Mr. Maude is supported by Miss Constance Crawley, the popular dramatic star, who is cast for the role of Lesley Dearmer, the American heiress. To New Yorkers especially the setting of "Lord Loveland Discovers America" will be extremely interesting. The tale changes its setting in vivid contrast between the luxurious Waldorf and the Bat Hotel on the Bowery. "Lord Loveland" discovers America, and in doing so he puts on the screen some of the most interesting bits of New York's show places ever filmed. The readers of the Williamson's delightful stories, and especially of the "Lady Betty" series will look forward with great anticipation to this picture.

The first Mutual Masterpicture, Edition De Luxe, to come from the studios of the Thanhouser Company at New Rochelle, will be the intensely dramatic and vividly human photoplay entitled "Betrayed." This picture will be released January 27, and will be of the usual high quality which characterizes the output of Edwin Thanhouser.

The last Masterpicture De Luxe for January will be the second Horsley five-reel production of this class, "Vengeance Is Mine!" Crane Wilbur, the versatile Horsley star, is the author of this photodrama in which he plays the leading role, Gypsy Abbott, the gifted actress who has appeared in ingenue leads in support of Nat Goodwin, Mrs. Fiske and others plays opposite him. In the large cast are Carl Von Schiller, Brooklyn Keller, William Jackson, A. B. Ellis, H. C. Denmore, C. A. Foster, M. D. Moran, S. Murphy, F. A. Johnson, C. W. Mills, B. H. Benny, R. M. Iliff, Capt. James Gunn, W. Morrison, E. Hunt, W. K. Fletcher, W. A. Aubrey and Miss Roberts.

The eighth Masterpicture, "The Idol of the Stage," which features Malcolm Williams, will appear February 3. This is a Gaumont five-reel production, directed by Richard Garrick at the Gaumont's winter studios at Jacksonville, Fla. Opposite Mr. Williams is Miss Lucille Taft, the Gaumont player who will appear from now on in support of specially engaged Broadway stars in these Mutual features.

On February 5 an American Masterpicture, not yet titled, will be released in this schedule.

On February 7 Frederic Warde, the distinguished Shakespearean actor, will make his screen debut in the picturization of George Eliot's novel, "Silas Marner," as a Mutual Masterpicture offering from the Thanhouser studios. To add further to the interest which would naturally be occasioned by the presentation of so famous a story in pictures by so famous a player,

is the fact that Frederic Warde is being directed in this photoplay by own son, Ernest Warde, who is a member of Mr. Thanouser's forces. Among the supporting cast is Mile. Valkyrien, the popular Danish actress, who recently appeared in the Than-o-Play release, "The Valkyrie."

The studios of Mutual producing companies are all at work in the perfecting of other Masterpictures of the same high calibre.

### "The Unwritten Law" Completed

Advance notices from San Rafael, California, declare that Edwin Milton Royle's "The Unwritten Law," in which the California Motion Picture Corporation will next star Beatriz Michelena, is now



Beatriz Michelena in scene from "The Unwritten Law."

within a few days of completion and that the first print will shortly be sent east for its first private showing in New York City.

Those who have seen the film as now assembled at the California studios are particularly impressed by its sumptuousness and the pretentious character of scenes and settings. There are no less than six scenes, according to the reports, any one of which is worthy of being the outstanding feature.

Among the earlier big scenes of the play are a ball room, a cabaret and the political headquarters of a gubernatorial candidate on election night. These are followed in the succeeding reels by a fire, a big fight scene, a murder scene and the court room in which the gripping mystery of the story is finally unraveled. The rapid development of the plot to a climactic ending is said to have been worked out with consummate skill.

In keeping with the recent announcement of the California Corporation, in which it declared for a policy of six master productions a year, to each of which an adequacy of time should be allotted, several weeks have already been given to "The Unwritten Law."

### Daniels to Stay with Vitagraph

Frank Daniels, for years one of the foremost comic opera comedians on the American stage, has signed a contract to appear exclusively in motion pictures for the Vitagraph Company of America. Ar-

rangements have been completed to make the best use of Mr. Daniels' versatile talents as a funmaker, and to present him before the motion picture public in vehicles that are expected to win for him in motion pictures the reputation he now enjoys in comic opera.

Mr. Daniels' comedy work for the Vitagraph Company in two Blue Ribbon features, "Crooky" and "What Happened to Father," has made a distinct appeal to the public. Consequently he is eager to affiliate with the forces that presented him on the screen in such an admirable manner.

A series of shorter comedies for the comedian have been selected by the Vitagraph Company, for the purpose of letting the public see Daniels more often and in a greater variety of humorous situations. He will be under the direction of C. Jay Williams, one of the foremost comedy directors of the Vitagraph. Williams understands the capabilities of the comedian and is well able to bring forth the high lights in the actor's equipment of funmaking.

### Arnold Daly Finds New Pathe Star

Arnold Daly, whose fame is about equally divided between Broadway "legitimate" productions and Pathe motion pictures, was traveling through the south not long ago, and in a certain town of South Carolina

stopped off between trains to get a hasty lunch in a railroad restaurant. He failed to notice at first the girl who with hands folded upon snow-white apron waited patiently for his order. He turned to her. The girl before him was surely a waitress extraordinary. Oval face, delicately tinted with old ivory and the flush of youth and health; brown hair combed with Quaker-like simplicity, yet somehow looking better than if it had been worked over by a fashionable hair-dresser; blue eyes that looked at him modestly and yet unafraid. He questioned the lady of the apron. He asked her if she would like to work in pictures and told her if she would, he would give her a chance. The girl refused to commit herself. "You'll have to ask my mother, suh," was her reply.

Mr. Daly decided to miss his train and see her mother. He did. He called at the address given him by the girl and talked things over with the kindly old lady living in the weather-beaten house not far away. Mr. Daly made an offer that caused the old lady to gasp with surprise. When the girl returned from work that evening it was talked over and decided that such a golden opportunity could not be neglected. So two days later Nora Moore and her mother took their soft southern accent and few belongings to New York. Miss Moore has already proven her ability and without a doubt Daly's find is a lucky one.



Nora Moore.

# Metro Sets New High Salary Figure

## SIGNS ETHEL BARRYMORE

WHAT is probably the highest figure yet paid to a stellar attraction for a series of pictures, even in this era of fabulous salaries in the motion picture firmament, was the feature of a contract



Ethel Barrymore.

entered into last week between Ethel Barrymore, the celebrated stage star, and the Metro Pictures Corporation. Under its terms Miss Barrymore is to receive the flat sum of \$40,000 for each picture in which she is featured in a series of elaborate screen productions now being planned by the Metro Pictures Corporation. The contract provides that these shall number not less than four annually, although this number may be increased at the option

of the Metro officials. In return, Miss Barrymore agrees to appear in Metro pictures exclusively during a period of three years. She will also arrange such stage work as she may engage in during that time with reference to its non-interference with her screen labors. Metro also holds an option on her services at the expiration of that time under the same terms as those provided in the contract for the previous productions.

While others have in rare instances received considerations in excess of that to be paid Miss Barrymore for a single picture, it is thought that this is by far the highest contract ever entered into with any star by any motion picture corporation for a series of pictures. The minimum amount involved, \$160,000 a year, for three years, or \$480,000 in all, is a figure that certainly surpasses anything in the recent history of the screen.

Although the contract did not receive its final signatures until Tuesday, December 14, it had been under consideration for several weeks. On that date Miss Barrymore, President Richard A. Rowland of Metro, Joseph W. Engel, treasurer of the corporation, Maxwell Karger, general manager of Rolfe Photographs, Inc., and the attorneys for both, met at the Rolfe-Metro studios, 3 West Sixty-first street, New York City, and after a few final formalities were arranged, Miss Barrymore and the Metro officials appended their names to the paper, which will call for the expenditure of close to half a million dollars during the coming three years.

Miss Barrymore, who is starring in the stage production of "Our Mrs. McChesney," at the Lyceum theater, one of the most notable successes of the present theatrical season, had been discussing terms and

details with the Metro officials, immediately after finishing "The Final Judgment," the elaborate Metro feature in which she recently achieved a stellar triumph. This picture attracted so much attention in film circles that Miss Barrymore was at once the recipient of several highly attractive offers from other concerns.

The success of this picture, however, led President Rowland and the other Metro officials to determine that Miss Barrymore's name would look best in the stellar list of the Metro Pictures Corporation, even at a consideration which seemed well nigh prohibitive. The result was the contract which was signed early last week. According to plans outlined by Metro officials, Miss Barrymore will be starred under her new contract in a series of feature pictures, more elaborate and more impressive in cast and settings than any hitherto offered by the Metro Pictures Corporation. They will be screen dramas of the highest type and will be especially written or selected for Miss Barrymore. In consequence the new Metro star will only be seen in vehicles which give her unusual opportunities for the display of her supreme dramatic qualities and the charms which have won her the commanding position she has long occupied in the hearts of the American amusement loving public.

A clause in the contract just signed will permit Miss Barrymore to go to London next fall to star in a limited engagement in that city of "Our Mrs. McChesney," the play in which she has achieved such a notable success during the present season. This was made necessary by the fact that Miss Barrymore had already engaged herself to appear in the British metropolis next year, before arrangements were concluded which made her a permanent Metro star. This, however, will not at all interfere with her screen work, as the limit of her engagement on the other side will be six weeks.

In discussing the unprecedented figure at which Miss Barrymore had been engaged by Metro, President Rowland said that the officials had carefully entered into the problem of production costs in relation to it, and that the new Metro star's box office drawing power as evidenced in "The Final Judgment," showed conclusively that, large as the figure was, it would be money well invested.

"Miss Barrymore will be seen in some of the most elaborate screen dramas ever presented to the photoplay public," said Mr. Rowland in conclusion. "We are leaving nothing undone to make Metro pictures the finest feature pictures which the exhibitor can get at any price."

## First Palo Alto Film Ready

"Wanda of the Red Street," the first five-reel picture made by the Palo Alto Film Corporation, has been completed and work begun on the second Nell Shipman feature script written for that company. Miss Shipman was not satisfied with the title "The Son," which she had given the scenario, and suggested that the choice of a title be left to the students of the Stanford University at Palo Alto.



## Mrs. Langtry for Films?

Mrs. Langtry, who is now appearing in vaudeville, has been approached on the subject of appearing on the screen as a motion picture star. The negotiations were opened by Tom Terriss, a noted English actor-manager, who has forsaken the stage for the films and is now with a film production company in New York. The inducements are large and "the Jersey Lily" would not be dealing with a stranger. The Terriss family is as well known to the English stage as are the Drews and Barrymores in this country. Mrs. Langtry was an old-time professional friend of Mr. Terriss' illustrious father, the late Will Terriss, who was the idol of the London playgoer up to the time of his tragic death and of his sister, Ellaline Terriss and her husband, Seymour Hicks, the comedian. When Terriss learned that Mrs. Langtry was coming to this country he wrote a photo-comedy-drama especially for her. Mr. Terriss was Mrs. Langtry's leading man when she opened her own house, the Imperial theater, in London.

## FIRE TRAPS PICTURE PLAYERS

**Beatriz Michelena, with Several Associate Players of California Motion Picture Corporation, Burned When Fire Gets Beyond Control**

An attempt for motion picture realism, carried to an extreme, resulted almost fatally at the plant of the California Motion Picture Corporation in San Rafael one day last week. As it is, three leading members



Beatriz Michelena.

of the producing company are suffering from burns, which, although not longer considered serious, are decidedly painful. Beatriz Michelena, star of "The Unwritten Law," William Pike, who plays opposite her, and Andrew Robson, who impersonates Larry McCarthy in the production, are figuring themselves extremely lucky that the consummation of the ordeal was nothing more permanent than the few band-aids they now wear. One of the big thrill-

ers of "The Unwritten Law" is a fire scene in which Larry McCarthy (Andrew Robson) effects the rescue of Kate Wilson (Miss Michelena) and her four-year-old daughter (Baby Rix). The building is supposed to be a combination millinery store and dwelling. That nothing should be missed in realistic effect, a structure was especially built and furnished for the burning, the actors, including William Pike, sent inside, liberal quantities of kerosene poured about to insure undeniable flames and then the match applied. The director was not long in realizing that too much kerosene had been used and so called for quick action.

Robson dashed through the millinery store and into the room to its rear. As he carried out Baby Rix the flames closed in behind him and, when he turned to go to the rescue of Miss Michelena, he faced a roaring inferno. Nothing daunted, however, he broke through the blaze and staggered back again with Miss Michelena in his arms. The clothes of both were in flames and Miss Michelena was seriously burned about her limbs and neck.

In spite of her own painful condition, however, she was first to remember that Pike had gone inside the building with them. In response to her entreaty, Robson started again to enter the building, but its ceiling and forward walls were already falling in, one of the beams having but narrowly missed Miss Michelena's head as she was carried out. To again effect a rescue through the door was quite impossible.

Meantime the San Rafael fire department had arrived. With faces protected by smoke helmets, the firemen began using their axes in furious earnest and in this fashion cut their way to Pike who had been overcome with the heat and smoke. The three sufferers were hurried to a near-by sanitarium and their burns successfully treated.

## F. F. Hartich Promoted

F. F. Hartich, who, since last July, has been in charge of the booking department of the New York branch of V. L. S. E., Inc., has been promoted to assistant branch manager of that office. This promotion is unusually interesting for the fact that, until his affiliation with the Big Four, Mr. Hartich had had no experience in the film field. He became interested in this industry through certain phases of it which were brought to his attention as an attorney of the New York bar.

General Manager Walter W. Irwin of the Big Four, being an attorney himself, and there being one other member of the organization who is also an attorney and who has made a splendid record for himself, A. I. Siegle, secretary to Mr. Irwin, Mr. Hartich's application for a place in the organization was accepted.

He has introduced many advanced business methods in the conduct of the booking department of the New York branch, and the efficiency of the service of that office under his supervision has won for him high approval from exhibitors everywhere. As assistant to Joseph Partridge, Mr. Hartich will devote most of his time to the furtherance of the interest of exhibitors and matters pertaining to advertising aids, etc.

## Dorothy Gish Back in Los Angeles

Dorothy Gish, who recently departed from Los Angeles for New York to play the stellar role in an eastern Fine Arts-Triangle play, "Betty of Greystone," has completed her characterization and is on her way back to the Los Angeles Fine Arts studio, of which she is a very prominent member.

Miss Gish was to have remained in New York for another Triangle play, but the idea of spending Christmas away from home did not appeal to her. She acquainted the Fine Arts executives with this and they soon agreed to bring the charming actress back to the Los Angeles studio, where she will play the intended second eastern photodrama. Her sister, Lillian Gish, and mother are preparing a warm welcome for Dorothy upon her arrival in the west.

## COMING TRIANGLE PLAYS

**Offerings of the New Year Will Be Unusually Rich in Story Material and Good Acting, It Is Predicted**

The Triangle Film Corporation announces among the new feature plays of the early part of the new year, the following:

Orrin Johnson in "D'Artagnan"; William S. Hart in "Hell's Hinges"; Willard Mack in "The Conqueror"; Bessie Barriscale and Bruce McRae in "The Green Swamp"; Mae Marsh in "Hoodoo Ann"; Wilfred Lucas and Mary Alden in "Acquitted"; Norma Talmadge and Seena Owen in "Martha's Vindication"; Sam Bernard in "The Great Pearl Tangle"; Chester Conklin in "Dizzy Heights and Daring Hearts." These are only a few of a long list of thirty or forty plays that might be named.

It is believed that "D'Artagnan," an Ince-Kay-Bee production, will prove a genuine surprise in its fresh and unhackneyed treatment of "The Three Musketeers" theme. Those who have seen the film say that Dorothy Dalton as beautiful Anne of Austria and Walt Whitman as Cardinal Richelieu share honors with the star.

"The Green Swamp" will show Bessie Barriscale in the somewhat novel role of an extremely jealous wife, one who hounds her doctor husband and prevents him from attaining his complete success in his profession. For the filming of "Hell's Hinges," starring William S. Hart, a complete village was built near Inceville and burned down to make the fiery climax of the piece. It takes its title from the name of a frontier town in the far west.

"Acquitted" presents Wilfred Lucas and Mary Alden in the featured roles, a deserved promotion when their much good work at the Griffith studio is considered. Miss Alden was the mulatto housekeeper in "The Birth of a Nation." The story is of unusual interest. It was adapted from one of Mary Roberts Rinehart's mystery novels. There is a large cast, including Sam DeGrasse, Elmer Clifton, Spottiswoode Aitken, and D. W. Griffith's new ingenue find, Bessie Love. "Martha's Vindication" is a small town domestic drama in which both Miss Talmadge and Miss Owen have congenial parts. As to the remaining two, "The Great Pearl Tangle" gives Sam Bernard his first big opportunity at Keystone, while "Dizzy Heights" is replete with aeroplane thrills and winds up with the dynamiting of a smokestack 200 feet high.

## A WATER COOLED STUDIO

**Peerless Plant of World Film Corporation Installs Device, Which Serves to Make Interior Work Possible on Hottest Days**

If the device to be installed at World Film Corporation's Peerless studio in Fort Lee proves itself up to specifications there will be general rejoicing among the players working in that organization's production next summer. The innovation consists of a water pipe leading to the apex of the great glass roof, so arranged as to send a thin sheet of cold water smoothly down both sides of the roof all day long. The water sheet will not interfere with the passage of daylight; in fact, it is believed the light will be more fully diffused by passing through the liquid curtain. Actinic experts have passed upon the device and pronounced it sound in every detail.

In order to keep the water at the lowest temperature possible, the pipes leading from the pumping station will be sunk deeply in the ground in coils, with a refrigerating device attached, guaranteed to produce a spray of water almost at the freezing point.

The idea was worked out from the suggestions of Lewis J. Selznick, who is determined to combat the great difficulty of summer studio work. Heretofore it has been impossible for directors and actors to work steadily all day long in the intense heat under the prismatic rays of light passing through the glass studio roof and side.

## Ocean Gets Marshall Farnum

Manager of Productions George DeCarlton of the Ocean Film Corporation announces that a contract has been entered into with Marshall Farnum, the well-known producer of feature motion pictures, for his association with the Ocean Film Corporation.

Marshall Farnum needs little introduction to the followers of motion pictures or the theater-going public of this country or Canada. Beginning his theatrical career at the tender age of four years, he found himself when eighteen years old with the Handon stock company. Then followed association with numerous stock companies, appearance in Shakesperian roles and later, producing director for William Farnum, his brother, in stock companies in Buffalo, Providence, Denver, Portland and Ottawa, Canada.

For two seasons Marshall Farnum, simultaneously with the appearance of brother Dustin in one company and with brother William in another company, played the leading role in "The Littlest Rebel." He will also



From left to right are presented scenes from "Hoodoo Ann" featuring Mae Marsh, "D'Artagnan" featuring Orrin Johnson and "Hell's Hinges." Featuring William S. Hart, all coming Triangle releases.

be well remembered in his two seasons of starring in "The Virginian," in the character of "Tramps." At the time of his first association with the motion picture industry, Mr. Farnum was a director for the Selig Polyscope Company, with which he remained for two years, severing that connection to become producing manager of the motion picture plant of the 101 Ranch. Here, under his direction, there were produced more than twenty, four and five-reel subjects, which earned him considerable repute.

More recently Marshall Farnum has been of the directing force of the Fox Film Corporation, where among his other productions are "Wormwood" and "Lady Audley's Secret," in which Theda Bara was starred.

Mr. Farnum's first production under the Ocean Film Corporation banner will be begun at once and the name of the vehicle, the star and cast will shortly be announced.

## Mme. Petrova Finishes New Screen Play

Mme. Petrova, who will soon leave the speaking stage for good, to devote herself exclusively to the making of Metro photoplays, has finished the final scenes in "What Will People Say?" a five-part feature produced at the Popular Plays and Players studio, in Fort Lee, N. J., and which will be released on the



Mme. Petrova in scene from "What Will People Say?"

Metro program January 3. Mme. Petrova has come to be recognized as one of the foremost emotional actresses on either the stage or screen, and great care is exercised by Metro to provide her with vehicles suited to her remarkable gifts.

In "What Will People Say?" which is a picturization of Rupert Hughes' novel of the same name, Mme. Petrova has the part of a young woman who faces the problem of marrying the man of her heart, and remaining poor, or accepting the proposal of a wealthy broker, who can provide her with the luxuries to which she was accustomed before her father was ruined financially. She does marry the broker, and the marriage proves a failure.

Soon afterward she finds her husband with his former mistress, and while she is debating on a plan of action, she meets her former sweetheart. She confesses her love for him, and while they are together her husband finds her in a supposedly compromising

situation. In a jealous frenzy he stabs her. Upon her recovery she obtains a divorce and marries the man of her heart. Mme. Petrova is surrounded by a strong supporting cast, including Fritz de Lint, a new leading man.

## New Griffith Picture in Spring

D. W. Griffith, the famous Triangle director, and most widely known as the producer of "The Birth of a Nation," arrived in New York Tuesday evening, December 14, accompanied by his secretary, A. E. Bidwell, and J. J. McCarthy. The object of Mr. Griffith's visit was, as he expressed it, "on business connected with my big new picture." Mr. Griffith came direct from Indianapolis, and he had been in Louisville but a few days previous for the obsequies of his lamented mother, Mrs. Jacob Wark Griffith.

While in the metropolis Mr. Griffith spent much time with H. E. Aitken, president of the Triangle Film Corporation, and in the executive offices of the Triangle at 71 West Twenty-third street. He expressed himself as pleased with the way large numbers of new theaters are being signed up for the Triangle service. Among other things he remarked that "Don Quixote," starring DeWolf Hopper, was one of the best productions recently made by any of his sub-directors and he paid a high compliment to Edward Dillon, who had charge of it. From the fact that "The Birth of a Nation" closes at the Liberty theater, New York on January 8, to be followed by a musical comedy entitled "Sybil," it is thought that Mr. Griffith's new personal production, "The Mother and the Law," will not be disclosed until the spring. It is understood that further work will be done upon it on Griffith's return to the west coast about December 22.

## Walthall on Vacation

Henry B. Walthall, leading man for Essanay, is giving himself and his people a rare Christmas gift. He has left for Alabama to spend the holidays and will remain a week. This is Mr. Walthall's first trip home after five years' absence. The last time he was there, the people of his home town sympathized with him in his misfortune and for what they pronounced his insanity in giving up the stage for the new medium. Since then, however, they have changed their opinions and, from several of the letters the star has received, they are preparing a royal welcome for him. The letter that Mr. Walthall appreciates most is the one he received last week from Uncle Zeke, an old colored man who has been with the family since the days of wartime. "Dear Henry," writes Uncle Zeke, "The logs asoakin' in the swamp and there's bear tracks in the bayou. Come down soon or some nought hunter is goin' to git that bear. Uncle Zeke."

## Moss to Call Conference

B. S. Moss, president of the B. S. Moss Theatrical Enterprises, the Amalgamated Booking Agency and the B. S. Moss Motion Picture Corporation, issues a broadcast appeal to independent motion picture producers. It is his desire to place before all independents a scheme to be operated during the coming year for the mutual benefit of all independents. At a date shortly to be announced he purposes to meet his competitors and place before them his novel plan.



# A Warning to Picture Makers

BY HARRY R. RAVER\*

CAN the nude woman in motion pictures be accepted and understood by the masses as educational or artistic? Will the nude depicted in this same manner be accepted as education and art by the classes?

Some one has recently so advised the trade and it must be surmised that the statement was made in good faith and with the purest motive. No little discussion has followed the bold announcement and the question arises, can a woman's nakedness glorify the motion picture in the minds of its clientele?

Admitting that art and education are splendid things to foster, does it continue to be art and education in any atmosphere it might be presented? That this problem concerns the future welfare of the fifth industry in the United States there is no doubt and there should be room for a public expression on the subject.

Assuming that nude models are used by artists and sculptors to create masterpieces, can we, by any stretch of the imagination, allow these same nude women the freedom of the public on the motion picture screen? The argument might be advanced that these same people can visit the art galleries or the public places where the nude is depicted. It must be remembered, however, that on such occasions the subject is approached in a different mental condition. It is dressed in the form of art and not in the guise of amusement. Its sole purpose is to educate and not to amuse.

The studio of the artist offers no open door to the curious throng, and his finished painting, though it be a reproduction of the original model in form and color, is still cold and motionless and is gazed upon and admired with reverence and serious thought by mature minds, principally in the art gallery or home of wealth. The immature and untrained have been educated to regard the nude with shame and secrecy, and when it confronts them their attention is concentrated upon the forbidden.

The artist's model used in a motion picture brings about a vastly different result. Instead of the idealized form created by the artist, we find the naked figure stalking about through scene after scene before the eyes of a mixed and motley audience, ninety per cent of whom owe their visit to curiosity, mingled with love for the suggestive and sensational. Mothers and fathers may safely witness nakedness in motion pictures, but it does not follow they will sanction this form of entertainment for the immature and impressionable minds of the children who will look upon the nude form in lifelike motion as though it were really passing in their midst and not in the sense of viewing a work of art.

Censorship, the bugaboo of the film man, finds the nude in pictures a fine subject on which to base its vaporings. And, while the avowed mission of the censor is to keep the minds of children free from impure suggestiveness, the alarming recurrence of woman's nakedness on the screen will doubtless increase the aggressiveness of censorship attacks.

The industry has suffered from censorship; of that

fact there is no doubt, and it is believed by many that certain classes of films have been the cause. For a while the underworld was commercialized on the screen in a series of "white slave" pictures, highly exaggerated. Then there came another cycle of super-sensational productions depicting the animal in woman; the vampire, the worst of her sex. A certain daughter of the briny deep started the ball rolling in the train of nudes, and producers have sought to outdo one another in exposing to the mob the alluring charms of the unadorned feminine ever since; each one growing more bold until now we are face to face with "the real thing" in the name of "education and art."

It is not the public's expectation to see art, or to be educated where it has been accustomed to being amused and entertained. Neither is it led to believe it is art or education. If it has been accustomed to art, it is not readily recognized in the guise of a story dressed in the same manner its amusement has been clothed.

True there is a certain class who crave the suggestive, the sensational, the meretricious, but the great masses who daily support the picture prefer the clean, wholesome story portrayed by characters they know and understand life as the greatest number know it, and not the unnatural.

This has been proven by the history of the theater, in which the vast majority of plays famous for their long life and popularity were built around clean and wholesome themes teaching a strong moral. The suggestive and highly sensational play was never popular for long, except in rare cases. Such old favorites as "Way Down East," "Arizona," "Old Homestead," "The Harvest Moon," "East Lynn," "The Witching Hour," "Ben Hur," "As a Man Thinks," "Alabama," "The Little Minister," "The Parish Priest," "The Ranger," "The Christian," "The Hoosier Doctor," "The Cotton King," "The Embassy Ball," "Oliver Goldsmith," and many others lived and prospered because they did not portray the unnatural.

Some one in authority has said: "Where are the grand old plays we used to know? Why has the motion picture made such inroads in the business of the theater?" A serious minded layman has replied: "Capitalizing personality and catering to the morbid, the sensation-loving, together with moulding public opinion in advance of a play through the over effusiveness of the press agent, have disgusted the public to a great extent."

Might not the picture producer take warning lest he offend the great American public through his blind lustfulness and greed, and ultimately witness the decay of a mighty institution whose power for good is inestimable? He degrades not only his trademark but the motion picture business as an industry. His policy in no manner can be construed as constructive, nor can he offer the excuse of realism as a reason. The avenue of possibilities for the motion picture maker is altogether too wide to take the by-paths of salaciousness and lasciviousness around which to build his motion picture plays.

The love of the suggestive hardly permits the

\*President, Raver Film Corporation.

action intended to be carried to the mental vision of the beholder, but arouses libidinous thoughts. For the welfare of the business the result produced in the mind of the beholder must be given serious consideration. While some might love to revel in conjured lasciviousness, their better nature and those to whom they impart their interpretations will rebel. They have not recognized art out of its climate. The law of usage has taught them that this is their form of entertainment.

## COSTS CUT FIFTY PER CENT

### Lewis J. Selznick of World Film Confident He Has Solved Distribution Problem and Greatly Reduced Costs

Among the men in the motion picture business on a big scale today who have reduced the industry to a scientific point is Lewis J. Selznick, the galvanic vice-president and general manager of the World Film

Corporation and the vice-president and advisory manager of the Equitable Motion Picture Corporation. Since his entry into the business Mr. Selznick has caused revolutionary changes by which the industry, as a whole, cannot fail to benefit. Mr. Selznick's efforts are now bent toward the most vexed problem that has so far confronted manufacturers and distributors of film—namely, economical distribution.



Lewis J. Selznick.

"As I see it," said Mr. Selznick, "the most important question confronting film men in the coming year resolves itself down to the matter of distribution—on the most economical basis. I think I may say, without being thought egotistical, that I have in a measure 'blazed the trail,' so far as the distribution problem is concerned, for other manufacturers in the field. I started the Equitable in fact to prove that my theories in regard to distribution were sound and thorough.

"It may sound like a Utopian dream but I am convinced that eventually pictures can be distributed for one-fourth the present cost. It is all a question of system and careful observation. So far the giant strides of the motion-picture industry have so outstripped the capabilities of the producers to keep pace with the amazing growth of the industry that we are only just beginning to get facts and figures upon which we can base our future plans.

"It has ever been my careful study to concentrate upon this question of distribution, for there, to my mind, lies the weak spot to-day in the motion-picture industry. With more economical distribution we can furnish the exhibitor with better pictures at better prices than has been possible in the past. In fact, it is hardly too much to say that the exhibitor who first solves this problem will reap the cream of the harvest.

"The firm that solves the distribution problem will therefore be the firm that will attract the producers, lining them up for a solid program so that the ex-

hibitor will only have to come to the one distributing firm to select a program from a list of amazing variety and merit. This is the crying need of every exhibitor today. As things are at present, with the exception of a few distributing centers, the exhibitor doesn't know what he is getting.

"Concentration, economy, co-operation with the exhibitor. These are the watchwords of the World Film Corporation and the Equitable Motion Picture Corporation. Before long I will be ready to make an announcement which will be of vast interest to the trade at large and to every exhibitor in the land. I shall leave this announcement till the coming of the New Year, so that we can start 1916 off with a 'big bang.' I believe that I am not unduly optimistic in saying at this time that it is my belief that I have in a large measure solved the distribution problem, cutting the cost at least fifty per cent, a percentage which in the near future will be considerably lowered once my plans are put into effect and the organization in charge of them is running like a well-oiled machine."

## Marie Doro Married

Though a romance was long suspected by their many friends, the news has just been flashed across the continent from California that Marie Doro and Elliott Dexter are married. Mr. and Mrs. Dexter will reside at 11 East Fifty-fifth street, New York City, after Christmas, when Miss Doro returns to the east to star in the Famous Players Film Company's adaptation of Sardou's great drama, "Diplomacy."

The play "Diplomacy" seems to be irrevocably entwined with the life of Marie Doro, since it was in the all-star revival of that play with William Gillette, Blanche Bates and Marie Doro at the Empire theater, when Mr. Dexter played "Julian Beaulercr," that the romance began. It was continued when both Miss Doro and Mr. Dexter went to the Famous Players studio, the one to be starred in "The White Pearl" and the other to play opposite Marguerite Clark in "Helene of the North." As both productions were being made simultaneously, the couple were much in each other's company at that time. Now Miss Doro is to be starred in the film version of "Diplomacy" in which it is not at all improbable that Mr. Dexter will also appear.

## Censors May Get a Salary

Charles E. Sebastian, mayor of Los Angeles, who has proven a staunch friend to the motion picture industry, comes out with a statement that he favors paid moving picture censors. He does this in view of the increasing work of the local board, their long hours and detailed duties, and is considering a recommendation to the city council that members of the censor board be allowed a monthly salary for their services.

If such salaries are provided Mayor Sebastian says the members of the commission should be paid out of the revenue of the department, and that this revenue should be provided through imposing a license fee upon the moving picture business of the city.

Cranston Brenton, chairman of the National Board of Censors, addressed a meeting of the city council on the work of the national commission and the idea of making it the one authority to pass upon motion pictures.

Mr. Brenton expressed the opinion that censorship by local boards was not necessary.

# Recent Patents in Motography

BY DAVID S. HULFISH

**PATENT No. 1,141,464.** For an Improved Apparatus for Developing and Washing Films. Issued to Robert Javault, assignor to Societe Francaise des Films et Cinematographes, "Eclair," Paris, France.

The improved device is a holder or rack for tank development. Rollers at the top and cross rollers at

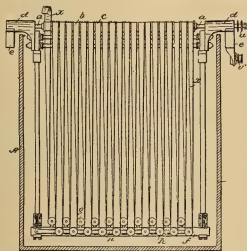


Fig. 1,141,464.

the bottom are so arranged that the film is kept in movement over the rollers while developing or washing, twisting and untwisting upon the roller without side thrust upon the edges of the film.

**No. 1,141,510.** Process of Preparing Cellulose Solutions. Issued to R. Willstatter, Berlin-Dahlem, Germany.

A process of treating cellulose with hydrochloric acid.

**No. 1,141,588.** Safety Shutter. Issued to E. H. Sperberg, Kansas City, Mo.

The film gate has a fire shutter attached to it and a latch so arranged that when the door is opened the shutter acts to cut off the light-cone.

**No. 1,141,885.** Double Lantern. Issued to G. L. W. Palmer, assignor to Greene M. F. G. Co., Boston, Mass.

The lantern has two sets of lenses and slide carriers, with one lamp and condenser. A swinging mirror in front of the condenser directs the light-cone toward either slide carrier, and a mirror opposite the slide carrier directs the beam of light through the slide to the projecting lens.

**No. 1,142,103.** Safety Shutter. Issued to F. R. Klink, Canton, Ohio, assignor of parts to J. A. Bernower and V. L. Ney.

A fire shutter is arranged to drop between the condensers and the film gate when electrically released. An electrical contact is arranged to be closed in case the film should break. Thus the breaking of the film, by fire or otherwise, will shut off the cone of rays from the film gate.

**No. 1,143,287.** Lighting System for Cinematographs. Issued to August Kohler, assignor to the firm of Carl Zeiss, Jena, Germany.

To avoid unnecessary heating of the film gate, a diaphragm is located to cut off the outside portions of the light cone, usually falling upon the film gate. The diaphragm is located at a position of less concentration of heat, and a set of three condenser lenses is shown.

**Nos. 1,143,521 and 1,143,522.** For an Improved Method for Making Motion Picture Films. Issued to Frank M. Faber, Canton, Ohio.

A method of making a continuously titled motion picture film. The film is "double-printed" by the use of two lenses, one upon each side of the film, giving

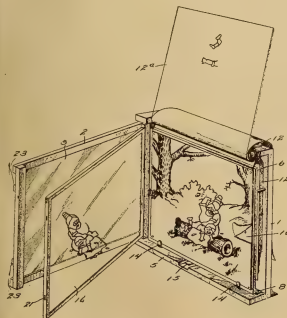


Fig. 1,143,542.

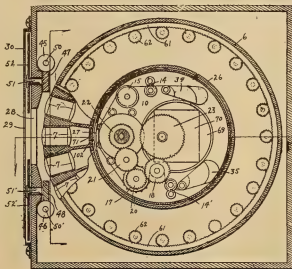


Fig. 1,143,607.

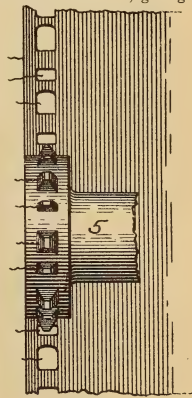


Fig. 1,144,414.



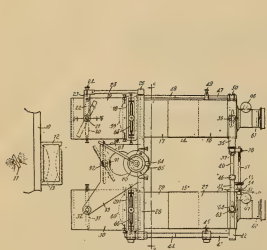


Fig. 1,141,885.

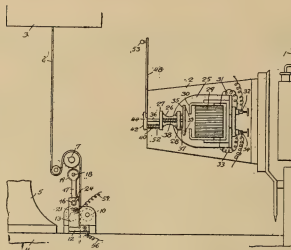


Fig. 1,142,103.

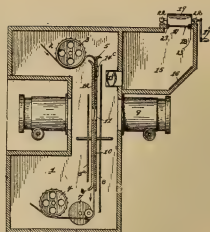


Fig. 1,143,521.

two images upon the film at the same time. A continuous title, or running description of the action, may be given at the same time that the action is shown.

No. 1,143,542. A Process for Making Cartoon, or Hand Drawn Pictures. Issued to Earl Hurd, Kansas City, Mo.

Upon a heavy card is drawn a background containing all of the picture except those figures or parts which are to show movement. The moving elements then are drawn in their successive positions on separate sheets of transparent material. The transparent sheets are placed over the background and photographed one by one with a motion picture camera, each film image consisting of the moving element plus the background as seen through the transparent sheet.

Nos. 1,143,607 and 1,143,608. For a Camera and a Method of Color Photography for the Kinetoscope. Issued to B. A. Bridgen, East Cleveland, Penna.

A camera having a ring of lenses is used, with color screens. The shutter is arranged to move with the objectives, and several objectives are operating at the same time.

No. 1,143,663. Condenser and Cooling System. Issued to Rudolf Stranbel, assignor to the firm of Carl Zeiss, Jena, Germany.

The condenser case is filled with water.

No. 1,143,979. Solvent. Issued to W. G. Lindsay, assignor to the Celluloid Co., New York, N. Y.

Two-thirds ethyl acetate and one-third methyl alcohol, by volume, as a solvent for that variety of acetyl cellulose which is freely soluble in acetone.

No. 1,144,339. Talking Pictures. Issued to Leon Gaumont, assignor to Societe des Etablissements Gaumont, Paris, France. (Application filed Jan. 4, 1907.)

A differential gear is used. One main gear is driven from the phonograph and the other main gear is driven (in reverse direction) from the picture projector. When phonograph and projector are running at proper speeds, the differential gear is motionless. An index is attached to the differential and speeds are adjusted to keep the index motionless.

No. 1,144,414. Film and Sprocket. Issued to O. J. Holmes, assignor to Atlas Educational Film Co., Chicago, Ill.

It is proposed to make some sprocket holes larger in non-inflammable film, and to make corresponding sprocket teeth larger in projectors for projecting non-inflammable film only. The non-inflammable film then may be projected by the ordinary machine having all sprocket teeth small, but ordinary inflammable film having all sprocket holes small cannot be run by mis-

take on the special machine with some sprocket teeth large.

Nos. 1,144,693 and 1,144,697. Film Reel. Issued to M. G. Delaney, assignor to The Northern Sales Co., Toledo, Ohio.

A reel having a stationary side and a revolving side, with film guides for receiving a film at the center of the fixed side and reeling it up with the leader on the outside end, for re-projection without rewinding.

## Stars Appearing in Person

In connection with the Kleine-Edison features in which they appear the Edison stars have lately been appearing with much success at theaters in New York City and vicinity. They are introduced from the stage and the manager in question makes much of the box office attraction of the event by getting out special posters announcing the personal appearance of the players. Marc MacDermott appeared at the Majestic theater, New York, last Tuesday in conjunction with the showing of the Kleine-Edison feature, "The Destroying Angel," in which he and Mabel Trunnelle appear. He was greeted so vociferously that Manager Fleischman had to ask for an opportunity for Mr. MacDermott to speak.

Mabel Trunnelle appeared Saturday evening at the Fifth Avenue theater in Harlem, in connection with the Kleine-Edison feature, "The Magic Skin." Manager Krause expressed himself as highly pleased with the increase in business. Miss Trunnelle will also appear at Tischer's theater, Brooklyn, Thursday, when the same feature will be shown.

At a recent appearance of Viola Dana at the Fifth Avenue theater the management got out twenty-four sheets devoted entirely to announcing Miss Dana's appearance at that theater.

## Russell Heads Own Company

William F. Russell has been given a company of his own at the American Film Company's studios at Santa Barbara, and will be seen hereafter only in five-reel Mutual masterpieces; in these he will be featured. Director Charles Bartlett has been assigned to the Russell company, in which Charlotte Burton will play opposite Mr. Russell. The latter prefers to remain in the players' division of the industry rather than branch into that of directing. His ability as an actor is generally recognized and accounts for this preference.

# Equitable Rearranges Its Releases

## UNUSUAL PLAYS SCHEDULED

**A**S IS customary with a newly formed company, the Equitable Motion Pictures Corporation, consummating and engaging right up to the limit of its requisites, many changes were necessitated and have been made during the past month, or since the recent announcement by President Spiegel of the forthcoming activities of his concern.

With a staff of directors now almost completed to the satisfaction of the concern, a sufficient number of stars and noted players are under contract and option to safely carry the production activities through an entire year, even if nothing further in the way of plays and stories be secured. The fact that Rachael Crothers, Harriet Ford, Russell Edgar Smith, Marc Edmond Jones, Richard Le Gallienne and C. Haddon Chambers are regular contributors of original material, precludes the possibility of a shortage of fiction, if the production department is enlarged.

The tentative program, as issued a short while ago, is now definitely rearranged. The long list of stars, embracing a great number of tried and proven players and a few who are only beginning film work, will be seen, either at intervals or in one production, specially suited to their particular personality and ability.

The list of players of stellar roles, now either playing or already cast are: Gail Kane, Brandon Tynan, Marguerite Leslie, Carlyle Blackwell, Emmett Corrigan, Teddy Sampson, William Courtenay, Henry Kolker, Frank Sheridan, Thomas A. Wise, Lily Cahill, Muriel Ostriche, Molly McIntyre, Mary Boland, Clara Whipple, Howard Hall, Gerda Holmes, Cyril Scott, Marie Empress, Lillian Lorraine, Leonore Ulrich, Arthur Ashley and Julia Dean. Of these, a number have already appeared and are under contract for further productions.

Of the unannounced stars and plays, Frank Sheridan and Carlyle Blackwell in picturizations of virile dramatic documents, "The Struggle" and "The Clarion," lead in importance, as they will be at work within the week. Directors John Ince and James Durkin being busily engaged now assembling the casts and selecting locations.

Marguerite Leslie, late leading woman with Sir Henry Irving, and other stars, will star in "The Pain Flower," a unique and picturesque romantic tale, which will be under the directorial auspices of Harry Handworth.

Julia Dean, last seen on Broadway in "The Law of the Land" and "Bought and Paid For," is completing "The Ransom" at the Triumph studio and Marie Empress, late star of several Famous Players and Metro releases, will be seen in a sensational production entitled "Behind Closed Doors." Miss Empress will be supported by Marion Swayne, William Huntington, Paul Irving, Thomas Tracy and Regan Hughston. "Behind Closed Doors" is also a Triumph production and comes on the Equitable program January 10.

Emmett Corrigan, who recently renounced allegiance to the spoken stage in order to fulfill his contract with the Equitable, leaves for distant points in company with Frank Powell, the noted director, within the forthcoming fortnight. Mr. Corrigan will be seen in Le Gallienne's vivid and novel tale, "The Chain Invisible."

Gail Kane in her second Equitable picture, "Her God," is now at Eaco, Ariz., on the edge of the American

desert, where E. Mason Hopper is gathering local color and atmosphere for the Equitable Girl series, of which Miss Kane is the star. "Her God" will be the regular Equitable release during one of the early February weeks.

Margarita Fischer, who completed "The Dragon" last week, under the supervision of Harry Pollard, will make her debut on the program January 3. "The Dragon" is one of the most unusual pictures yet released by Equitable and opens a wide avenue of possibilities in the unconventional.

Director S. E. V. Taylor, the noted writer and producer, is completing the final details of the first picture work of the popular Scotch star, Molly McIntyre, which will be a picturization of Mr. Taylor's original work, "The Story of Nan Perrine," but which has been retitled "One Night." Not a few strange and weird effects will characterize the first Taylor-Equitable-McIntyre play. "One Night" will be released January 17.

"The Senator," in which the inimitable Charles J. Ross makes his initial bow on the Equitable program, will be seen December 27. The chief situations and principal scenes of this play were staged at Washington, D. C., with the co-operation of the Federal government.

Thus, the forthcoming four weeks will see eight stars in four serious plays, of exceptional production elaborateness and special blendings of stage and screen stars.

In the month to follow, Mary Boland, Teddy Sampson, Gail Kane, Brandon Tynan, Julia Dean and Frank Sheridan will be seen in famous plays or novels, or original material of greater forcibility.

During the unusual inclemency of November, December and January, the seven Equitable playing companies under the executive charge of various experienced studio and business managers, will work in the extreme south. Orlando Beach, Ormonde, Jacksonville, Albuquerque, N. M., and Tucson, Ariz., will be the working base of one or more of the organizations.

## Film Colony Aids Poinsettia Fete

Oliver Kehrlein of Hollywood, one of the proprietors of the Kinema motion picture theater in Fresno and Kinema theaters elsewhere in California, had the management of last week's Midwinter Poinsettia Fete in Hollywood in charge. The affair was the biggest three-night success that Los Angeles and vicinity has known and for this Mr. Kehrlein gives credit to the motion picture colony there.

O. H. Davis, general manager of Universal City, and Jesse L. Lasky were on the board of judges awarding prizes in the poinsettia display, together with Mayor Sebastian, Judge McCormick, Mrs. E. Winters and J. B. Wilcox. The program each evening was provided by the motion picture players of the various companies. Anita King raffled a five-passenger Kissel car, Cleo Ridgley raffled a kiss, Billy Mason tried to do likewise but the bidders were bashfully few, Lois Weber addressed an all-girl audience on "How to Get Into Motion Pictures," but it really was a dissertation on how not to get in; Nell Shipman's book and music of "Under the Crescent" brought many bids; Wilfred

E. Buckland and Cecil DeMille contributed their presence, Arthur Shirley entertained with sleight-of-hand tricks, William F. Russell expressed one dozen ducks from his ranch at Santa Barbara as contribution to the country-store section of the Fete, H. H. Jonas had Universal City favorites in tow while Kenneth McGaffey introduced those of the Lasky studio to the public. Fred Mace was a merry Keystoneer at large and all the other studios of Southern California were represented.

## TO MAKE FEATURES ONLY

### Three Gaumont Companies at Jacksonville to Produce Mutual Master-Pictures, Edition De Luxe, in Five Reels

Rumors current in the motion picture industry for the last few weeks have been crystallized into the announcement that the Gaumont company will devote its photodrama activities entirely to the making of five-reel features for release on the Mutual program as Mutual Master-Pictures, edition 'de luxe. Two companies already at Jacksonville are now at work upon these big pictures and a third is in process of organization.

Two of these companies will be headed by prominent stars in the permanent employ of the Gaumont company. At the head of one will be Miss Gertrude Robinson and Alexander Gaden, both players who have large followings among motion picture patrons. The other will have as its leading woman a fascinating young actress whose name is being withheld by the Gaumont company for the present. Opposite her will be featured Sydney Mason. His excellent work for the Gaumont company in Rialto star feature releases warrants his elevation to stardom.

The third company will differ slightly in policy from the others, in that it will have only a permanent woman star, Miss Lucille Taft. The leading man in each case will be a prominent Broadway actor who also has a large following throughout the country. It

is this company which is now in process of organization.

Among the people already engaged is Miss Iva Shepard. She has been featured in emotional roles for the last five years by Selig, Kleine, Universal, Life and Famous Players.

## Fine Arts Gets Carpenter Novel

The Fine Arts studio has closed negotiations with the much-sought-for fiction artist, Grant Carpenter, for the film rights to his most recent literary achievement, "The Little Apache." Grant Carpenter became well known for his excellent fiction serials that have appeared in the *Saturday Evening Post*, *Smart Set* and *Sunset Magazine*. The most prominent serial was "The Shadow of the Dragon," which ran in the *Sunset Magazine* for ten issues.

His play, "The Dragon's Claws," was produced at the Little theater in Philadelphia, and his comic opera, "The Poster," was produced in San Francisco with Edwin Stevens as the star. Next season three of Grant Carpenter's plays will be produced in New York, for which he has already advance royalties. David Belasco will stage one of his plays with Frances Star; John Cort has accepted one and Winthrop Ames has agreed to produce his third play. This is quite a record for a playwright to have three of his plays staged in the same season.

Searching the globe for stories of interest to the "readers" of his "Celluloid Newspaper," the editor-in-chief of Paramount Newspictures has added another figure of national reputation to the list of associate editors, among whom are already such men as John A. Sloicher of the Leslie-Judge Company, Waldemar Kaempffert, of the *Popular Science Monthly*, and Roger W. Babson, the noted statistician, in the person of Raymond L. Ditmars, the most famous authority on animals in this country and active head of the greatest zoo in the world at Bronx Park, New York.



Lucille Taft.



Alexander Gaden.



Gertrude Robinson.

Three of the Gaumont stars who will appear in Mutual Master-Pictures.



## BAD ORDINANCE TABLED

### Representatives of Motion Picture Industry Persuade New York Alderman That a Stage Is a Needless Thing in Modern Theaters

"Gentlemen, I congratulate you. This is the first time in my recollection that a delegation representing an industry as large as yours has voluntarily accepted an increase in the license fees pertaining to your business." The speaker was Alderman William D. Brush, chairman of the General Welfare Committee of the New York Board of Aldermen. The persons he was congratulating comprised a delegation representing the varied motion picture interests of the city, headed by the Motion Picture Board of Trade of America.

The delegation was opposing an ordinance increasing the license fees of motion picture theaters, seating more than 600, to \$150 per year. This was a raise of \$50 and it was the willingness of the theater men to accept this raise that brought out the chairman's laudatory comment.

What the speakers vigorously objected to in the ordinance was a section providing that "There shall be no stage or scenery in a motion picture theater or open air motion picture theater. For the purpose of this article the word stage shall be construed to mean any raised platform capable of bearing one or more persons, whether or not it has a proscenium opening or arch or is supplied with footlights or whether or not there are dressing rooms on the premises."

General Counsel William M. Seabury and Executive Secretary J. W. Binder of the Motion Picture Board of Trade of America pointed out that if this provision meant what it said the Strand and Vitagraph, as well as hundreds of the larger theaters now showing motion pictures as part or all of their programs, would be obliged to tear out their stages. They also proved to the satisfaction of the committee that because of the progress that has been made in presenting motion pictures, a stage with its proper setting was an indispensable part of the modern picture theater and that the fire risk was not increased thereby.

Frank H. Richardson spoke on the protection afforded to spectators in moving pictures theaters by the stage which made it impossible to bring any of the seats nearer than twenty feet from the screen. Samuel H. Trigger, representing the exhibitors of the Bronx, William Brandt, speaking for the exhibitors of Brooklyn, and Lee A. Ochs of the Exhibitors' League also opposed the passage of this objectionable and unreasonable section, as did also Carl H. Pierce of the Oliver Morosco Photoplay Company and attorneys representing the Keith and Fox theaters.

After hearing the arguments the committee went into executive session and voted to table the ordinance. This is a distinct victory for the newly organized Motion Picture Board of Trade which represents motion picture interests aggregating approximately half a billion dollars, covering all branches of the industry.

## North's Scheme Brings Business

Enterprising and original solicitation for Christmas business was devised by Tom North, manager of the Big Four Seattle office, last week, when a return telegram was sent to all the exhibitors in that territory directing the V. L. S. E. office to book their orders for one of the Big Four releases.

This telegram was mailed in a Western Union envelope under a two-cent stamp and contained the suggestion that the exhibitor, upon its receipt, fill in the name of the feature he desired, sign it and hand it to a messenger boy.

It is said that the idea made a wide-spread impression upon those receiving the "wire" and that many of them followed the suggestion with a very substantial volume of business being booked by the Seattle office as a result.

## William West, Edison, Dead

William L. West, the veteran Edison character man, died Thursday, last, at the age of 62 years. While Mr. West had not been in rugged health for some little while, his end came rather unexpectedly, as he persisted

almost to the last in appearing at the studio as he had for over six years. His last appearance was in the Kleine-Edison five-part feature, "The Magic Skin," as the old family servant and friend, a character he always did capitally. Born in Wheeling, West Va., and raised in Camden, N. J., Mr. West spent thirty-two active years in theatricals. Before he went to Edison, he was for a number of years in stock with Mrs. Spooner in Brooklyn. Previously he was five years in "The Danger Signal" with Rosabel Morrison. He left a wife and two sons, Director Langdon West and Forrest West of Philadelphia. Mr. West was considered one of the best old men actors in the business and was loved both in the studio and on the screen for his gentleness and amiability.



William West.

## Triangle Service Still Growing

Growth of the Triangle Film Corporation service for the last two or three weeks is one of the sensations of the screen world. According to official reports, nearly 500 theaters in the United States alone are now using the service, and foreign agents are busily making contracts in South America, Europe and the Far East.

Among the most glib edged of these rentals are 364 one-year contracts for supplying films to theaters in various parts of the country. Vice-President Adam Kessel issued a statement last week in which he said: "When it is considered that the company was not organized until the middle of July and made no attempt to secure contracts until the middle of September, we think we have reason to be satisfied with the progress that has been made."

Reports from all over the country indicate that in 90 per cent of the houses the Triangle program is playing to capacity business. In most of the houses the pro-

gram of two five-part features and two two-reel comedies is split into two parts. The Griffith supervised feature, with one Keystone, is used the first half of the week, and the Ince feature and the other Keystone the second half.

## FIRST VOGUE COMEDY READY

**New Brand of Slapstick Pictures Will Soon Be Released on the Mutual Program, With Sammy Burns in Leading Role.**

Sammy Burns, an inimitable English comedian, makes his debut as a screen laugh-maker in the first Vogue comedy release, December 27. The title of the picture is "Sammy's Scandalous Scheme" and it has been received enthusiastically by exhibitors in an advance showing.

Sammy (he scorns the conventional "Mr.") offers in his comedy work some eccentric novelties new to



*A scene from Vogue's "Sammy's Scandalous Scheme."*

the screen. His long experience on the English stage has gained him a broad knowledge of mystifying and mirth-provoking tactics.

In the accompanying picture Sammy is shown in an especially funny scene in "Sammy's Scandalous Scheme," in which he is most ably supported by a cast of trained humorous eccentrics new in name and style to the screen.

Vogue comedies are to be of the slapstick kind, with a reason for the slapstick, giving to the Mutual program, on which they will be released, the exact sort of fun-filled pictures so long desired. Sammy is an acrobatic comedian of a type compellingly funny and surprisingly original.

In the first picture Burns gives an imitation of Charley Chaplin that is said to be decidedly realistic, and the accompanying "still" shows him in his Chaplin make-up.

## Centaur Plant Not Leased

Chester Beecroft, general manager of the Centaur Film Company, writes to the effect that the recently published statement, issued by the Equitable Film Corporation, to the effect that it has taken over the entire Centaur plant at Bayonne is a misstatement, since the Equitable Company rented but one-half of the

studio and that only for a brief occupancy. Mr. Beecroft declares: "Equitable is not using the studio at present, and at no time had it a contract for the full floor space of the studio or for the factory or laboratory, as claimed in the story. I am sure that the statement was made in the best of faith by MOTOGRAPHY, but, inasmuch as it is obviously hurtful to the interests of the Centaur Company, I will ask that a correction be made."

## FOX ADVOCATES PUBLICITY

**Urges Exhibitors Everywhere to Advertise in All the Newspapers of Their City, Thereby Gaining Friendship of the Press**

William Fox is throwing all of the extensive resources of his Fox Film Corporation behind a movement destined to be of great financial value to the daily newspapers of America. It is somewhat of an oddity in these days of selfish personal exploitation and press agency to note that the Fox campaign is not linked in the slightest way with his own private interests, or shaped in any way to be personally beneficial. It is, in fact, done to bring a closer feeling of friendship between all daily newspapers and the film manufacturers as a whole.

Mr. Fox is now appealing to the thousands of American exhibitors to advertise their home town newspapers freely, generously and without pay. For weeks his bulletin, issued to exhibitors, has been emphasizing the methods by which the exhibitor can team with the daily newspapers. This was merely laying the groundwork for what he now reveals.

William Fox's personal success is very largely based upon vivid, shrewd, paid advertising in the daily newspapers. There has been begun in his bulletin a series of editorials introducing both exhibitors and branch managers to the editors, owners and managers of newspapers of all sections.

As an encouragement to closer friendship between newspaper owners and the owners of motion picture theaters, Mr. Fox offers the following suggestions:

"1. Buy advertising space in your home city newspapers.

"2. Every motion picture theater in the United States ought to throw on the screen once during each performance just before or just after the big feature picture a slide urging the patrons to read all of the daily newspapers for the good of the city.

"Do not omit the name of any newspaper, no matter whether you think an owner is friendly or not. Include all in your slide.

"Do not go to a newspaper owner or manager and try to swap or exchange this courtesy for any publicity.

"The newspapers have made the automobile industry and have given remarkable impetus to motion pictures—now the fifth greatest industry in America and crowding hard to attain fourth place in industrial importance. Manufacturers and exhibitors owe the newspapers much. No nation-wide campaign of this kind ever has been suggested before, though it has been done for individual newspapers in cities here and there."

Mr. Fox urges and advises that all exhibitors of Fox films and the features of other manufacturers as well, do this service for all newspapers in all cities and towns.

# Horkheimer Foresees No "Get Together"

SHORT SUBJECTS POPULAR

"IN my opinion," said H. M. Horkheimer across the dinner table at the Hotel Sherman on Monday, "the feature exchanges will never be able to get together and eliminate the expense incidental to the maintenance of branch offices in the large cities in the United States. Theoretically, a saving could be made under some such plan, not alone in eliminating the expense, but in eliminating cut-price methods of distributing features. However, such an arrangement would eventuate the same conditions which now confront the General Film Company. In other words, the weaker feature would be supported by the stronger one, and the weaker manufacturer by his stronger brother, who sooner or later would object to carrying the load.

"Such an arrangement could not contemplate all of the big feature exchanges, so that there would always be companies on the outside who might, by close conservation of finances, be enabled to rent features cheaper.

"In any event, in speaking about my own company, I want to say that the Balboa Producing Company is able to furnish feature films to any concern and unless sufficient financial inducements were offered to us we could not contemplate tying up our output to any single distributor.

"We are making a great many multiple reel subjects in California, but we are also making some shorter length subjects, because I believe that the day of the one, two and three-reel picture is almost upon us, and the manufacturer who can turn out good subjects of this length will be in a better position than the feature producer hiring stars at tremendous salaries, the expense for which can only be gotten out of five, six and seven-reel pictures.

"If you go into any theater today you will find that the public does not like to sit through long subjects and since multiple reel features at present are run without the titles, 'Reel Two' and 'Reel Three,' but are shown continuously, the patron of the motion picture theater, going into his favorite amusement place in the middle of a six-reel film, is unable to tell whether he is looking at the beginning of a picture, how much longer the picture is going to run and how long he will have to wait for the beginning of the story, skipping such little annoyances as the running of a few advertising slides and a news pictorial after the feature, and before the running over again of the first two or three reels.

"Variety is the spice of life and the motion picture theater having a varied program at a minimum price offers amusement of a varied character for one and a half hours. Of course, there will always be the longer multiple reel subject showing in houses which have definite admission hours and a slightly higher admission price, but the future of this business lies in the great number of smaller neighborhood theaters, running a number of single or two-reel films for their particular clientele.

"I want to commend MOTOGRAHY's stand on the subject of censorship and I particularly enjoyed reading the



H. M. Horkheimer.

last editorial entitled, 'Censorship and the Percentage System of Distribution.' I believe, with you, that manufacturers will have to pay more attention to the kind of films they are putting out, so as to avoid the possibility of financial elimination of a film in popular parts of the country where film censors are unusually strict.

"I am preparing an article exclusively for MOTOGRAHY on the censorship question which will throw light on it from an entirely different angle, I believe. It is human nature for some people to attempt to offer advice and suggestion on how one's business should be run, and it is this trait in human nature which prompts women and some effeminate men, in various localities, to sponsor censorship movements. I believe that the censors can be 'shown' and as president of the Balboa Producing Company I am going to make films to which no censor can possibly object and still retain all of the virility of the film story, with its tremendous appeal and education force."

## FOX GETS WAR FILM FOR A. C. F.

After Many Exciting Experiences Noted War Correspondent Succeeds in Getting to the Front.

Negatives on the Way Here

Edward Lyell Fox, the noted war correspondent and author of "Behind the Scenes with Warring Germany," is back from Europe, where he acted as special envoy for the American Correspondent Film Company.

Mr. Fox is the first correspondent to have taken pictures depicting the German side of the operations in Serbia. Previous to this he had followed in the wake of the Teutonic drive through Poland and had been present at the fall of Warsaw and Novo Georgiewsk. Early in October he was tipped off that Bulgaria was to enter the war on the fourteenth of that month. He immediately left for Sofia by way of Roumania. At Bucharest he experienced great trouble with the military authorities and narrowly escaped having his camera outfit confiscated. The Roumanians have not forgotten the meddlesome activities of certain war correspondents during the last Balkan war, and consequently a correspondent there is about as popular as the plague. Fox, however, finally managed to make his way to the Bulgarian capital, where he obtained permission from the foreign office, through the German minister, Michaelias, to accompany the Bulgar-Germanic forces in their mighty effort to crush the Serbs.

Armed with a military pass and accompanied by Jack Everets, cameraman, and a Bulgarian who was unfit for military service and who acted as combination cook, valet and interpreter, Fox set out for the front, the camera equipment and provisions being carried along on an antiquated ox-cart. Some striking scenes were taken in connection with the fall of Pirot and Nish. Later Fox left Everets to continue the work of taking pictures in Serbia, and went to Constantinople. Here he received



permission from Enver Bey to picture the campaign in the vicinity of Galipoli. From there he returned to Sofia and thence to Berlin. After filming a number of interesting scenes depicting prison life in the detention camps near Berlin, Fox proceeded to Vienna, where he made arrangements to get pictures showing the fall of Belgrade and scenes from the Isonzo front and the Tyrol. These pictures he brought back with him.

The later Serbian films are expected in America within a few weeks, the delay being due to the Bulgarian censorship rule prohibiting the release of war pictures until a sufficient time has elapsed as to render their military value negligible.

## Gladys Hulette of Thanouser

If you happen along the smooth white roads outside of the town of New Rochelle, N. Y., before most people are up these crisp cold mornings, you will meet an athletic young figure, wrapped cozily in a scarlet



Gladys Hulette.

sweater and cap, and striding along as rapidly as her sensibly shod little feet will carry her. If you can catch a glimpse of her piquant face and of her delightful smile you will know at once that it is Gladys Hulette, the charming actress of the Thanouser contingent, who is appearing regularly in Mutual Program releases, and that she is out for a walk to put her in good spirits for the day's work at the studio.

Miss Hulette's delightful work as a screen player bears

testimony to the fact that she is possessed of a sane and interesting outlook on life. She is extremely young, yet her poise and self possession bespeaks experience and intelligence. And she has had experience. She has played on Broadway in "The Blue Bird" and "Little Women" and has supported De Wolf Hopper, Madame Kalish, Madame Alla Nazimova and Henry Miller and other equally well known stars, who have furnished her with an ideal of stage art, and a fine appreciation for the best that the dramatic profession has to offer.

Miss Hulette's latest appearance is in the three-reel "Than-O-Play" release of Dec. 18, "His Majesty the King," in which she plays opposite Bert Delaney and is supported by the Thanouser Kidlet Helen Badgley, and Marion and Madeline Fairbanks.

## William J. Butler with Gaumont

A face long familiar upon the screen in Biograph releases will now be seen in Gaumont Mutual Master-pictures, edition de luxe. William J. Butler, who has been six years with Biograph, has gone to the Gaumont winter quarters at Jacksonville to act under the direction of Richard Garrick. He is an actor of

the old school, embodying in his methods the best traditions of his profession.

The arrival of Mr. Butler at the Jacksonville studio was the occasion of a family reunion, since his daughter, Miss Kathleen Butler, has been for some time a member of one of Gaumont's Rialto Star feature companies. The trip from Los Angeles to Jacksonville was made via New York, the entire journey from one studio to the other being 4,300 miles.

Mr. Butler's career began at the old Madison Square theater. One of his first positions of prominence was with Kate Claxton, playing Pierre in her "The Two Orphans" Company. He was in companies playing in the west over virgin territory where now large cities stand. The first professional band of players to visit Anaconda, Mont., included Mr. Butler among its members. The last four years he appeared upon the legitimate stage. Mr. Butler was with Henry Miller, appearing in "The Great Divide," "The Only Way" and "The Faith Healer." In the last named he created the role of "Beeler." In the same company were Henry B. Walthall and James Kirkwood, now well known names in filmland. He was also in the original cast of "The Serio-Comic Governess" when Daniel Frohman produced that play with Miss Cecilia Loftus in the title role.

## V. L. S. E. Co-operates with University

That Columbia University in its course on the photoplay is marking time with the modern trend is evidenced this week by its disavowal to present the course on the silent drama on a purely theoretical basis. The students have enlisted the co-operation of V. L. S. E., Inc., to supply the practical side of the instruction. This laboratory work will include a study of studio essentials, a grasp of the mechanical possibilities of the film and a critical review of the latest releases when shown.

V. L. S. E., Inc., has accorded the students press privileges at the private showings, and the opportunities afforded by visits to the studios and inspection rooms. The students, as part of the course and in response to the demand for photoplay news, will publish their criticisms in the *Columbia Monthly Magazine*.

## Goldfrap Goes to World

John Henry Goldfrap, who for a long period of time has handled the Fox publicity, and who but recently returned from Jamaica, where he went to secure publicity material relating to the Annette Kellermann picture, in the making there, has accepted a position as advertising and publicity man for the World Film Corporation.

Mr. Goldfrap was a rancher, an advance man, a reporter, a rewrite man on the *Morning World* and the *Evening World*, and for a long time devoted his talents to juvenile fiction, scenario writing and magazine work before beginning his career as a publicity man. While with the Fox Company he launched the big advertising campaigns for Betty Nansen, William Farnum, Theda Bara, Nance O'Neill and Annette Kellermann. John W. Rankin succeeds Mr. Goldfrap as advertising and publicity representative of the Fox Corporation. He is an experienced theatrical man who has represented such enterprises as those of George Brenon, F. C. Whitney and Joseph M. Gates.

# Paramount Gets Burton Holmes Services

## WILL ISSUE TRAVELOGUES

BURTON HOLMES, the most famous traveler and lecturer on travel in the world today, has found that it is possible for the results of his work to be seen in a hundred photoplay theaters throughout the country at the same time, through the contract he has just signed with the Paramount Pictures Corporation, and it is now announced that in January, the Paramount-Burton Holmes Travelpictures will be released and booked solely through the Paramount exchanges. Mr. Holmes will personally edit, assemble and manufacture these films which will embody the same kind of interesting and comprehensive views that he has been showing in connection with his "Travelogues."

"It is our aim to make these pictures short, to offer plenty of variety, and to bring out the human interest in the life of the countries to be visited on what we might call 'Our Easy Chair Journeys,'" said W. W. Hodgkinson, president of the Paramount Pictures Corporation, after the meeting at which the arrangement with the noted traveler was consummated. "Mr. Holmes fully realizes the high standard of excellence which must be maintained by our pictures and he has declared himself greatly in favor of the system by which our exhibitors are given a voice in shaping the policy of the program. We feel that in capturing Mr. Holmes for Paramount we have won another victory for the photoplay, and we are glad to add his name to those of Roger W. Babson, J. R. Bray, Raymond L. Ditmars and the others already associated with us."

Burton Holmes has always been a pioneer along the lines of artistic progress; love of travel has always been and still is, the motive of his very existence. He comes by the "wanderlust" naturally, as his ancestors for generations have been great travelers.

He was the first lecturer to introduce an entire program of colored views, and was the first to realize the value of motion pictures in the illustration of travel pictures. Beside this, he was the first of his profession to realize the advantages to be derived by making his own motion pictures.

To this end, he and his colleague and assistant, Oscar Bennett Depue, bought motion picture cameras and learned the art of motion picture photography, in order that Mr. Holmes might bring his audiences genuine and original pictures in scenes where action was the keynote of interest, such as native dances, the falling of waterfalls, spouting of geysers, street scenes, parades and pageants, religious ceremonials, feats of aviation, national sports, etc.

The present is the twenty-third season of his career. For twenty-three years Mr. Depue has been associated with him as lantern operator and camera expert, and he will still continue in these same various capacities in the wider field of furnishing films for the Paramount Corporation.

The third member of the trio is Louis Francis Brown, whose seventeen years of association with the "Travelogues"—the word coined by him—has been that of business manager.

"It has been my dream," said Mr. Holmes in talking of his new contract, "to bring the result of my travels to every man, woman, and child in the country, at a price which the slenderest purse could afford, and it is in the

hope and belief that my dream can be realized that I have agreed to devote to the uses of the Paramount Pictures Corporation my library of motion pictures—not merely those that I have already taken at considerable expense, of time, travel, and money, but those I take today, tomorrow, or next summer or next winter."

Mr. Holmes at the present time has enough material to give to motion picture audiences, through Paramount, a new subject every week for over a year. He will personally attend to the make-up of the "Easy-Chair Journeys," and will personally write the descriptive titles containing much information of interest and humor.

The Paramount-Burton Holmes Travel Pictures will take Paramount theatergoers to all the interesting places in North America, from Alaska to Florida, and from Niagara to the Yosemite, as well as to Japan, China, Java, the Philippines, Ceylon, India, Korea, Russia, Germany, Norway, Sweden, Ireland, Scotland, England, and so on to other interesting parts of the world.

Further details as to the exact nature of his first releases and the dates on which they can be seen will be announced soon.

### Saunders Host to "Ginger Squad"

R. M. Saunders, general manager of the New York Metro Film Service, Inc., was the host at a "get-together" luncheon at the Hotel Astor, in which members of the executive staff and the "ginger squad" that recently went into the field, participated. A lot of the "ginger crew" reported the result of their efforts in that direction. Through a brief campaign of local advertising in the interest of Metro feature productions, the "ginger squad" said it was able, in many cities throughout New York



Saunders' dinner to the Metro "Ginger squad." From left to right in the upper row are W. J. Neely, Joseph Lynch, C. W. Glimm and P. H. Smith. In the lower row from left to right are A. W. Carrick, E. M. Saunders, H. W. Kahn and C. A. Taylor.

State, to increase the local exhibitors' business on Metro night, from thirty to fifty per cent. Plans were laid to increase the efficiency of the new squad, and carry on a more extensive campaign. Those present at the luncheon included Chief Saunders, C. W. Glimm, assistant manager; H. W. Kahn, branch manager, Albany; C. A. Tay-

lor, branch manager, Buffalo; Joseph Lynch, New York outside representative; W. J. Neely, traveling publicity representative; A. W. Carrick, traveling publicity representative, and P. H. Smith, New York outside representative.

### Now Who'll Get Tom's Watch?

The Gold Watch Contest announced by Tom North, manager of the Seattle branch of the Big Four, for the best advertising scheme to exploit V. L. S. E. features, closed last Wednesday with the interest of all the exhibitors of that territory running at high pitch. The watch will be presented to the successful contestant on Christmas day. More than fifteen hundred votes were cast during the contest, and nearly as many suggestions for unique "stunts."

Not only has this novel contest aroused the interest of the exhibitors in the Seattle territory, but it has created much comment on the part of the general public who have been attracted by the striking display of the watch in the window of a prominent jeweler.

Starting on August 14, last, the contest, stretching over a period of four months, has brought forth from the exhibitors more creative suggestions and business building "stunts" than even enthusiastic Tom North had ever hoped for. It is the plan to turn all these ideas that have been advocated right back to the exhibitors in helping them exploit to the best advantage the Big Four features.

### Next Week's Vitagraph Output

The Vitagraph program of releases announced for the week beginning December 27, is one that will close the old year in triumph and open the new one in a blaze of glory. The regular releases comprise two reels of comedy and a three-part drama. The personally picked program consists of a one-part comedy and a four-reel drama.

"He Got Himself a Wife," the first of these comedies, announced for release on Monday, December 27, is a one-part laugh-getter that brings forth the efforts of the players from the western Vitagraph studio. The story was written by Edwin Ray Coffin and produced by George Stanley, with a cast including Mary Anderson, Webster Campbell, and Aileen Allen.

"The Making Over of Geoffrey Manning," the four-part drama for release with the personally picked program was written in co-operation by Charles T. Dazey and William Addison Lathrop and produced

under the direction of Harry Davenport with an all star cast including Harry T. Morey, L. Rogers Lytton, Ned Finley, Belle Bruce, Eulalie Jensen, Marion Henry, Tom Mills, Logan Paul and Jack Brawn. The plot is written around the life of a young clubman brought up in idleness. He is suddenly awakened to realize his unfitness in the business world. He leaves his home on a supposed pleasure trip but instead secures a position as a laborer. He encounters many hair-raising experiences in which he proves himself to be a man of great determination and character.

"The Pest Vamooser" which completes Monday's releases is a one-part comedy written by C. Graham Baker and produced by C. Jay Williams. This brings before the public a cast of fun-makers notable among whom are Kate Price, Harry Fisher and Albert Roccardi.

For Friday, December 31, "By the Might of His Right," a one-part comedy featuring Mr. and Mrs. Sidney Drew, is listed for release. The story was written by William B. Courtney and produced by Mr. Drew. The three-part Broadway Star Feature announced for the close of the week and the start of the New Year is "Tried for His Own Murder," written by Agnes Johnston and produced by Van Dyke Brooke.

### Director Marries Comedy Star

Francis MacDonald, a well known director, and Mae Busch, a Keystone comedienne, after a whirlwind courtship of one week decided they could not live apart and were quietly married at Hotel Alexandria, Los Angeles, Sunday night, December 12. They were attended by a few intimate friends. After the ceremony a wedding repast was served at Al Levy's noted cafe, which at that hour was thronged with stars of film-land and professional people who presented greetings and extended congratulations to the happy newly weds.

The complete exterior of an historic convent is being erected in one of the canyons at Inceville, this week, to serve as a setting for some scenes in a coming Triangle-Kay-Bee subject in which Bessie Barriscale and William Desmond are appearing under the direction of Scott Sidney. Miss Barriscale, in this story, is playing the part of a nun while Desmond has the role of a dashing young Hussar. From an old steel engraving and wood etching, Master Carpenter Tom Brierly is constructing a remarkable replica of the convent in question.



Scenes from "My Lady's Slipper" and "Thou Art the Man," forthcoming V. L. S. E. features.



## BILLIE BURKE IN SERIAL

**Chicago Tribune Announces That Famous Star Has Been Engaged to Appear in Twenty-Episode Picture to Be Made by George Kleine**

On Sunday, December 19, the *Chicago Tribune* announced that Billie Burke had finally been chosen to play the leading role in the next big motion picture serial which the *Tribune* will run in its Sunday editions as a fiction story and syndicate widely throughout the country.

Coupled with the story of Miss Burke's engagement is the announcement that the serial will be made by George Kleine in twenty episodes or chapters, and that it will probably be thirty weeks in the making. For each week of her time the fair Billie is to receive \$4,000 in cold hard cash, besides being furnished with an automobile, unlimited gowns, two maids, a chauffeur, and transportation to and from the various locations in which her work will be done.

To quote the *Tribune*: "The medium through which Miss Burke will transfer the magnetic influence of her perturbing beauty is a photoplay drama of adventure by Rupert Hughes and his wife, Adelaide Manola Hughes. Mrs. Hughes' function has been to elaborate the story from the dramatization by her husband."

It is understood \$50,000 of the \$120,000 which Miss Burke is to receive by way of salary for her appearance in the picture has already been paid over and she will draw the remainder in weekly installments of \$2,333.33 each Saturday.

## Ince Has Housewarming

The new Vitagraph studio at Brightwaters, Long Island, recently built for the use of Ralph Ince and his company of players, was officially opened last week by a housewarming in which Ince and his wife acted as host and hostess.

The accompanying photograph shows the happy group and the immense floral piece bearing the word "Success." Sitting in the center in the fur coat is Ralph Ince, who directed "The Goddess," "The Jugernaut," "The Million Bid," and other notable Vita-



Ralph Ince's housewarming at the new Vitagraph studios at Brightwaters, Long Island.

graph successes. His wife is at his right and next to her is her sister, Anita Stewart, the popular Vitagraph star. Standing directly behind her is her new leading man, Richard Turner. Next to the end and at

the right is Frank Currier, veteran actor and now the director for the Vitagraph.

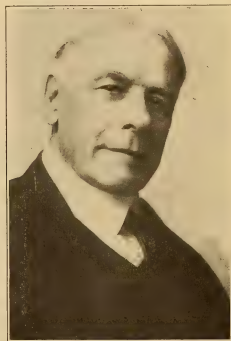
The new studio was, formerly the Forester's Lodge, two stories high and with floor space enough to permit deep sets. It is thoroughly equipped in every particular and a complete staff of workers make their home nearby.

## Daniel Gilfether of Pathe Balboa

Daniel Gilfether, variously known as "Dad" and "Major" at the Balboa studio, where he plays characters and old men so convincingly in feature films, has arrived. That fact was made certain the other day when he received a mash note. Be it known that Mr. Gilfether has already passed the three-score milestone and is well started on his way to the next ten. Of course, in his younger days, when the Major was a dashing matinee idol, the opposite sex admired him in large numbers. But since joining the ranks of the screen players he thought himself too old for further amorous conquests.

Not so, however, for Uncle Sam recently delivered at the Long Beach studio a neatly penned note from a fair one in Rochester, N. Y. She gave a very fetching description of herself and begged Mr. Gilfether to advise her as to his exact height, weight, age and the other more interesting personal details concerning himself.

Yes, Mr. Gilfether's admirer requested a photograph. And it must have been a relief to the lady's heart to learn that her ideal is a single man—and always has been.



Daniel Gilfether.

## Aurora Corporation's First Release Ready

Stuart E. Lake, well known in New York as a newspaper man and publicity director, has been engaged as director of publicity for the Aurora Film Plays Corporation, which has just produced "The Waif" as its first offering in the motion picture field. William L. Roubert is vice-president and general manager of the Aurora Film Plays Corporation.

Mr. Lake was until recently with the publicity department of the World Film Corporation. Prior to that he was engaged in newspaper work in the middle west and on the Pacific coast, going from San Francisco to Manila and other cities of the Orient, where he worked for some time. Returning to New York he became a reporter on the *New York World*, leaving that newspaper to join the staff of the *Herald*. He worked on the *Herald* for some years and later was associated with the staffs of the *Morning Telegraph* and the *Evening Journal*. His first work in the

motion picture field was as a free-lance publicity man and in this capacity he did special work for several of the larger companies.

## An Open Letter from Carl Laemmle

Editor MOTOGRAPHY, Chicago, Ill.

Dear Sir: I stirred up a hornet's nest when I poked into the question of smutty pictures in some of my recent straight from the shoulder talks.

When I first asked the exhibitors of America whether they wanted clean pictures or smutty ones, I received letters that surprised me, because the proportion of those who wanted smutty pictures was greater than I thought it would be. So I followed this up with an editorial to the effect that the majority seemed to want off-color stuff and I hinted that the Universal might make some pictures of this type.

It was a good deal like pushing a new load of coal into the largest furnace in hades, for I was immediately swamped with letters from exhibitors begging me not to let the Universal make anything but clean stuff.

For the first time the exhibitors seemed to awaken to the fact that there is a serious menace to the whole business if they will continue to exploit dirty pictures. To make them realize this was all I hoped to accomplish by bringing up the subject.

The Universal never had any intention of producing filth, but my hinting that we might do so we finally got the exhibitors to do some real thinking—and the more thinking they do, the better for the whole business.

I tell you now, as I have told you before, that the companies which are making money by producing smutty pictures are the most insidious enemy the moving picture business has. They are doubly dangerous because, for a limited time, they appear to boost a theater's business. Mighty few exhibitors look far enough ahead to realize that when they build up a business on indecent pictures they are

paving the way for their own disaster. Every dollar that they make on dirty exhibitions will cost several times its value in the future. You can't get away from it any more than you can dodge the fact that right is right, and wrong is wrong.

The one consolation to be derived from the situation is the fact that dirty features have done more to kill public interest in all features than any other element. For no sane man can doubt that the feature craze is dying fast and that the exhibitors are flocking back to the program for their profits. Features may always be a factor in this business but the day is rapidly passing when any exhibitor will show features more than once or twice a week.

The little theater is coming back to its own. The big theater will continue to make a profit, of course, but not to such an extent that it can drive the little houses out of business as it has done during the past eighteen months.

The prospects in all lines of business all over the country are growing. They give promise of a prosperity that none of us dreamed of a year ago. The big exhibitor and the little one will share in this. So will the Universal. But, thank heaven, the Universal won't have to film any filth, and exhibitors won't have to show any smut to get the decent dollars of the public!

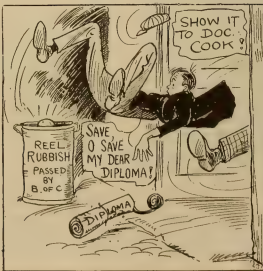
Yours for Universal success,

CARL LAEMMLE, PRESIDENT,  
UNIVERSAL FILM MANUFACTURING COMPANY.

## Pantages Books "Red Circle"

B. E. Loper, manager of Pathe's Los Angeles office, wires under date of December 17 that Alex. Pantages, after viewing competitive serials, booked Pathe's "Red Circle" for Los Angeles, San Francisco, Seattle, Spokane and Tacoma. Mr. Loper wears a broad smile, for Mr. Pantages's judgment counts for a lot in his territory.

## Opie, the Operator



## He Seeks a Job

REPRODUCED BY PERMISSION OF THE PATHE FRATERNITY, INC.

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Volume XV

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Number 1

## Significant Developments of the Year

THE task of preparing a resumé of the important developments of any one year is generally disappointing. Big things happen every year, of course; things that would get prominent display in a year book of the industry. But most of these big things have little or no significance in an evolutionary sense. When we come to number the events that really gauge the advance of the industry, we find, despite the rapid development of the picture business, that many of them extend their processes of establishment over more than a twelve-month. Several movements that have lent most of their influence to 1915 really started in 1914. A strict interpretation of the subject of this note would exclude some items that we must, nevertheless, mention.

Film serials did not get their start in 1915, but they did get their growth in that year. Modified to series, instead of pure serials, they have undoubtedly become a fixture and must be reckoned with in the making of future programs.

The film series that runs for a great many weeks suggests the single subject that continues to get the crowds day in and day out for astonishing periods of time. The last year has shown us at least one good example of this, and we cannot doubt that others equally representative of public approval will develop and do their fifty-two week runs with success. The general development of the feature film is a demonstration of the same principle on various scales, large and small, and portends evolution in the exhibiting end of the business.

New schemes have been tried more frequently in the producing and even in the exchange departments than in the exhibiting, chiefly because the competitive necessity was greater in those branches. There is still great room for ingenuity and business ability in the picture theater. Some part of these characteristics is actually being supplied to exhibitors by great producers who have operated theaters temporarily to demonstrate proper methods, and employed missionaries to lecture upon exhibiting systems. These things mark the beginning of the rise of the exhibitor, whose business is destined to reach undreamed-of heights of prosperity and dignity before the "saturation point" is achieved. Several theater properties already established in great magnificence form the vanguard of the new order of things.

A tendency, however limited in extent, toward harmony is seen in the efforts to amalgamate the exhibitors' associations, national, state and local, into a single comprehensive organization. The year just past did not see the consummation of these efforts, but the movement is toward that end. The force of the get-together impulse is observable in the formation of the Motion Picture Board of Trade, whose aim is to include all divisions, branches, factions and departments of the business under one cover.

We have already mentioned the use of new schemes to increase the demand for manufacturers' products. The use of legitimate and even operatic celebrities, though not new, may classify under this heading. Rather unfortunately, the scramble for stars has led to the payment of enormous salaries for their services. Probably this condition has not yet reached its peak; another year will be needed to strike a more equitable proportion between real value



and contract value in the employment of well-advertised talent.

Change of attitude toward the industry among the newspapers has been another remarkable development of the year whose birth carries back to a previous period. The growth of motion picture departments weekly and even daily in a vast number of newspapers has warmed into still closer co-operation, and we find newspapers and producers combining forces for the manufacture of news films and special features.

This, too, must be regarded as a good omen for future activities. The taking and exhibiting of European war films by newspapers has doubtless done much to cement the new entente.

The war—also a hold-over from the previous year—has had its effect upon the picture business. So far as this country is concerned this effect has been rather good than bad. And there is nothing in foreign reports to indicate any great cessation of business even in the countries at war. The reflex interest in military preparation in this country has brought forth its own films, some of which may be claimed as masterpieces of purposeful art.

The expositions in California were responsible for some rather remarkable innovations in the way of trips to the Coast conducted by large producers and offering convenient opportunity to many exhibitors, exchangemen and trade workers in general for an enjoyable journey.

The organizations of programs by groups of associated producers has been a marked feature of the year, and one which must necessarily continue as an established and satisfactory system. It is noteworthy that practically all the producers so associated are prospering. Indeed, the whole industry is prospering marvelously—the more so since the earlier large profits have settled down to a healthy business condition.

This may sound paradoxical, but we hold that a business is more prosperous when ninety per cent of its members are getting a comfortable return on their investments than it is when thirty per cent are making enormous profits while the rest skate perilously on thin ice. The majority of the important producing companies have increased or are increasing their studio properties. Exchange organizations are adopting systems calculated to increase the efficiency of both their service and their stock in trade. These things make, ultimately, if not immediately, for stability and permanent success.

Censorship is still rampant in many quarters, and with the European war censorship as its criterion doubtless feels well established for the present. However, state censorship has met with more than one defeat during the year, and is gradually being undermined by the recently aroused hostility of the newspapers and the continually strengthening opposition of powerful interests and organizations. Two years more of opposition will doubtless see it forced to a down grade.

Altogether, 1915, unmarked by any violent disturbance in the industry, has been a year of steady climbing and rapid progress. January 1, 1916, witnesses a better industry than New Year's day a year ago could claim. Other industries have complained; but in ours it has been a good year, and this one promises to maintain the pace.

## Just a Moment Please

Happy New Year!

Have you noticed how long the days are getting?

—  
**Prexie Herrington** of the Exhibitors League having set the example with a set of New Year's resolutions, this column wirelessly a number of proboscises for expressions of the policies for the coming year and the following may be a few of the replies received:

**William Fox:** I expect Annette Kellerman to run true to form.

**Roy L. McCordle:** I could not reasonably be expected to find "The Diamond from the Sky." I knew where it was all the time.

**Joseph White Farnham:** I will stand by my present employers till the Amazon dries up.

**Alfred Hamburger:** I shall not increase the length of my programs during the coming year.

**W. E. Shallenberger:** Wire received. Why ask me? I know "Who's Guilty."

**Aaron Jones:** May peace soon be declared, but not until I have run all the war films.

**Ed. Porter:** I will not take a company abroad, to Philadelphia, to film "The Unconscious City."

**William Barry:** I resolve to advocate good projection. More Power to it.

**H. E. Aitken:** I am not arranging to star Theodore Roosevelt.

**Mary Pickford:** I cannot accept a raise in salary, as I have three bank accounts now.

**Charley Chaplin:** I will not be serious in my film work next year.

**Ben Schulberg:** I will not pull a "fire" story this year.

—  
 Now if only Terry Ramsaye would swear off on his gay colored stationary we should be happy. Terry has already pulled the pink, white and green sheets on us, and we understand has an order in for some purple, blue and mauve ones. Jay Cairns says when Terry shoots him one of the pink sheets he expects to have the mailman blow him a kiss to go with it.

### GOSH, AND THE JOKE WAS ON US.

"Hen" MacMahon of Triangle was awfully good natured about our kidding him on his slip of a release date as "December 50th," and comes back with a letter to the effect that the "break" occurred when he was overworked getting the infant Triangle through the preliminary stages and that now it appears to be past all infant maladies. "Hen" is sure some nurse, and we feel particularly indebted to him since he failed to lawl us out for spelling that calendar thing "calander."

—  
 As a slinger of words honors for this week unquestionably belong to the same Terry Ramsaye referred to elsewhere in this Pinnacle of Persiflage, for, in submitting for publication a certain article to friend Chas. in Noo Yawk, the linguistic Terry accompanied it by a letter which included the following paragraph:

I hope that you will despatch it with due diligence to your home office and that there it will be cast into imperishable type to illumine the pages of your illustrious journal, there to gleam as a beacon light of wisdom to guide the bewildered feet of the uncertain and wandering exhibitor traveling through the morass of "junk film," etc., etc. You know what I mean.

—  
 The it from me, lad, I have faced this Underwood tonight for six throbbing hours to be able to deliver this papyrus into your hands. Do it honor and justice.

—  
 The esteemed (so to speak) *Morning Telegraph* in referring to a certain actress' illness starts its story: "Sallie Crute, the motion picture actress of the Edison Company, is laid up, etc.," which might lead some of the unsophisticated to believe that Miss Sallie constituted the greater part of the organization.

—  
 Well, by this time the travel wagon must be well on its way.

Hope nobody drops a whip.

Or falls off.

N. G. C.

# Some Current Releases Reviewed

## "The Painted Soul"

A Mutual Master-Picture of Supreme Quality  
Reviewed by Neil G. Caward

ONE of the most grippingly powerful and interest compelling pictures ever released as a Mutual Master-Picture, will be offered the exhibitors of the country this week when "The Painted Soul," a four-reel feature from the New York Motion Picture Corporation's studios is released.

Bessie Barriscale as the artist's model and Charles Ray as the artist succeed in putting over a story that in other hands would be trite, but as interpreted by these wonderful players is one of the most gripping that has been screened of late. Superb photography, settings that are satisfying in every particular, and a supporting cast that is fully adequate to the demands made upon it, all add to the impressiveness of the production.

Barnard, the artist has just completed a painting called "The Resurrection," as the story opens. The subject depicts a Madonna-like face and is highly praised by the bevy of critics who assemble to view it. The artist is naturally gratified at his success but explains to his mother (a role

mother enters the room and separates the two. Though Irene seeks to forget her disappointment, in the dance hall, she finds the life has palled upon her and later goes to the studio for another glimpse of "The Resurrection."

The artist's mother, meanwhile, argues for hours with her son in an attempt to convince him that it is sympathy and not love that he feels for his model. The boy is obdurate and the desperate mother pays a secret visit to the girl, asks her co-operation and wins her promise to disillusion her lover. Deliberately the girl goes into the streets and so conducts herself that she is again arrested, charged with being "a street walker."

The artist next day receives a note telling of the model's arrest and mentioning that he might bail her out at 9 o'clock that day in court. He pays her fine and, thinking himself mistaken about her reformation, bids her "good bye." Though the girl is sorely tempted to reveal her deceit and win back his love, she resists and the picture ends as she once more visits the studio, gazes upon "The Resurrection" and goes forth to begin life alone once more.

## "The Woman with the Rose"

Essanay Three-Reel Drama, to Be Released Dec. 25  
Reviewed by J. C. Garrett

ESSANAY'S three-reel production, "The Woman with the Rose," is a stirring dramatic play with splendid photography and well presented by a cast of well-known Essanay stars. Lillian Drew does convincing work in the role of Adele Clinton, the wife of Herbert Clinton, played by Frank Dayton; Ernest Maupain is a satisfying Anton Czerny, a violinist; Fred Malatesta is cast as Joseph Lechison, a dilettante; and Hugh Thompson takes the part of Todd, an artist.

There is an element of mystery which adds much interest to the production and the manner in which a murder is cleared up is surprising. The story deals with the love of three men for the original of a beautiful picture which gains a wide reputation and is known as "The Woman with the Rose."

Our first glimpse of the famous portrait, "The Woman with the Rose," is in the museum where many people are admiring the picture, and not a few of them aiming to discover the real identity of the model. Anton Czerny, a violinist, with his friend Joseph Lechison, a dilettante, is admiring the portrait, and remarks that he wishes he had the money to purchase it. Lechison says that he would like to buy the lady herself.

Although the picture is for sale, the artist, Herbert Clin-



The artist declares his love for his model.

played by Trully Shattuck) that he is now desirous of painting the opposite extreme, a picture of "The Fallen Woman."

In search of a model for this difficult subject, the artist visits the police court and there sees Irene, a woman of the streets, arraigned, and given a ninety days sentence with the sentence suspended. He immediately approaches her with a request that she pose for him and she eagerly consents, being badly in need of funds.

As the artist begins his portrait of "The Fallen Woman" he finds his model gazing intently at the other picture of "The Resurrection" and gradually realizes that the painted canvas has impressed her so profoundly that she then and there resolves to lead a different life.

One of the most emotional bits of the entire production occurs just at this point, when Irene, in beginning her newly formed resolution, visits a sick friend who lives just across the hall. The dying woman, who has been unable to find ease from her suffering even in a few hours of sleep, explains that she believes sleep will come if Irene will sing to her and the woman of the streets volunteers to sing "How Would You Like to Rag With Me?" but is told that a different tune will have more of an appeal. Shamefacedly, the woman on the bed calls for another song and the scene fades slowly into a stanza of "Nearer My God to Thee." Miss Barriscale in this scene is truly wonderful and the direction at this point is particularly good.

When the artist finishes his picture he pays off his model but the girl betrays the fact that she has grown to love him. The boy, for the artist is little more, is moved to take her in his arms and at that moment his proud and wealthy



Lechison attacks Adele.

ton, is without funds to buy food for himself and his wife, Adele, who was the model for the picture, "The Woman with the Rose." Todd, a young artist, is in search of a model to pose for one of his new pictures. Anton Czerny comes to

call upon him and tells him the very model he wants is the one who posed for the famous picture.

Todd goes to call on Herbert Clinton and asks him if he can "borrow" his model, and Clinton, because he is without money, consents, and Adele, who is not known as Clinton's wife, poses for Todd. Lechison sees Adele at Todd's studio and he then leases a studio of his own. He advertises for a model, and Adele, hoping to help her husband, applies for the position. Czerny's studio is across the hall from Lechison's and he sees Adele enter the studio, realizing she has stepped into a trap.

Lechison attacks Adele and just then her husband, who has followed her to the studio, breaks in and the two leave the studio with horror written on their faces. The next morning Lechison's dead body is found in his studio and a glove is found lying near him, which is recognized as belonging to Adele. To shield his wife Clinton confesses to the murder of Lechison, but later his wife breaks down and says that she was the one who murdered the man because he had attacked her.

The police authorities are surprised when the day after Adele's confessions Czerny comes to them and says he wishes to make a confession. He tells the police of how he had been jealous of Adele. When he had seen her enter Lechison's apartment he had gone down the hallway, climbed the fire-escape and after tying a handkerchief over his face, entered the room. After driving a dagger which was hanging on Lechison's wall into the man's heart he escaped.

Adele is freed and Czerny is imprisoned, but some time later his friends secure a pardon for him from the governor, and after spending but a few days in jail, where he sees the vision of Adele continually, Czerny is led out into the world of sunshine once more. As the picture fades out we are shown the painting, "The Woman with the Rose," and a tag on it which is marked "Sold for \$5,000."

## "Bondwomen"

A Five-Part Kleine Drama, Released December 15

Reviewed by George W. Graves

IN George Kleine's "Bondwomen," to be released in the Kleine-Edison Feature Service, a common domestic problem is solved. It is not entirely solved, however, through its own developments, but through circumstances which proceed from another direction. Therefore, the picture does not attempt to project a plan by which the average housewife in a like difficulty may profit, but merely sets forth in dramatic style the incidents which finally lead this particular husband to regard his wife as a competent manager of her dominion and the disbursements incident thereto.

There are a number of scenes with dramatic force; that in which the wife confesses to her anger-crazed husband of a wrong which she never committed, in order to save her child from being beaten by its own father, is one which demands much of the leading characters. The scene in which the



Scene from Kleine's "The Bondwomen."

wife battles with herself as to whether to call her husband from a serious operation or to accept the alternative of letting his fortune fall to the ground, is also intensely dramatic.

Maudie Fealy makes an appealing character of Norma, the

wife of Dr. Ellis. The latter is portrayed by John Sainpolis. Others in the cast are David Landau, Harmon McGregor, Iva Shepard, Mildred Gregory, Harry Knowles and Belle Jordan.

A series of humiliations leads Norma to force her husband, Dr. Ellis, to take complete charge of the money matters of their home. After some time, during which both the doctor's comfort and practice are continually interrupted, it becomes necessary for him to perform a serious operation upon his brother, Ned. While the operation is in progress Norma learns that her husband's last payment on some stock is due within a few hours, the penalty for non-payment being total loss of the stock. In desperation she calls on a friend, Mr. Powers, for the money, as she is well aware that to disturb the operation would probably mean death to Ned. The latter, who is a drug fiend and therefore irresponsible, makes it appear to the doctor that his wife is unfaithful. Dr. Ellis given to suspicion, orders his wife out of the house. Mr. Powers, a chemist, discovers a formula by means of which he cures Ned, who, filled with gratitude towards his benefactor, is led to confess all to him. Ned then confesses to all whom he has wronged. Dr. Ellis and his wife become reconciled, and a joint bank account is agreed upon as being a preventive of further misunderstanding.

## "Life of Our Savior"

Pathe Gold Rooster Play, in Natural Colors, Released

This Week. Reviewed by Thomas C. Kennedy

FOR its Gold Rooster offering for Christmas week, Pathe will release the seven-part production of "The Life of Our Savior" in Pathe Color. Perhaps the one most important factor in a picture dealing with this subject is that it be reverent and it is also very probable that the accomplishment of this is the biggest problem which confronts the producer. It is therefore best to mention at the outset that this production is reverent in the truest sense of the word.

The life of Christ is here graphically told. From the time of His birth in the stable through a life of sacrifice ending in the Crucifixion and Resurrection the production portrays with fidelity and a befitting sublimity of dramatic effect the life of Jesus Christ. Since that it is a faithful history, "The Life of Our Savior" is a screen presentation of significance to those who are followers of His teachings, and how can its public exhibition be considered in the very least distasteful to either sect or individuals?

The subject is one which lends itself admirably to color projection. The manner in which the film has been colored is truly excellent. Probably the Pathe color process has never been seen to better advantage as concerns the tints and technique. There is little "fringing" and the tints used undoubtedly increase to a great extent the pictorial value of the scenic effects. The tones are more delicate than usual.

It is a huge spectacle and it represents a great expenditure in time and money. The costumes and all properties are historically accurate, the scenes have startling realism and the countless extra people are as natural in their deportment as are the skilled actors and actresses who portray the central figures. "The Life of Our Savior" is a succession of scenes which are really wonderful from a standpoint of production and if any one is superior to the many it is the Crucifixion. One finds much to marvel at in this picture.

## "The Making of Crooks"

Selig Three-Reel Drama, to Be Released December 27

Reviewed by John C. Garrett

JACK PICKFORD, the versatile young brother of the famous Mary, makes his debut with the Selig Polyscope Company in "The Making of Crooks," a three-reel production to be released December 27. Pickford has already proven his screen capability in other productions. His work in this photodrama is satisfying, but he doesn't get a chance to inject into the production his best acting, as there is no call for especially good work.

Many ideas have been expounded on the evil influence the pool rooms and billiard halls have on the young man of today. In fact, many of our most desperate criminals confess that they have gotten their criminal training by frequenting pool rooms. This picture shows the direct results the pool room has on its regular habitues and contains a splendid moral lesson for both the young man and the over-indulgent parent who does not strictly discipline his son.

Tony, a young Italian, while in prison has a cell mate



Walton, a druggist, who is convicted for the sale of doped candy. The two become friends and through the power of Lee O'Neil, a political boss, Walton is freed and opens a disreputable pool room. When Tony's release comes Walton engages him as a pool sharp. The pool room becomes a rendezvous for crooks and boys. Among the young men are Elmer, a bank messenger, who loses all of his money, and arranges with two crooks to hold him up the next day when he leaves with the money, and Bingham, the neglected son of wealthy parents.

Bingham, with Hazel O'Neil, daughter of the political boss, and the girl's chum, goes to a cabaret, where they meet Tony. The young Italian fascinates Hazel and then steals Bingham's automobile and leaves for a midnight ride. The car stalls on the track and a swiftly approaching locomotive is dashing upon them when the young Italian jumps from the car just in time, while the girl is caught on the front of the engine and instantly killed.

The detectives who have been told of Tony's stealing the car are waiting for him at the pool room, when they recognize the two well-known crooks who were to meet the bank messenger. The young messenger confesses to the authorities that he had learned to gamble at Walton's pool room and then the place is raided and later Tony, the pool sharp, is again imprisoned.

Supporting young Pickford in this production are George Hernandez as Lee O'Neil; Herman Illmer as Walton; Elmer McInturf as Elmer; George Nicholls, Jr., as Bob; Thelma Crain as Hazel O'Neil and Tess Conger as Mrs. Walton.

## "The Girl and the Game"

Big Railway Serial Ready for Release December 27

Reviewed by Neil G. Caward

PRESIDENT S. S. HUTCHINSON of the Signal Film Corporation gave the "Go Ahead" signal at Fulton's exhibition rooms on Friday morning, December 17, and the great railroad film novel, "The Girl and the Game," which is to be released in fifteen two-act chapters through the Mutual Film Corporation, got under way for the entertainment of Chicago exhibitors.

President Hutchinson was present in person to see the new production started safely on its way and, ere the screening of the first two episodes began, briefly told the throng of exhibitors present of the earnest effort that was being made by the Signal Film Corporation to give them a series of unrivaled productions. Jay Cairns, of the Nichols-Finn Agency, introduced President Hutchinson and described in detail some of the big advertising aids that have been pre-

pared to assist the exhibitors, pointing out that the story was not a mere railroad tale, but a story of empires in the making.

Helen Holmes, world famous for her daring exploits, appears in the leading role as herself, while Leo Maloney enacts the role of George Storm, a locomotive fireman, who aspires to win the heart and hand of Helen. Others in the company are George McDaniel, J. L. Farley, and J. P. McGowan.

Both from a photographic and a spectacular standpoint the picture starts off with a bang. One sensational incident follows another so rapidly that you hardly have time to catch your breath between them and yet all are so logically developed that a clear, consistent story is unfolded, and none of the thrills seem to have been "dragged in" as, unfortunately, is too often the case in serial stories.

As episode one, entitled "Helen's Race With Death," begins both Helen and Storm are children, Helen being the daughter of General Holmes, president of the C. W. & T. R. R. Storm, a little newsboy, rescues little Helen from death beneath the wheels of a miniature railway at a summer amusement park, and the little girl promises never to forget him. He, for his part, swears undying love and explains that it is his ambition to grow up to be an engineer, like his father had been until his death.

Many years elapse and when next we see Helen she has grown into a beautiful woman, while Storm is well started on his way to success, having already become a competent fireman on the C. W. & T. R. R. One day, while Storm is on his run with freight train No. 245, the pump on the engine breaks down and the crew is ordered to bring the train in to division headquarters under hand breaks.

Running in the opposite direction is passenger train No. 18, aboard which is General Holmes and some other officials of the C. W. & T. R. R. On a down-grade the freight train gathers such momentum that the handbrakes prove helpless in stopping it. Knowing that it is bound to smash head on into No. 18 and cause a disastrous wreck, the train crew of the freight leap from the flying train, and Storm is left to do the best he can in avoiding a collision. Helen, who has heard of the danger, rides at breakneck speed down the tracks to flag the passenger, but seems foiled when she comes to an open drawbridge. With-out hesitation she leaps her horse off the edge of the bridge, and swimming to the other side, succeeds in throwing a derailing switch just in time to send the freight crashing into some box cars on a side track, while the passenger shoots past in the opposite direction.

Storm and Helen meet again as a result of her effort to prevent the wreck and their love of the long ago is recalled to mind. In the second episode of "The Girl and the Game," which is entitled "The Winning Jump," General Holmes and his fellow officers of the C. W. & T. R. R. seek to effect a working agreement with another line, represented by Mr. Seagruie, but a discussion arises that prevents the consummation of the plan and Seagruie, who is seeking to win the attentions of Helen, plans to steal the plans of a proposed cut-off for the C. W. & T. R. R. and to fight Holmes.

Seagruie employs "Spike" and "Lefty," two crooks, to steal the plans of the cut-off from the safe in Holmes' residence, and after securing them the two escape on a passenger train. Helen follows the crooks on Storm's engine and finally Storm's locomotive and the engine which "Spike" and "Lefty" have captured run at high speed along parallel tracks. Helen leaps from one engine to the other and comes to a hand-to-hand fight with the thieves. When "Lefty" and "Spike" are finally overpowered and brought back to the Holmes' mansion it is found that the plans have disappeared. "Spike," before being taken to jail, tells Seagruie the hiding place of the plans just as the second installment of the story ends.

## "The Great Divide"

A Lubin V. L. S. E. Drama, Released December 20  
Reviewed by Thomas C. Kennedy

IT WOULD seem that everyone connected with Lubin's V. L. S. E. release of December 20, "The Great Divide" is entitled to words of praise; for the production is one of distinct merit. The story is an adaptation from the play by William Vaughan Moody. It was scenarized by Anthony P. Kelly and directed by Edgar Lewis, who took his company to the west and there procured some really wonderful settings for the play. The beautiful backgrounds for the various scenes, though always remarkable, add instead of taking strength from the play, which, one may add, is a compliment to the director, and a boon to the spectator, who always enjoys pretty scenery but expects more than it alone in a photoplay.

In "The Great Divide" there is considerable more than



The pursuit of the thieves by Helen.

pared to assist the exhibitors, pointing out that the story was not a mere railroad tale, but a story of empires in the making.

Helen Holmes, world famous for her daring exploits, appears in the leading role as herself, while Leo Maloney enacts the role of George Storm, a locomotive fireman, who aspires to win the heart and hand of Helen. Others in the

impressive views. There is a romance of strong human appeal and one which tells its story with simplicity and directness. The interest centered upon Ruth and Ghent in their unusual romance is held firmly and reaches a point of tensi in situations of plausibility and dramatic force. The story tells of a girl who keeps her word to a man to whom she promises herself in return for a favor from him. Ghent, a derelict, is to be her husband in name only until such time as he proves himself worthy of her. Under the influence of drink he disregards the terms of the proposition, and for this Ruth learns to loath the man she was beginning to admire, but the end finds them happy in each other's love.

Ethel Clayton plays her part with marked sincerity and makes Ruth a sympathetic and ever-appealing figure. House Peters makes Stephen Ghent a derelict of the most pronounced type. He does this splendidly but it does seem that he makes a hard road for himself. Yet he gives the part a certain fascination and toward the end his regeneration is convincingly complete. So if he did make difficulties for himself he overcomes them with ease and he probably never before gave a performance so productive of enthusiastic comment; for his acting is of the kind that enjoys great popular favor.

In the supporting cast Mary Moore is Mrs. Phil Jordan and gives a good character performance which is responsible for what light action the play contains. Warner P. Richmond is a pleasing Doc. Newbury and Hayden Stevenson a commendable Phil Jordan. Ray Chamberlain as the worthless Pedro is wicked looking and Ferdinand O'Beck is seen

play is nicely produced. "Her Mother's Secret" can be recommended for the quality of its production, acting and plot construction. The beginning of the story shows the wealthy and highly respected Seth Cartwright dividing his time be-



The girl discovers that the city youth is her half-brother.

tween his wife and Bernice Archer, who believes that his love for her is sincere. His law partner, Herman, is in love with Bernice, and to prove to her that Cartwright is fond of her in only one sense he induces her to ask him to divorce his wife and marry her. When he refuses she attempts suicide and circumstances lead Cartwright's wife to adopt the deserted child, knowing her husband is its father.

Years later Cartwright and his wife while sailing with the young girl are drowned and the girl is reunited with her mother, who lives with the people in the fishing village who rescued her when she attempted suicide. She recognizes the child as her own by some peculiar mark. Years pass and young Cartwright visits the village, where he meets the girl. While out for a walk they are cut off from land by the high tide and they spend the night together. The next day Lorna stops her mother's words of reproach by telling her that she is going to marry Cartwright. Before they marry they learn that this is impossible from Herman, who immediately recognizes Bernice. The closing scene finds Lorna going to her death in the sea.



Ghent pleads for forgiveness.

as Dutch. The realism and wonderful atmosphere of this production is responsible for that which is perhaps its greatest element and that upon which the success of the story and acting is built. Director Lewis is certainly deserving of a great deal of credit for the manner in which he handled this subject.

## "Her Mother's Secret"

Five-Reel Fox Production, Featuring Ralph Kellard  
Reviewed by Thomas C. Kennedy

RALPH KELLARD makes his film debut in this five-reel melodrama produced by the Fox Film Corporation under the direction of Frederick A. Thompson. Mr. Kellard's performance wins him a place in that class made up of a certain percentage of legitimate stars whose premier in the pictures come up to expectations. He is seen in two characters, first the father, and in the main part of the story the son, neither one attractive but both offering fair dramatic opportunities. Dorothy Green as Lorna heads the supporting cast.

"Her Mother's Secret" was written by Martha Woodrow and it tells the story of a man who leads a double life and of the serious consequences which circumstances bring to his children—his wife's son and the daughter of his mistress. The story has plausibility if nothing else, and it also has some strong dramatic developments. But the depiction of a love affair between two young people of such close blood relation as that of half-brother and sister, even though they are ignorant of the fact, is not very pleasant, to say the least. It is dramatic, but rather morbid material.

Mr. Thompson's direction is capable and as a whole the

## "The Wanderers"

Vitagraph Broadway Star Feature, Released January 1  
Reviewed by Thomas C. Kennedy

RONALD N. BRADBURY is the author of "The Wanderers" produced by the Vitagraph Western Company under the direction of William Welbert, and the Broadway Star Feature release for January 1. It is an appealing story Mr. Bradbury has written and undoubtedly it will be well received. It has heart interest a-plenty and entertaining action which reaches dramatic situations and finally a climax of happiness for a group of characters who early in the picture win one's sympathy. It is also a fact that this sympathy grows as the story progresses along its lines of plausibility and interest.

The wandering blacksmith who for the first time feels that he has reached the end of his travels when he meets the one girl, only to be disappointed when he hears her speak in endearing terms to another and unknown man, is the central character in the story. Of course, the other man turns out to be Kate's brother, which may not be a brand new development in screen stories, but here it is ingeniously used and when it comes as a pleasant surprise to Clem it is also pleasant for the spectator for Clem is surely a likable character.

William Duncan is splendid in this part which permits him to be a manly man above all and an effective lover. The way Clem makes love certainly will be enjoyed by ladies and in all probability be approved by the men. This is an incident worthy of note. Clem is first seen arriving in a small western town where he avails himself of the opportunity to rent at a low rate a fully equipped blacksmith's shop.

Like the blacksmith of Longfellow he is the idol of the school children, who are always welcome at his shop. He

soon meets the school teacher and almost as soon they develop an affection for each other. A few weeks of friendship and then there is love on Clem's part and to all appearances Kate returns his love. On the night he intends pro-



Scene from Vitagraph's "The Wanderers."

posing to her, Clem sees Kate in the embrace of a man. He leaves the town the next day. At his next stopping place he makes a new acquaintance. The two become fast friends and work together at a camp.

Here Roy wins the pretty daughter of the engineer and Clem, by a good-hearted act, is rewarded with some worthless oil stocks which later prove valuable. Roy sends for his sister, who, most happily for Clem is the Kate Brown he loves.

The production is entirely good. Director Welbert has done more than well in the selection of locations and all the details of direction. A fight between Clem and the bullying boss of the camp seems to be a fight in earnest and there are other well presented incidents. Jack Mower is effective as Roy, and George Holt commendable as Lorraine, the boss. Mary Ruby and Hazel Buckham fit into the picture excellently.

## "Buying a Bank with Bunk"

Twelfth Episode in the Pathe "Wallingford" Series  
Reviewed by Thomas C. Kennedy

IN the twelfth episode of Pathe's "New Adventures of Wallingford," pictured by L. D. and T. W. Wharton from the stories by George Randolph Chester, the promoters combine a bit of polished blackmail with their well-known business acumen and square accounts with Benjamin F. Quirker, president of Jinkinsville's bank and one of the clique who robbed the Warden girls of their fortune. The girls assist in the scheme and they prove themselves clever. Clever enough, in fact, to be the daughters of a man whose ability is evidenced by the fact that it took a clique of twelve or more men to beat him at the financial game.

Benjamin F. Quirker is the name of the man whose past and present dealings with the "ladies" are discovered and used in reducing his bank account by J. Rufus and his friend, Blackie Daw. The excellence of the production given these stories reflects much credit upon the Whartons. In all the episodes so far shown the settings, photography and general direction have been remarkably fine.

When Wallingford discovers that Quirker has a "past," he instructs a little girl to call the banker papa. Every time she does this Quirker gives her a nickel, consequently she does it often. The child's father pays a visit to the banker's home and demands to know just why his little girl addresses Quirker as papa. Wallingford decides that this is the time for action. He sends an anonymous letter to Quirker which states that his past and his present affair with a young lady in the next town is known to many people.

The next day Wallingford calls at the bank on a pretense of selling some stock. Quirker then explains that he will sell his share in the bank as he must leave town soon. Wallingford buys his interest with a worthless check. Quirker elopes with Marie Dupont and the check. Wallingford and Blackie follow him to New York. They stop payment on the check and stop Quirker's threatened outburst by bringing Mrs. Quirker to the scene of action. The \$51,000 which Wallingford borrowed on his stock in the bank is clear profit.

## "Black Fear"

Five-Reel Metro Drama, Released December 27  
Reviewed by Thomas C. Kennedy

WITHOUT overdoing the thing and so avoiding its depressing effect Metro's "Black Fear," a five-reel Rolfe production released December 27, depicts vividly the debasing influence of drugs. Regardless of whether or not these stories are written in a sermonizing vein the spectator usually takes away the impression that he has just been preached to. But in "Black Fear," let it be said to the great credit of the picture, the tendency to preach has been suppressed. A bit of allegory has been used to good effect. In two scenes are given a glimpse of Hell where Satan on his grim throne holds conference with his cherished servant, Miss Cocaine.

It is an entertaining story in addition to its being a strong depiction of a condition, a terrible vice which is one of our most formidable contemporary social problems. This is as it should be for first of all we visit the theater to be entertained and if problems worthy of thought and discussion can be combined with this entertainment so much the better. "Black Fear" is interesting and has some good dramatic moments. It is a not too pleasant subject and there is one character in particular who is of the very lowest type of manhood yet it contains nothing that is in the least offensive nor is it even gloomy.

The story tells of a man who moves in good society and practically purchases respectability with the profits of a big messenger service company doing its largest business



The Ellsmore family faces poverty.

with people of a low order. His messenger boys who are on night duty are encouraged to use cocaine to keep them awake. Ely is a frequent visitor at the Ellsmore home and pays much attention to Mary, the younger daughter. When Ellsmore loses his fortune and commits suicide his two daughters and young son face poverty. Billy works for Ely's company and contracts a drug habit.

Lillian does her best to keep the family together and this is at times a discouraging task, for her younger sister is discontented and Billy comes and goes as he pleases. Lillian refuses to marry Judge Le Roy because she wishes to give all her attention to her brother and sister. Ely lures Mary to his home, or to the home of his mistress, and drugs her. In the meantime Billy is taken suddenly ill and carried to a hospital, where he dies. On learning that he died from the effect of drugs and where he had contracted the habit Lillian hurries to Ely's home. Circumstances lead up to the accidental shooting of Ely and Lillian's trial for the murder. She is acquitted however and marries Le Roy.

John W. Noble directed "Black Fear" and in many places his fine judgment and deft execution are evident. There is a good court room scene, and it makes an impression even in these days of frequent and realistic trial scenes. The settings throughout are, of course, artistic and very handsome. The cast is uniformly good and honors in this department are about even. However, if there is to be any player mentioned in particular it should be Grace Elliston, who, provided with an attractive part and some good opportunities, makes a decided impression. Edward Brennan, Grace Valentine, John Tansey and Paul Everton have prominent parts.



## "A Welsh Singer"

A Five-Reel Hepworth Manufacturing Co. Offering  
Reviewed by Thomas C. Kennedy

A FILM version of "A Welsh Singer," by Allen Raine, provides the talented Florence Turner, who after gaining wide popularity with screen patrons here, left these shores for England, where she has since made pictures and success, with a part in which she can be seen to good advantage. Mifanwy, the name role, is indeed an attractive character for an actress of Miss Turner's ability and experience to enact. It is a part which spectators invariably speak of in the sweetest of terms. Mifanwy is a child of the distant hills, and what difference if the hills be located in one country or another, these children are all the same.

First she is the simple, poorly dressed country girl and then through the possession of a wonderful natural singing voice she becomes a famous artist with all the beautiful clothes and luxuries which go with it. Aside from old Powys and the girl who loves Ieuan and consequently is insanely jealous of Mifanwy who is later known as La Belle Russe, the characters are all moved by the noblest impulses and carry the sympathy of the spectator. It is not only the characters who are human the story, too, is filled with a humanity which appeals strongly. "A Welsh Singer" should be very popular in this country.

The picture was produced by Turner Films Ltd., under the direction of Larry Trimble and is presented by the Hepworth Manufacturing Company. It is a five-reel offering of high quality from every standpoint. The acting is always good, the story interesting and well told, and the production is above adverse criticism. The settings, especially the hills of Wales or whatever hills they may be, have rare beauty and the photography is fine. The scenes of circus life are also enjoyable. They are realistic for it is a real circus company with which Mifanwy travels and it has all the delightful tawdriness of a circus.

Henry Edwards, who co-stars with Miss Turner as Ieuan, the cast off son of the grouchy Powys, is an exceptionally good film actor and he makes much of the part. In their dramatic scenes these two are most effective. Malcolm Cherry, who is cast as John Powys, is at present appearing in a stage production playing at His Majesty's Theater in London. The other two important parts are also capably handled. The subtitles could be improved but in all other respects "A Welsh Singer" is thoroughly satisfying. It tells a delightful story in an artistic manner.

## "The Tragic Circle"

American Release of December 27 an Odd Picture  
Reviewed by Neil G. Caward

A MOST unusual production concerning a beautiful vase called "The Tragic Circle," forms the theme of the American two-reel feature, scheduled for release on the Mutual program on December 27, and having for its title the name of the vase. "The Tragic Circle."

Harold Lockwood and May Allison are the featured personages, this being the first appearance of these popular stars in a two-reel feature on the regular Mutual program; all their previous work having been done in Mutual Master-Pictures.

Some really wonderful photography is visible in this feature, particularly those scenes which are double exposed, to show scenes of action taking place on the screen in a mask shaped like the base about which the story really centers. Unusual tinting and lighting also add not a little to the interest of the picture, which is credited to Producer Ricketts.

Cater Clifton, a novelist, walking along the beach one day, comes upon a young man about to commit suicide, and prevails upon the youth to accompany him home and tell the reason of his attempted suicide.

The young man explains that he had been spurned by the girl he loves, and considers life no longer worth living. Clifton simply laughs, and takes down from its place in his library, a beautiful vase, with the remark that he will tell the young man a story.

While the young man listens, Clifton tells him how Madge Morton, a clever and accomplished young woman, bored by her doctor husband, who is entirely devoted to his work, is loved by Allen James, a victim of heart trouble, who comes to the Morton home for treatments.

Clifton explains that years before, he, himself, had been a suitor for Madge's hand, but during a long absence she had been won by Dr. Morton. When the Mortons come to

their home by the sea, Madge and young Allen James are thrown together, and Mrs. Morton, to escape the young man's attentions, finally invites Clifton to visit them, and for Allen's sake she invites Celia, a sweet young miss still in her teens,



*The tragic circle is broken.*

thinking the girl's youth and beauty will surely win Allen's affection.

Celia falls in love with Clifton, who had given his heart years before to Madge. Allen, as Madge had foreseen, falls in love with Celia, while Clifton devotes himself to Madge, who is unappreciative. When Allen learns that Celia will not consent to marry him, the surprise proves too much for his weak heart, and he falls dead.

As Clifton finishes the story, he points to the Greek figures on the vase which completely encircle it. He shows the woman, bored and unhappy; the man, lonely and sad; the girl, sobbing her heart out in secret; and the lover, dead, and only Dr. Morton, who put work first in his life, has found content.

The would-be suicide thanks Clifton for the story and departs, declaring that all his energies henceforth shall be devoted to work, and then as he leaves, the door of Clifton's study opens, and Celia enters. The long sleeves of her negligee sweeps the vase from its place on the table, shattering it to fragments. As she stoops to pick up the broken parts, Clifton exclaims, "Don't bother, dear. You've broken my Tragic Circle, about which I have been inventing a story for the good of a love-sick young man," and as the film ends, one reads on the screen, "And so it is left to you to decide how much of the tale was true."

## "The Reform Candidate"

A Five-Part Pallas Pictures Drama, Released by Paramount Dec. 16, Reviewed by Geo. W. Graves

"THE REFORM CANDIDATE," featuring Maclay Arbuckle, is a drama of politics and love which affords entertainment at all times, in numerous instances the interesting element merging into compelling dramatic situations.

Maclay Arbuckle, perhaps better known on the stage as a comedian than otherwise, carries the part of Art Hoke, the political boss, with all the fervor that it demands as well as with plenty of attention to the more subtle traits and peculiar personality of the character. The shrewd, crafty, but kind politician registers his appeal with the spectator from the start. There is a kind of drollery attached to the part which is very amusingly portrayed by the actor.

Mr. Arbuckle has the help of an extremely competent cast of players, among whom are Forrest Stanley, Myrtle Stedman, Malcolm Blevins, Charles Ruggles and Mary Ruby, all of whom enact their parts so well that it seems unfair to dwell on the efforts of any particular one. However, the mention of Charles Ruggles as a character man of ability and resource, will be made. He is cast as "Looney" Jim, a part that might tax anybody's nerves as well as their dramatic ability.

The production is good, the photography and the sets more than fair. "The Reform Candidate" embraces all of the qualities of a feature. The story is clean and plausible,

developed along the lines of suspense and culminating in a climax of force and complete satisfaction. Incidentally, the picture serves as a warning to those of weak temperament to keep out of politics.

The well-oiled machine of Art Hoke, the political boss, is crushing the opposing faction in a campaign for mayor. Frank Grandell, who heads the "reform" ticket, at his wit's end, tries the old trick of prying into the past life of his political enemy. He and his co-workers reflect that there is a May Hoke, but nobody seems to remember the existence of a Mrs. Hoke. They finally discover that "Looney" Jim, a poor unbalanced fellow who lives on Hoke's charity, knows something of the politician's past in that respect, but Jim dies before they can force any information from him.

Years ago the baby girl of Mr. and Mrs. Grandell had been stolen by "Looney" Jim and he had delivered it at the home of his benefactor, as he had heard him express the wish that he might have a child. Accompanying the baby was a note which purported to come from a desperate mother, but which was written by Jim.

Burton, the mayoralty candidate opposed to Grandell, is in love with May. After a dramatic climax in which the real parentage of May is disclosed and Grandell is saved

scapegrace son. His wife dies shortly after this of a broken heart. After leaving home Jim dissipates more than ever, spending most of his time at a race track. Sometime later Judge Randall presides at the trial of William Rufford,

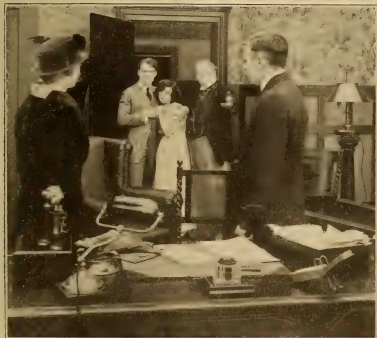


Scene from "Who Killed Joe Merriam?"

previously a frequent visitor at his home and now on trial for the murder of a bookmaker. There is strong circumstantial evidence against Rufford and in his charge to the jury Randall recommends a conviction.

The one material clue is a portion of a photograph which was found in the murdered man's hand. This Randall keeps. The jury returns a verdict of murder in the second degree and Rufford is sentenced to a long term of imprisonment. Randall communicates by letter with his son and after redeeming a few articles of Jim's which were pawned among them a torn picture of Mrs. Randall which was kept in a cigarette case, he writes asking his son to return home. Jim admits he killed Merriam and his father prepares a letter giving the facts to the authorities. Before this is sent, Rufford, who has escaped, enters the house and kills the judge. He finds the letter and destroys it, feeling that this will atone for his act. The last scene shows Rufford being taken back to prison and Jim free to do whatever his heart desires.

Joseph Kilgour is Philip Randall and S. Rankin Drew his worthless son. J. Herbert Frank, Rose Tapley and Betty Gray have the other important parts and put to good use what opportunities they are presented with. Denton Vane, George Stevens and Mabel Kelly are included in the cast.



May Hokes rightful parentage at last comes to light.

from the consequences of stealing a large amount of money to buy off Hoke by the latter's magnanimity, "Boss" Hoke and the Grandells are united in friendship through their mutual interest in May, and Grandell retires from the race.

## "Who Killed Joe Merriam?"

Four-Reel Vitaphone Drama, Released January 3  
Reviewed by Tom Kennedy

THE Vitaphone Broadway Star Feature "Who Killed Joe Merriam?" is notable chiefly for the excellent production given. Tefft Johnson produced the picture and he has done his work well. The direction is good and all the aid that can be given the action of a play by remarkable settings has surely been done. There are scenes at a race track, in a criminal court and in the home of a wealthy judge and all these have the atmosphere which picturesque effect can give. Furthermore the story is acted by a cast composed of well known Vitaphone players.

"Who Killed Joe Merriam?" is a mystery story title and this is a mystery or rather murder story. There are two murders committed, but the author, Beatrice Heron-Maxwell, apparently was not intent upon constructing a mystery story when she wrote it; for at no time is the spectator put to any great mental strain in the endeavor to decide just who is guilty, for the problem, if a problem it be, is quite easy of solution. All this is not meant to give the impression that "Who Killed Joe Merriam?" is a poor story. It is melodrama with melodrama's episodic situations but it is not poor melodrama. There is much in it that is good.

The story concerns a noted jurist who disinherits his

## The Current Triangle Bill

Latest Offerings from the Griffith and Ince Studios  
Reviewed by Neil G. Caward

A WHOLLY pleasing bill forms the week's offering at the Studebaker theater, the Chicago home of Triangle films. It consists of "The Beckoning Flame," from the Kay-Bee Triangle studios, "The Missing Links" from the Fine Arts faction in Triangle, and a return engagement of "The Submarine Pirate," the four-reel Keystone comedy with Syd Chaplin in the leading role.

Henry Woodruff and the Japanese star, Tsuru Aoki, have the leads in "The Beckoning Flame," produced by Charles Swickard under the supervision of Thomas Ince. The story is laid in India and has for its main theme the "suttee" custom, under which the wife of an Indian prince is burned alive on her husband's funeral pyre.

Out of the ordinary sub-titles give the atmosphere of India even before the pictured tale begins, each sub-title having a symbolical border of real purpose, while the lettering of the sub-title itself is unique and yet pleasing. Much care has been taken by the directors to keep the Indian atmosphere throughout and never once are we treated to glimpses of things that would instantly spoil the illusion.

Most of the dramatic work falls upon the shoulders of little Miss Aoki, who gives a most convincing portrayal of Janira, the daughter of Ram Dass, an Indian noble. Mr. Woodruff is Harry Dickson, a most likable young English official, who audaciously enters the secluded gardens of Ram Dass for the purpose of conversing with Janira, whom he has seen and been attracted by. He is discovered and ordered to leave the grounds instantly, as Janira is betrothed to Prince Chandra and other men are forbidden to look upon her.

On the very evening of Janira's marriage, her husband, whom she secretly detests, is stricken with apoplexy and the maid believes she has found relief from her sufferings, until she suddenly recalls the awful practice of "suttee," which



Tsuru Aoki, the Japanese star in scene from "The Beckoning Flame."

she knows will result in her becoming a human sacrifice on Prince Chandra's funeral pyre.

Dickson, who has learned of the awful fate awaiting Janira, rescues the girl just as she is about to plunge into the flames, and bears her away to a distant post to which he has been assigned. There, disguised as a boy, she waits on and lives with Dickson. Some weeks later Elsa Arlington, to whom Dickson has once proposed, comes out to India with her father and Dickson finds himself renewing the old love affair, though, unknown to him, Janira witnesses his love tryst.

The Indian potentates appeal to the English government to apprehend the bold Englishman who interrupted the "suttee" ceremony, and a promise is given that "the guilty one shall be punished." Eventually Dickson is summoned to headquarters to face Ram Dass, and told of the charges against him. He reluctantly agrees to have his "boy" brought face to face with Ram Dass, and then waits while Janira is summoned. The girl learns Dickson is facing disgrace and, feeling the beckoning flame of "suttee," she deliberately drenches her clothing with oil and fires the home in which Dickson resides. As the film ends a report is made that only



Robert Harron, Norma Talmadge, Elmer Clifton, Robert Lawler and Constance Talmadge in scene from "The Missing Links."

a blackened ruin stands where Dickson's bungalow had existed and in it a charred body, so burned as to be beyond recognition.

"The Missing Links," the Fine Arts offering, introduces

Robert Harron and Norma Talmadge to the Triangle screen in a story of powerful appeal staged under the direction of Lloyd Ingraham. Thomas Jefferson, Elmer Clifton, William Higby, Jack Brammell, Robert Lawler and Constance Talmadge are in the supporting company. Rural atmosphere is presented in a wonderfully convincing fashion and many trifling little incidents are so worked out as to create a perfect whole. The mystery part of the story is well handled and it is well along toward the end of the picture before the audience can even begin to guess the outcome.

Horace and Henry Gaylord, sons of banker Gaylord, are regarded with distrust by Jasper Starr, especially after Henry elopes with Myra Holburn, Starr's stepdaughter, though in reality Henry is just an irresponsible boy, bubbling over with life and energy.

When Gaylord dies, after a run on his bank, and Starr, who takes over the management of the institution discovers that among the assets are some forged notes, suspicion is thrown upon the Gaylord boys. Later when Henry Gaylord finds Starr dead and on the floor beside him a cufflink of peculiar design, he jumps to the conclusion that Horace is the murderer, since Henry had himself given Horace a pair of links like the one picked up beside the murdered man. Henry is seen as he leaves the bank and later arrested for the murder, but Horace proves that the link picked up by Henry is not his. Horace and Mrs. Henry Gaylord secure the aid of Chris Tompkins, who prefers the detective stories of Gaboriau to a study of Blackstone, and eventually the guilt is placed on the shoulders of C. P. Martin, the cashier in the Gaylord bank, who had apparently been out of town on a vacation. Beautifully staged and photographed, the picture will undoubtedly prove exceedingly popular.

## "Saved from the Harem"

Lubin Four-Reel Comedy-Drama, Released Dec. 27

Reviewed by John C. Garrett

WITH beautiful interior settings, good photography, a wealth of string action and a finish which is bound to win favor wherever shown, the four-reel Lubin production "Saved from the Harem," to be released December 27, will be a success. The story of this comedy-drama is not a convincing one, but one which is adaptable for screen use. Without a doubt, the final scenes laid in the harem of a foreign ruler with a large number of Uncle Sam's sailors forming an effective background and the ruler who had before spurned the American flag, saluting it, will not only cause great comment, but an outburst of patriotic enthusiasm.

There is one action in this picture which is a strong one, but which is not needed and would better have been left out. The ruler of a small foreign country is seen to tear down from the wall our American flag and trample on it.

Throughout the production are bits of humor which add to the attractiveness of the picture and a splendid cast has been selected for it. Violet MacMillan, L. C. Shumway, Adelaide Bronti, George Routh and Adda Gleason are among them and they are ably supported.

The story centers around the social aspirations of the wife of the leading merchant of Kankakee, Ill. When a democratic president is elected, the merchant's wife sees great prospects ahead for social career and with her husband and their pretty daughter they leave for Washington to receive one of the "plums." While in Washington the girl is introduced to a lieutenant of the U. S. S. *Colorado*, with whom she immediately falls in love and also an ambassador from the country of Vergania. The latter has been sent by his ruler to bring back an American girl to take the place of his cast off favorite of the harem.

The Kankakee merchant's wife manages to get her husband the consularship of Vergania and the ruler's representative, who has met the girl, returns and tells him that his American beauty is in town at the consulate.

The consul and his family are invited to the ruler's palace and there the "old favorite," disguised as a dancer, attempts to kill her master, but he has her imprisoned and tells the Americans that she is a religious fanatic. The next day the girl receives a letter from the officer of the ship telling her that he will be in Vergania the following day. Just then the ruler of Vergania comes up to her and attempts to embrace her. She slaps him and he returns to his palace vowing vengeance. He manages to trap the consul, his wife and daughter and after having them brought to the palace, imprisons the mother and father in one room and the girl in



another, which happens to be next to the one in which the "old favorite" is imprisoned.

Later when the U. S. S. *Colorado* comes to Verginia and the officer discovers that the family has disappeared he



A scene from "Saved from the Harem."

suspects the ruler, and with armed sailors goes to the palace. He tells the ruler that if anything happens to the consul and his family he will be responsible for the American flag and then it is that the ruler commits the crime of tearing down the flag.

The "old favorite" manages to escape from her cell and swims out to the battleship and tells the lieutenant that the consul and his family are imprisoned in the palace. Immediately boat loads of armed sailors leave the boat and soon storm the kingdom of Verginia. After overcoming the army in the palace they rescue the American consul and his family. And before the picture closes the ruler of Verginia is made to salute the American flag.

## "Iris"

A Five-Reel Picturization of Sir Arthur Pinero's Story. Reviewed by Thomas C. Kennedy

THE Hepworth Manufacturing Co., Ltd., presents a splendidly acted and faithful picturization of Sir Arthur Pinero's "Iris" in five reels. The original story, in the main, has been left intact, there is only one real change and this is in the ending. A few scenes have been added to make it end happily for the lovely "Iris" and Trenwith. This will make the story more pleasing or it will weaken it according to individual tastes in the matter. Strictly it is neither one thing nor another, for at best the reconciliation of Iris and Trenwith is a patched-up affair.

Cecil M. Hepworth produced the picture with an amount of skill and a keen eye for the picturesque. It is through scenes of pictorial beauty that the charming illusion is maintained in portion of the story where the action is of no great moment. But the illusion is maintained and that is all one need concern oneself with. The picture is artistic in its every phase. It has interior sets that are in the best of taste and the outdoor scenes, particularly those taking place at the Lakeside Villa, are of wondrous beauty.

"Iris" is the story of a most charming woman, who through her life of ill fortune, never enjoys the happiness her intense love should bring her. In the eyes of the world she errs when she becomes the mistress of the "other" man who loved her so selfishly and used every artifice to bring her within his grasp. But in truth she is justified in doing this under the circumstances. Reared in luxury, expensive gowns and surroundings are really a necessity to her. Not because they are expensive. Her point of view is not the inane, shallow viewpoint of the butterfly. Iris is a delicately beautiful character and she is brought to the screen with more or less fidelity to the creation of Pinero's pen.

Alma Taylor, we are told, is a favorite motion picture actress in England, and having seen her as Iris this can be readily understood. Miss Taylor is beautiful and graceful of gesture and she realizes the subtle charm and deep pathos of her part with seeming ease. Maldonado is enacted by Henry Ainley, a famous character actor who is admirably suited to this role and he is generally effective, though at times a bit too heavy.

## "The Nature Man"

Universal's Screened Story of a Man's Struggle for Existence. Reviewed by Neil G. Caward

AS the Broadway Universal feature in five reels for release this week, the Universal Film Manufacturing Company offers the life story of Knowles, the famous Nature Man, whose marvelous feats have been recounted in magazines and newspapers times without number, since it was Knowles who demonstrated to the world that it was possible for a modern man to go into the wilds, alone, with no mechanical assistance, not even a knife to aid him, and by his superior intellect and knowledge of the forces of nature, to carve out an existence for himself.

Never has a more surprising film been screened, and the 5,000 feet of celluloid contains, just as a few of its thrills, such incidents as a battle between a wild cat and a huge snake, the capture of several cub bears, and a hand-to-hand encounter with mountain lions.

Scenery that is nothing short of marvelous is included as the background for some of these stirring incidents, and how the cameraman succeeded in clinging to his dizzy perch, for the purpose of securing some of the negatives shown in this picture, is a mystery indeed, for though we behold Knowles, the hero of the story, climbing lofty crags, where the tiniest misstep would have hurled him to instant death, the cameraman must have been in a similarly perilous position when he took the picture.

This is one five-reel feature in which the cast of characters is not hard to remember, for during the whole production Knowles and an Indian are the only human beings shown on the screen, the other participants in the strange story being beasts, reptiles and birds, just as Knowles found them in the great outdoors.

The picture begins as Knowles is shown entering the forest, where he had agreed to win a living for himself and, incidentally, a bet of many thousands of dollars. He is stripped of everything except his brains when he enters the woods. We see him building a fire by rubbing two sticks together, until the friction creates a spark, and from this a flame. He kills animals, and makes clothing for himself and sleeping accommodations. He erects a nature hut from boughs of the forest primeval, manufactures rope with which to snare deer, tans a deerskin for clothing, cuts saplings for spear ends to catch fish, and eventually provides himself with all the accommodations that man seems to require, and all without spending a cent, or having a single implement other than those made by himself to assist him. The picture is so unique as to stand out as a picture among pictures, and it is doubtful whether, after all, a more dramatic story can be told in films than one which concerns the struggles of man for existence; a man single-handed, pitted against the forces of nature and proving his superiority by strong will power and knowledge of nature.

## "The Salamander"

B. S. Moss Production. Five Reels. Reviewed by Charles R. Condon

OWEN JOHNSON'S famous novel, "The Salamander" takes its name from an ancient legend connected with this strange animal, crediting it with being capable of passing through fire without injury. A parallel of this immunity is found in Johnson's book in the experiences of pretty Dore Baxter who passes through the crucible of metropolitan life without contamination. For weeks she wends her way through evils, vices, temporary poverty, temptations and proffered wealth, but emerges unscorched.

The B. S. Moss Film Productions company has visualized this story in five reels, and offers in "The Salamander" a feature worth attention. Beautifully toned and tinted and staged with a full appreciation of the artistic, this picture has in it all of the simple appeal and dramatic force which made for the popularity of the novel in addition to the charm of living personalities and the tension of well-acted scenes which are the properties of the screen.

One of the most pleasing things about "The Salamander" is its entire lack of sensual points and bluntly suggestive scenes, while still, through clever and unoffending inference, telling, in its entirety, the story of the many pitfalls and strained circumstances which confronted Dore Baxter. An exhibitor whose patrons appreciate an appeal-story of a girl's trials in New York,

told without gawdy exaggeration and realistically acted, will find "The Salamander" a good investment.

Under the capable direction of Arthur Donaldson, the entire cast worked hard and sincerely with a good production as their goal. It is itself in their reward. The role of Dore Baxter, the demure country miss who innocently seeks the turbulent metropolis as the place to earn a living and later devotes herself to entrapping "The Wolf" and recovering from him the property stolen from her people, is played and played well by Ruth Findlay.

Iva Shepard lives the part of Beatrice Snyder, the sympathetic actress into whose care Providence delivers Dore upon her arrival in New York. Chaperoned by her more-experienced friend, who, it turns out, is also a victim of "The Wolf," Dore is enabled to gain power over the man whom she is seeking without compromising herself. J. M. Sainpolis puts into his interpretation of Sassoon, "The Wolf," all of the detestable qualities and wicked attractions for which that character is noted.

As Garry Lindaberry, J. F. Glendon denounces his role of "angel" for a musical comedy company to devote his entire time to loving Dore and protecting her from Sassoon's wiles. To Edgar L. Davenport is entrusted the part of Philip Massingale and to J. Albert Hall, that of Harrigan Blood. H. H. Pattee



Preparing for the pageant.

is seen as Samuel Ludlow. Rita Allen's success as Miss Pim shows her capable of handling with ease a more important and better role. Dan Baker, Mabel Trinnear, Beatrice James and Violet Davis complete the cast.

## "The Wraith of Haddon Towers"

A Three-Reel Clipper Feature, Released January 1

Reviewed by Neil G. Caward

ON January 1, American will release under the Clipper brand, a most unusual story of the spirit world, entitled "The Wraith of Haddon Towers," a production made under the direction of Arthur Maude, and having for its leading characters Mr. Maude, himself, in the role of Phillip Drummond, Constance Crawley as Dorothy, Beatrice Van as Clara Drummond, Phillip's wife; and Leslie Reed as Claude Hope.

Many of the scenes are laid in England, and are convincingly real, since furniture, settings, costuming, props, and in fact everything used is absolutely of the type necessary to create an English atmosphere, and Mr. Maude himself, who is of English birth, and has long been rated as one of the best stage Englishmen of the legitimate theater, gives a convincing portrayal of the young Englishman interested in the psychic.

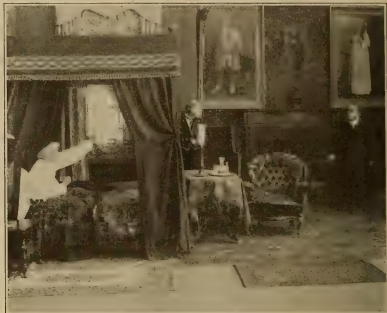
As the story opens, we learn that Phillip Drummond is a firm believer in psychic phenomena, and determines to test his pet theory, that one long departed can be summoned from the astral world, provided that spirit is in love with a reincarnated being.

Both Phillip and his theories are scorned by Clara Drummond, his wife, whose soul object in life appears to be the seeking of enjoyment for herself, and the purchase of fine clothing, together with a desire to flirt with every man whose attention she attracts.

Mrs. Drummond is delighted when Phillip is summoned back to England by his uncle, a wealthy baron, for she then has the opportunity of seeking to win the attentions of

Claude, a new flame, who has but recently appeared at her home.

Arriving in England, Drummond learns, ere his uncle dies, that the entire estate, including Haddon Towers, the



The baron summons Philip.

ancestral home, has been left to him, including the wraith said to haunt the castle.

After the baron's death, Drummond, who has been told the story of the wraith, spends all of his time in the former boudoir of the mysterious Dorothy, who died years before, the result of a love affair which was bitterly opposed by her father.

Drummond succeeds in finally materializing the spirit of the long-departed Dorothy, and the wraith appears before his vision and re-enacts the details of the events of long ago. Thus Drummond learns that the feudal ancestor with whom Dorothy had been in love was none other than himself, in his former time on earth.

He learns, too, that the Claude Hope of today, with whom Mrs. Drummond is in love, was Sir Berton Gregory of the past, who slew him and caused the death of Dorothy.

Believing the astral visitor is his true soul mate, Drummond spends all his hours in the former boudoir of his ancestor, and is there when his wife arrives, she having come to England after learning that he had inherited the baron's title and estate. Entering the mysterious boudoir, she is amazed to find her husband dead, and as the picture ends, the question of whether Drummond finally established his spirit theory, or whether the whole affair was a mere chimera of the mind, is left to the spectator to solve for himself.

## "No Greater Love"

A Selig Five-Reel Picture, Featuring Regina Badet

Reviewed by Neil G. Caward

REGINA BADET, the famous and beautiful emotional actress, interprets the leading feminine role in "No Greater Love," the Selig Red Seal play scheduled for release on the V. L. S. E. program on January 10, and upon that fact alone the laurels for the production can easily rest, for Miss Badet has achieved such big triumphs in the past that little remains to be said of her ability.

In "No Greater Love" the famous foreign star is cast as "Sadunah, the dancer," and called upon not only to perform a dance that calls for grace and skill, but later to run the whole gamut of a woman's emotions, when, like a second Lady Macbeth, she finds it expedient to urge her husband to commit murder, in order that his reputation and fortune may be saved.

Beautiful photography and backgrounds of an unusual sort mark the production, which concerns the love of a wealthy nobleman for Sadunah, a famous dancer. After winning the attention of the nobleman by her dancing at a theater, Sadunah is summoned to dance at a party given in the nobleman's home. She attends and while there is asked to marry her host of the evening. Sadunah has a daughter just blossoming into womanhood, and largely to provide a home and a name for the girl she consents to accept the proposal.

Some time following Sadunah's marriage, the husband discovers that some speculations he has made have turned out unfortunately and that people whose money was entrusted to him will prosecute unless he can raise an enormous sum almost overnight. A wealthy baron, an uncle of Sadunah's husband, comes to visit just at this time and an appeal is made to him for a loan, but he refuses the request and, learning the cause of the dire need for money on the part of his nephew, threatens to immediately change his will, cutting the nephew off without a cent.

After much persuasion Sadunah induces her husband to kill the baron and thus secure for himself a fortune. An attempt is made to throw the guilt on the baron's valet, who slept in the same chamber as the aged man, but a crafty young man, who had long vainly aspired to win the hand of Sadunah's daughter, accidentally finds some evidence that leads him to believe the baron was murdered by Sadunah and her husband.

On the day the baron's will is read Sadunah's husband thinks he beholds the specter of his uncle before him and screams out in horror. The suitor for the hand of Sadunah's daughter collects his various bits of evidence against the really guilty parties to the murder and visits Sadunah. He threatens to reveal all to the daughter unless the mother will give her consent to the marriage.

Amazed by the evidence and yet loath to give her daughter into the arms of a blackmailer, Sadunah tells the young man that if he will call the next morning she will take him to the daughter. Next day she deliberately leads the suitor

he has done to the first couple. At the roadhouse he attempts violent love, but a mysterious shot from somewhere, lays the villain dead in his tracks. The unsuspecting wife, who is caught in this mess, is placed on trial for her life, and there is a big



CHICAGO Gossip

J. E. Willis is resting at his home recovering from a severe attack of ptomaine poisoning. It is expected he will



The appearance of the spectre in Selig's "No Greater Love."

the edge of a deep abyss and then plunges to her death in the sea below, thus removing the possibility of blackmail forever from her daughter and proving that there is no greater love than that of a mother.

## "The Rack"

World Film Corporation Five-Reel Production  
Reviewed by Hugh Hoffman

ALICE BRADY is a most beautiful creature, and we could sit and watch her by the hour without caring what the play was about or anything else. To put it another way, a thing of beauty is a joy forever. It isn't often anyone runs across a pretty woman who can also act, but that is just what Alice Brady can do. She has a double power of fascination.

The gentleman who wrote the play, Thompson Buchanan, also deserves some credit, as do some of the others who acted as satellites to the lady star. It would be all wrong to overlook the presence of Mr. Milton Sills who played the lead opposite Miss Brady. He is a real Gibson man and it is a foregone conclusion that no villain will ever be handsome enough to steal his wife away.

The story is about a scandal in a fashionable family hotel. Chester Barnett, as the handsome heavy, has a power of fascination over married ladies, and by this means he has a couple of hotels agog before he is finally laid away for the long sleep. He doesn't really commit any crime, but he endeavors to do so, and keeps a couple of handsome husbands everlastingly on the jump to frustrate his designs.

After breaking up one home, he lures the leading lady to a roadhouse on the pretext that he wishes to repair the damage

from Pittsburgh, have high class features change the luck of the

he American Theater, cy Bros. is to change vaudeville to stock. vorted to have bought house, and among the appear are Nance ves and Raymond

corporation have re-nal policy of booking rect only. This canment with the Stanley

ins the smallest house ric with 196 seats on t. Twenty-five years theater. Despite its ne of the 500 seaters

roprietor of the Benn rrs on Woodland av-turms keep up despite a new house in close ty still counts.

managerness of the ino, can give many a in booking. The Ca-

"...while its real such "wack" app-as to require fully h, Jr., first vice-president of the Tri-

Fort Lee plant.

"The Ambitions of Mark

first to Pittsburgh where the scene-books today 364 one-fights his way against all obstacles inlying films to be employment in the steel mills to a postin-the country, inance and power, are enacted. The company was permitted to use one of the big plants of the United States Steel Corporation, where work on munitions for the Allies was being carried on night and day. Without interrupting the regular routine of the mill, Director Eagle was able to take many hundred feet of mill scenes, in which Warwick participated, along with thousands of regular mill employees.

The company has been for the past month at Savannah, Ga. The picture includes scenes along the coast and the Savannah River, as well as locations embodying many of the quaint, old-fashioned southern mansions, for which Savannah is famous.

## Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	95	99
Biograph Company	41	54
Colonial Motion Picture Corp.	1	*31/2
Famous Players Film Co.	95	120
General Film Corp., pref.	40	45
Mutual Film Corp., pref.	46	49
Mutual Film Corp., com.	45	47 1/2
N. American Film Corp., pref.	71	..
N. American Film Corp., com.	67	72
N. Y. Motion Picture Corp.	51	56
Thanhouser Film Corp.	3	*33/4
Triangle Film Corp.	6 1/2	*67/8
Universal Film Mfg. Co.	190	..
Vogue Films, Inc.	125	..
World Film Corp.	4	*41/4

\* Par, \$5.

American Film Company, Inc.: Continues to increase in output and the stock is the steadiest and strongest of all film stocks.

Triangle Film Corporation: A. Kes- h, Jr., first vice-president of the Tri- Film Corporation, has made the statement regarding the com-

first to Pittsburgh where the scene-books today 364 one-fights his way against all obstacles inlying films to be employment in the steel mills to a postin-the country, inance and power, are enacted. The company was permitted to use one of the big plants of the United States Steel Corporation, where work on munitions for the Allies was being carried on night and day. Without interrupting the regular routine of the mill, Director Eagle was able to take many hundred feet of mill scenes, in which Warwick participated, along with thousands of regular mill employees.

The company has been for the past month at Savannah, Ga. The picture includes scenes along the coast and the Savannah River, as well as locations embodying many of the quaint, old-fashioned southern mansions, for which Savannah is famous.



# News of the Week as Shown in Films



*Preparing for the pageant.*

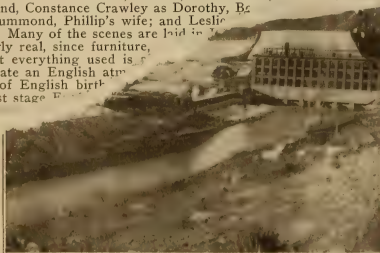
is seen as Samuel Ludlow. Rita Allen's success as Miss Pim shows her capable of handling with ease a more important and better role. Dan Baker, Mabel Trinnear, Beatrice James and Violet Davis complete the cast.

## "The Wraith of Haddon Towers"

A Three-Reel Clipper Feature, Released January 1  
Reviewed by Neil G. Caward

ON January 1, American will release under the Clipper brand, a most unusual story of the spirit world, entitled "The Wraith of Haddon Towers," a production made under the direction of Arthur Maude, and having for its leading characters Mr. Maude, himself, in the role of Phillip Drummond, Constance Crawley as Dorothy, B. Drummond, Phillip's wife; and Leslie

Many of the scenes are laid in a very real, since furniture, fact everything used is to create an English atmosphere of English birthplace best stage



*Water falls make motive power at Great Falls, Mont. Copyright, 1915, Hearst-Seig News Pictorial.*



*M. & St. Paul installs electric engine at Butte, Mont. Copyright, 1915, Hearst-Seig News Pictorial.*



*First trial of the United States amphibious automobile. Copyright 1915, Mutual Weekly.*



*Crow Reservation Indian chiefs visit the capitol. Copyright 1915, Pathe News.*

# Brevities of the Business

## PACIFIC COAST NEWS

By "Capt. Jack" Poland

An extraordinary welcome is planned for **Billie Burke** by **Thos. H. Ince** the famous New York Motion Picture producer when this talented star arrives in Los Angeles from New York to be present personally at the first night's performance of the \$100,000 de luxe photoplay production "Peggy," in which Miss Burke is starred. Billie Burke is known as America's most fascinating star. In this new and delightful comedy character creation by **C. Gardner Sullivan**, produced under the personal direction of **Thos. H. Ince**, to be incepted at the Majestic Theater, the new Broadway picture house secured for Triangle pictures, Billie Burke will appear Monday night. The advance sale of seats indicates a record breaking house for the initial appearance in motion pictures of the famed star. It will be a social event in which many celebrities will appear to do honor to Billie Burke and **Thos. H. Ince**. The new screen star will be ably supported in "Peggy" by such notables as **William H. Thompson**, the veteran actor, who will also be seen for the first time in photoplays, **William Desmond**, **Nena Thomas**, **Gertrude Claire**, **Charles Ray**, and **Joseph Dowling**, with a strong supporting cast.

Commencing Monday, November 20, the Majestic Theater, one of the largest houses on Broadway, Los Angeles, will be taken over by the Triangle Film Corporation for the exclusive showing of Triangle pictures. This program has been showing since its inception at Clune's Auditorium theater, but now that **Mr. Clune** is producing high class features by his own organization for the theater beautiful, the change is to be made. During the first week in addition to **Billie Burke** in "Peggy," **Mack Sennett** introduces an all star Keystone comedy featuring **Roscoe Arbuckle** in "Fatty and the Broadway Stars," with **Willie Collier**, **Weber and Fields**, **Sam Bernard**, **Joe Jackson** and **Mr. Sennett** in the cast. This opens the house under the Triangle regime in an auspicious manner.

**Charlie Murray**, the Keystone comedian, seems to be one of the most popular moving picture actors and comedians on the Pacific Coast. Not only is this so in pictures but personally. No social or semi-charitable event of the holidays has been held in which Murray was not a prominent figure. But he bears up well and plans more good things for the profession and himself for 1916.

**Samuel Goldfish**, treasurer and general manager of the **Jesse L. Lasky Feature Play Company**, arrived in the western film producing metropolis this week to spend the holidays. While here he is making a thorough inspection of the local studios, planning with his associates for more improvements as well as for the most elaborate feature productions for 1916.

**Francis Ford**, Universal director, has begun the picturization of a new five-reel feature, "The Palace of a Thousand Fears," written by **W. Graham**. **Dorothy Davenport** is playing the leads. This

promises to be another Ford achievement.

The popularity of **Henry Walthall**, the Essanay star, is best evidenced in Los Angeles this week by his appearance in pictures at four well known Broadway photoplay theaters. At each house good crowds demonstrate that Walthall is in demand.

## PHILADELPHIA NOTES

By P. J. Cropper

**Stanley Mastbaum** has taken over the Tulphocken, in Germantown. One of the finest houses in the city, it has hitherto been a failure. Renamed the Rialto, and under enterprising management, it bids fair to be a success.

**Eley and Rorey**, from Pittsburgh, have leased the Wyalusing on North Fifty-second. By giving high class features they are hoping to change the luck of the house.

The policy of the American Theater, owned by **Soblosky Bros.**, is to change from pictures and vaudeville to stock. **Earl Metcalf** is reported to have bought an interest in the house, and among the artists booked to appear are **Nance O'Neil**, **Billy Reeves** and **Raymond Hitchcock**.

The Fox Film corporation have reverted to their original policy of booking to the exhibitor direct only. This cancels their arrangement with the Stanley Booking Company.

**Bill Anderson** runs the smallest house in town, the Electric with 196 seats on South Eighth street. Twenty-five years ago it was an Italian theater. Despite its size it can give some of the 500 seaters a start and lick 'em.

**Marcus A. Benn**, proprietor of the Benn and Paschal theaters on Woodland avenue, reports his returns keep up despite the competition of a new house in close proximity. Urbanity still counts.

**Miss Beishlag**, manageress of the Broad street Casino, can give many a "mere" man lessons in booking. The Casino is always in front; while its real estate value has doubled since its erection.

## MIDDLE WEST NEWS

By William Noble  
Oklahoma.

The question of appointing censors of moving pictures is now before the city council and the Mayor of Oklahoma City. **Okla. Mayor Overheller** says that he will settle the matter one way or the other soon.

### Colorado.

At a meeting of the city council of Denver, Colo., held December 13, the council voted to prohibit the exhibition of the Birth of a Nation film picture in Denver, upon the protest of a delegation of negroes.

### Missouri.

The Ritz Theater, 208-210 North Sixth street, St. Louis, Mo., was opened by the St. Louis Amusement Co. In addition to

the regular films, programs of an educational nature will be run daily.

### Texas.

At a sheriff's sale held at Gainesville, Texas, December 7, **C. C. Marshall** bought the Gainesville Opera House for \$3,500. The sale was to pay off a mortgage.

Permit to do business in Texas was granted to the Mutual Film Corporation of Memphis, Tenn. Capital stock \$10,000. Texas headquarters at Dallas, Texas.

### Oklahoma.

The new \$75,000 theater recently built on Robinson street, Oklahoma City, Okla., will be open soon and will be named the Liberty. The name was selected by popular vote.

## CHICAGO GOSSIP

**J. E. Willis** is resting at his home recovering from a severe attack of ptomaine poisoning. It is expected he will

## Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc.....	95	99
Biograph Company .....	41	54
Columbia Motion Picture Corp. 1		*3 1/2
Famous Players Film Co.....	95	120
General Film Corp., pref.....	40	45
Mutual Film Corp., pref.....	46	49
Mutual Film Corp., com.....	45	47 1/2
N. American Film Corp., pref. 71		72
N. American Film Corp., com. 67		72
N. Y. Motion Picture Corp....	51	56
Thanhouser Film Corp.....	3	*33 1/4
Triangle Film Corp.....	6 1/8	*6 3/8
Universal Film Mfg. Co.....	190	..
Vogue Films, Inc.....	125	..
World Film Corp.....	4	*4 1/4

\* Par, \$5.

American Film Company, Inc.: Continues to increase in output and the stock is the steadiest and strongest of all film stocks.

Triangle Film Corporation: **A. Kessel, Jr.**, first vice-president of the Triangle Film Corporation, has made the following statement regarding the company's earnings:

"We have on our books today 364 one-year contracts for supplying films to be shown in theaters all over the country, from Portland, Me., to Portland, Ore., and from Chicago to New Orleans. These contracts represent a total yearly rental income of about \$5,250,000 and this income from rentals is being augmented each week from new contracts at the rate of about \$250,000 per annum."

World Film Corporation is now being traded in on a very narrow and restricted market.

Vogue Films, Inc.: Has been in demand around 130 and higher, with no stock offered.

North American Film Corporation: Preferred is wanted at around 72.



Edward Lyell Fox, famous photographer of the American Correspondent Film Company, whose exploits are described on another page.

be out before Christmas. His friends join with MOTOGRAPHY in wishing him a speedy recovery.

**Alfred Hamburger** sold the Easterly theater on Saturday, December 18, so quick that none of his office force knew who it had been sold to on Monday.

**Aaron M. Gollos** is the latest addition to the chain theater magnates in Chicago. Mr. Gollos opens the Hyde Park theater under his management on January 1, making five in his string. The first production to be shown at the Hyde Park theater will be "The Battle Cry of Peace," J. Stuart Blackton's preachment on the subject of America's unpreparedness.

**Sol Lesser**, who handled the Metro pictures on the coast for the last year, was a visitor to Chicago last week. Other notable film men seen in and around Chicago during the last few days were **Adolph Zukor**, **D. W. Griffith**, **Frank Marion**, **H. M. Horkheimer**, **David Horsley** and **Carl Laemmle**.

The Chicago *Tribune*, under date of December 17 again dipped its editorial pen into the vitriol pot as follows:

Mother Goose (Globe Photoplay Company). Cut out Dish running away with Spoon as suggestive of larceny or truancy. Dish may wash Spoon, suggesting cleanliness or so walking with it in the park in charge of governess or tutor.

Cut out Cow jumping over Moon, as astronomical impossibility, tending to incite the idea that the price of beef is too high and to promote radicalism. Cow may be shown eating clover.

Flash close up view of Little Jack Horner sitting in a corner. A corner is not a proper place for Master Horner to sit unless he has been made

to do so for disobedience. Cut out subtitle "He stuck in his thumb and pulled out a plum." He may ask his nurse for a plum. The episode suggests the use of fingers at the table.

Cut out subtitle, "She had so many children she did not know what to do" in "There Was an Old Woman Who Lived in a Shoe." Suggestive of the advantages of birth control.

Cut out episode of Simple Simon and the Pieman and substitute scene showing Master Simon in a psychopathic laboratory. Flash close up view of Miss Muffet and the Spider. Cut out phrase of Tom, Tom, the Piper's Son, stealing a shoe and running away. Cut out inelegant phrase "Greedy Gut."

Cut out the "Dinner, a Dollar, a Ten O'Clock Scholar," as suggesting tardiness and indifference to obligations. Substitute view showing child bringing teacher a red apple at ten minutes before 10. Cut out view of Wondrous Wise Man jumping into bramblebush. Show him going to an ocular.

Permission to show Jack the Giant Killer and Little Red Riding Hood is withheld on account of ineradicable scenes of violence.

On the evening of December 23 the motion picture pageant and ball for charity, given under the auspices of the *Hearst Chicago American* takes place. Arrangements have been made with the Essanay Company to have a number of players appear in an actual filming of a scene of a motion picture which will later be released in Chicago. **Richard C. Travers** and **Ruth Stonehouse** will play the leading parts. There will be dancing throughout the evening, carnival features and laughable burlesques of the popular pastime of seeing and making pictures. The number of the tickets will be limited on account of the tremendous demand.

**Alfred Hamburger** will give a benefit for the Rest Haven Home at his Speedway theater on December 29. Mr. Hamburger will open the latest addition to his chain of theaters on Christmas day. This theater is known as the *Prairie at Prairie avenue* and *Fifty-first street*, and is one of the most completely equipped houses as well as one of the most attractive among his chain of sixteen houses.

**William Havill**, who was examiner for motion picture operators, died of heart failure at his home on Seventy-first street on Sunday last. Mr. Havill was formerly president of the operators' local No. 45, I. A. T. S. E. A widow survives him.

**Julian Louis Lamanthe**, scenario editor of the Lubin western company at San Diego, California, was a caller at MOTOGRAPHY's offices this week, during a brief visit he paid to Chicago while en route to his home in New Orleans, where he goes to spend a month's vacation, the first he has enjoyed in a long period. He was accompanied by **L. W. Bass**, scenario editor of the Eagle Film Manufacturing Company, who is exceedingly busy just now preparing some film adaptations of a number of popular novels.

**Marshall Neilan**, the well-known director of motion pictures, was in Chicago, Monday, December 20, the guest of **William N. Selig**, president of the Selig Polyscope Company. Mr. Neilan was en route from New York City to the Pacific coast, where he will again direct Selig productions at the Los Angeles studios. Mr. Neilan is not only famed as a director, but has also won an enviable reputation as a motion picture player. Several important plays have been handed to Mr. Neilan, who will start production just as soon as he arrives at Los Angeles.

**Henry McRae**, until recently director-general of Universal City, but who is

to take a company to the Orient, sailing on January 8, arrived in Chicago on Wednesday morning, December 22, to hold a conference with **Carl Laemmle** and talk over the trip to the Far East. He also expects while in Chicago to meet **Mrs. McRae**, who has been with relatives for several months.

**Mr. Quigley**, formerly of the Cohan and Harris forces, has succeeded **E. Q. Corder** as manager of the Chicago Strand theater, and already has begun the inauguration of several innovations that bid fair to meet the full approval of Strand patrons, and make this already popular house still more popular.

Organized labor waged a bitter fight against the churches and the board of education before the council committee on buildings last week over the use of non-inflammable films for motion pictures. And labor won by a vote of 8 to 4 of the aldermen. The fight centered around a proposed ordinance to permit noninflammable films to be used in exhibitions in churches, schools and homes without a licensed operator.

**John Fitzpatrick**, president of the Chicago Federation of Labor, and **E. D. Miller**, business agent for the moving picture operator's union, were most active on the labor side, while the **Rev. Olin M. Caward**, pastor of the Normal Park Presbyterian church, and the **Rev. E. L. Williams**, pastor of Grace Methodist Episcopal church and chairman of the good citizens' committee of the Federated Churches of Chicago, championed the other side.

The principal arguments against the ordinance were that the non-inflammable films are not non-inflammable, and, further, would not be used by the churches, schools, and homes to any extent. Such films are stiff and break easily, their opponents urge.

On the other hand, ministers said tests had shown them perfectly safe, and their use without a licensed operator should be allowed to further the cause of education. They branded the labor men's opposition as an effort to confine the opera-



Winfield R. Sheehan, General Manager of the Fox Film Corporation and William Fox, star, being met on their arrival in Los Angeles, where new studio has just been opened.



tion of machines to union men only. That charge was denied.

**Alderman Dempsey** moved to amend the ordinance to strike out homes as a place where such films could be used. It was urged that moving pictures at home would ruin the business of some of the smaller theaters. It carried by a vote of 6 to 5.

**John C. McDonnell**, chief of the fire prevention bureau, told the committee he thought the films were safe. However, he said, hotels might as well be included, for they are now violating the present ordinance and are neither using licensed operators nor properly constructed booths.

**Mr. Fitzpatrick** attacked McDonnell's statement that the films are safe.

"If they are safe," he asked, "why was it that tests of them were not permitted to be carried on in the bureau on the tenth floor of the city hall. It was because the films would blaze up and become dangerous."

"These non-inflammable films are no good after two or three weeks' use," said Mr. Miller. "Expensive in the first place, and becoming more so because they don't last, you will find that the churches and schools will soon be slipping in the inflammable films in their shows."

The Rev. Mr. Williams said that something must be done to make possible the use of films for educational purposes.

"I represent an organization of more than 500,000 persons," he added, "who desire such pictures."

**Chairman Pretzel** called for a vote, but before it was taken, said:

"It seems that the union people are fighting this ordinance because they are afraid it will affect their business. I think the exhibition of pictures in homes and schools will only stimulate the desire of the public for more pictures."

**Tom Mix**, the cowboy star of the Selig Polyscope Company, came from Las Vegas, N. M., to Chicago, last week, and was entertained by **William N. Selig**. Mr. Mix was a guest at one of Chicago's leading hostess and attracted much attention with his cowboy hat and high-heeled riding boots of the most approved style. Mr. Nix is engaged in filming some of the most spectacular western dramas yet produced under the Diamond S trademark.

## NOTES FROM ALL OVER

The story of the daily operation of the telephone has been woven into an interesting moving picture, under the personal direction of H. N. Foster, chief superintendent of the Chicago Telephone Company.

The Fine Arts staff of scenario conceivers and adapters now includes Mary H. O'Connor, Bernard McConville, Hettie Gray Baker, Roy Somerville, Tod Brown, Chester Withey and Granville Warwick. Mary H. O'Connor is scenario editor and the department is under the personal supervision of Frank E. Woods, manager of the Fine Arts production.

For the exclusive benefit of their players, the Fine Arts Company have engaged an experienced physician, who will have a permanent office within studio bounds. Dr. R. K. Hackett, who will be in charge of this office, is a member of

the Louisiana State Medical, Orleans Parish, and American Medical Societies. In 1899 he graduated from the Tulane Medical College in New Orleans and was then appointed Chief of Clinics and gradually during his four years advanced to head of Gynecology and abdominal surgery departments.

Three of Ince's most distinguished players, this week, are beginning vacations, following the completion of the respective Triangle Kay-Bee features in which they will be starred. They are Frank Keenan, William H. Thompson and Bessie Barriscale.

Mary Alden, to celebrate the arrival of Dorothy Bernard, the Metropolitan actress, in Los Angeles, is planning a unique party to be given in the near future, in the picturesque Cahuenga Vista Cafe, located in the forest of Hollywood, California. Present at this party as guests of the Triangle-Fine Arts player, will be Lillian Gish, Blanche Sweet, Mabel Normand and Seena Owen, all recognized film stars, and Countess Madeline de Marsae and Duchess Beatrice Vagvoloferrare.

William S. Hart, the noted Ince star, with two camera men and a company of some thirty players, left Inceville, this week, for the isolated regions of Boulder Creek in the Northern part of California, where he will make a number of scenes for the current Triangle Kay-Bee features in which he will be starred. The company will remain away about three weeks, providing, of course, the weather is acceptable for photography.

Will Bray, one of the most picturesque characters of the American stage, has been added to the forces of Producer Thomas H. Ince and will in future be seen in Triangle Kay-Bee features. Bray is particularly remembered as "the minister to Dahomey" in the original production on the stage of Charles Hoyt's "A Texas Steer."

Clara Williams, the beautiful and talented leading woman of the Ince-Triangle forces, is seriously ill, this week, with an attack of pneumonia, the result of a severe cold which gripped her several weeks ago. She is confined to her Hollywood home under the care of two physicians, while messages of sympathy and wishes for a speedy recovery are pouring in from all parts of the country.

An additional force of carpenters and electricians was put to work this week, on the construction of the new Ince-Triangle studios at Culver City, in the hope that the plant will be in fit condition for the reception of the assemblage that is expected to attend the grand ball within the glass-inclosed stage on New Year's Eve.

Danny B. "Kid" Hogan, head property man at the Rolfe-Metro studio, and a former champion lightweight pugilist, who has just finished playing a prominent role in "Rose of the Alley," a forthcoming Metro picture of life in New York's underworld, will be married New Year's Eve to Miss Frances Silver, a non-professional. Mr. Hogan's friends are arranging to have the marriage ceremony performed in the studio, in an elaborate church set, which Edward Shulter, the technical director has agreed to build for the occasion.

Gee but it's embarrassing to have a name so much like another fellow's that your mail and laundry and everything else keeps getting mixed up with his all the time, or at least that's the conclusion reached by Caryl S. Fleming. As a way out of the difficulty Fleming has hit upon the scheme of changing his name a bit so as to avoid future confusion, and now, unless the other man happens to have been moved by a similar desire, and by some strange freak of chance changes his name to the new signature adopted by Caryl S. things are going to be perfectly lovely.

"The Key to a Fortune," No. 6 of Kalem's "Ventures of Marguerite," released on December 3d, shows Billy Sherwood, the juvenile lead, playing the part of the "villain." This was Billy's first heavy and from the treatment he received in this one he hopes it will be the last.

When Helen Holmes started in with her star part in "The Girl and the Game" she remarked that she was "going to show them that all the stunts had not been done," and she is making good her word. Four installments of the serial have now been completed by J. P. McGowan and Miss Holmes has performed some almost incredible stunts not only on trains but on horseback, in boats and in the water.

Dainty Vivian Martin, the well-known actress, has joined the William Fox forces and is working in a picturization of a noted stage play under the direction of A. Adolphi. Miss Martin will be seen in the character of a slavey, a part that might have been written especially for her.

During the preparation for their next big feature Grace Cunard and Francis Ford are directing different dramas. Ford is working on a sea story with Dorothy Davenport playing with him, and Miss Cunard is making a splendid picture out of the story "Born of the People," she is also playing the lead in this.

Neva Gerber, whose work in the Beauty Films delighted fans for so long, has not yet returned to work and refuses to divulge her plans. She says she does not want to work again this side of Christmas and that it will be the first time she has had a "free" Xmas that she can remember.

Anna Little has just finished working in the story "According to Saint John" with Jack Richardson and Tom Chatterton in the male parts. Chatterton di-



Macklyn Arbuckle and his henchmen in his new Pallas-Paramount release "The Reform Candidate."

rected the production. Miss Little is acting in a series of splendid parts written around her striking personality, and she is highly interested and giving the public some good examples of just what she can do under the pleasant conditions which prevail at Santa Barbara. The Chatterton-Little-Richardson combine is proving a good one indeed.

Balboa directors and cameramen were given an instructive talk recently by Mr. Max Mayer, on the subject of cinematography with artificial lighting. The speaker has been in charge of the installing of the system of chrome actinic illumination with which Balboa's enclosed studio is equipped. While California enjoys sunshine most of the year; yet, there are dark days sometimes, when artificial light must be resorted to.

Edward Jose, who is producing Kipling's "Light That Failed" for Pathe, expects shortly to take a large company south to finish the Sahara desert scenes required by the scenario. Mr. Jose filmed some of them on an island off Bridgeport, Conn., but the balance must be taken in more tropical surroundings.

Mary Pickford is one of the happiest little girls in filmdom. She is enjoying the marvelous freedom of movement which comes with playing the leading character in "The Foundling." After nearly breaking her neck in Japanese sandals while playing in "Madame Butterfly," the Famous Players star is reveling in the luxury of bare feet. "No more funny little ceremonies—I just romp around like a kiddie and have the time of my life," declares Miss Mary.

Charlotte Walker, who has appeared in two Lasky productions on the Paramount Program—"Kindling" and "Out of Darkness"—will be the star in the picturization of "The Trail of the Lonesome Pine," in which she starred for several seasons on the legitimate stage. The motion picture rights to the play were obtained from Messrs. Klaw & Erlanger by Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company.

Right away quick the World Film Corporation struck an unexpected snag when it came time to photograph the dazzling Kitty Gordon's glittering, gorgeous back in the photo-drama especially written for her screen debut, and which is based upon E. Phillips' famous novel and play, "As in a Looking Glass." The first scene the director elected to take was one at a supposed "Drawing-room" in Queen Mary's palace. Naturally there was quite an acreage of the Gordon back on view

in this scene where evening gowns were essential. Miss Gordon's gown began late and ended early. The brilliance of Miss Gordon's "polished shoulders" as novelists love to call them, had caused widespread halation (or blur from reflected light) on the film. Now Miss Gordon has to dull the gleam of that famous back and those celebrated shoulders with whole shaker-fulls of powder and the camera clicks right merrily with its undazzled eye on the dulled surface.

One of the best ideas Edwin Middleton ever had was to allow Miss Cissy Fitzgerald to "play herself." Mr. Middleton directs Casino Star Comedies, and in a number of these Miss Fitzgerald has appeared as the star. At the Flushing studios of the Gaumont Company, Director Middleton is now putting his good-natured star through some society complications which will be called, "Leave It to Cissy." The manuscript was penned expressly for her by Joseph H. Trant. The author has seen to it that Miss Fitzgerald's wink is scheduled for a prominent place in the production.

Genevieve Hamper, the William Fox photo-player credited with having the most beautiful face of any woman, is soon to publish a book on cake-making. The proceeds will be donated to one of the many funds for European war sufferers.

Gypsy Abbott has been playing the leading woman's part opposite Crane Wilbur in the five-reel "Capital Punishment" at the Bostock Studios. Miss Abbott was the only woman in the cast and she made a splendid impression. She was engaged specially for the part. She appeared previously with the Balboa Company and with Carlyle Blackwell when he had his own company.

Charles Horan, one of the newest and best Metro's directors, has been singularly lucky in having good weather until making the last scene in the "Rose of the Alley," the last picture he directed. Mr. Horan had made more than 250 scenes for this five part Rolfe-Metro feature, and there remained a single exterior to complete the picture.

Work on the final scenes of the new World Film feature drama in which George Beban is soon to appear, was interrupted last week by a painful accident to the star. During the enactment of a scene in which Beban engages in a fierce hand-to-hand battle the star received a deep cut across the fingers of his right hand, temporarily disabling him.

Joyce Moore is again appearing in Balboa feature films, to the delight of many friends she made through her splendid work in "Beulah." Following its completion, she sought and was granted an extended vacation, because she felt the need of a rest.

Flora Finch, the well known comedienne who recently left the Vitagraph company to take a much needed rest, has announced her intention of dedicating her vacation to the furtherance of her plan to establish a chain of motion picture theaters in the slums of many large cities wherein the price of admission will be but two cents. Miss Finch is a very interested several well known charity workers and philanthropists in her plan to give back to the poor man his form

of amusement and it is thought that the balance of the funds required can easily be raised by popular subscription in those cities where the two cent theaters are established.

Carrie Clark Ward, who will be remembered as the clever character woman in the old Majestic Stock Company of Los Angeles, and who was affiliated with Oliver Morosco for several years, is the latest acquisition to the splendid company under the direction of Albert W. Hale, at the National Film Corporation studios in Los Angeles. Incidentally Miss Ward made her first screen appearance under her present director A. W. Hale, just four years ago at the Majestic Studio.

Robert Edeson, who stars in Kipling's "Light That Failed," which is being produced for Pathe, says the title is a good one for the company was held up recently for three days owing to poor light when they were doing exteriors.

Robert Brotherton, head of Balboa's laboratory department, is making progress in his experiments in color photography. He is firm in the belief that before long, natural colors will be recorded on the film. He has gotten along far enough to be sure it is possible. Brotherton is a good chemist and has made valuable discoveries in Balboa's laboratory.

At last the vexed question as to who is the most popular motion picture actress has been solved and now let discussion cease and was not its blatant tongue. A contest just concluded by a leading New York newspaper has resulted in Clara Kimball Young, of the World Film Corporation being declared the veritable Queen of the Screens by a majority of 43,868 above the total number of votes polled by all her opponents rolled together. In other words the other contestants, numbering among them the most famous motion-picture actresses in the world, polled in their entirety 957,670 votes, while Miss Young alone received 1,001,538 ballots; which in a way of speaking is quite some majority.

The Kulee Features, Inc., are moving into larger quarters just by way of celebrating the holiday season. Business has increased so rapidly with the company that "more space and plenty of it" has become the slogan of the firm. So, Lee Kugel is moving his office and office staff "down hall" in the Candler Building where there is elbow room for everybody.

William Fox has made arrangements with the widow of the late Richard Mansfield for the motion picture rights to "A Parisian Romance," one of Mr. Mansfield's most successful stage productions. It is the first time his name has been authorized to be used in connection with any picture since his death.

Charles Clary has fitted in with the Lasky Company as though he had always been there, and he is acting with all his old charm and polish. He and Alan Hale occupy the same dressing room and are opposites in every way. Clary is a serious, quiet man and Hale is one of the most joyous persons in existence. They naturally get along fine together.

Contrary to reports, Roy McCordell is under an arrangement to supply original material in scenario form to the Equitable Motion Pictures Corporation.



A cold day at Big Bear Lake. Director Sturgeon does some cooling for his assistant, right, and William Duncan, left.

# Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by make, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

## General Program

### Monday.

D	12-20 The Failure	Biograph	1,000
D	12-20 No Release This Week	Essanay	
D	12-20 Heart Aches	Lubin	4,000
C	12-20 Otto's Cabaret	Lubin	1,000
C	12-20 Fekins' Pep Producer (No. 6 of the Chronicle of Bloom Center)	Selig	2,000
D	12-20 Hearst-Selig News Pictorial No. 101, 1915	Selig	1,000
C	12-20 Hartney Merwin's Adventures	Selig	1,000
C	12-20 Levy's Seven Daughters	Vitagraph	1,000
D	12-20 On Her Wedding Night	Vitagraph	4,000
C	12-20 The Patent Food Conveyor	Vitagraph	1,000

### Tuesday.

D	12-21 Parker Jim's Guardianship	Biograph	2,000
D	12-21 The Danger of Being Lonesome	Essanay	2,000
C	12-21 The Bandits of Macaroni Mountains	Kalem	1,000

### Wednesday.

D	12-22 The Tides of Retribution	Biograph	3,000
D	12-22 Animated Nooz Pictorial	Essanay	1,000
D	12-22 A Bushranger at Bay (No. 5 of the Stinger Series)	Kalem	2,000

### Thursday.

D	12-23 No Release This Week	Essanay	
D	12-23 Beyond All Is Love	Lubin	3,000
T	12-23 Title Not Reported	Mina	
T	12-23 Hearst-Selig News Pictorial No. 102, 1915	Selig	1,000

### Friday.

D	12-24 Blade o' Grass	Edison	3,000
D	12-24 No Release This Week	Essanay	
D	12-24 The Oriental's Plot (No. 9 of the Ventures of Marguerite)	Kalem	1,000
C	12-24 Mixed and Fixed	Vim	1,000
C	12-24 Is Christmas a Bore?	Vitagraph	1,000

### Saturday.

D	12-25 The Woman with a Rose	Essanay	3,000
D	12-25 A Boy at the Throttle	Kalem	1,000
C	12-25 No Smoking	Lubin	1,000
D	12-25 The Sacred Tiger of Agra	Selig	1,000
D	12-25 The Thirteenth Girl	Vitagraph	3,000

### Monday.

D	12-27 Heredity	Biograph	1,000
D	12-27 No Release This Week	Essanay	
C	12-27 This Isn't the Life	Lubin	1,000
D	12-27 Saved from the Harem	Lubin	4,000
D	12-27 The Making of Crooks	Selig	3,000
T	12-27 Hearst-Selig News Pictorial No. 103, 1915	Selig	1,000
C	12-27 He Got Himself a Wife	Vitagraph	1,000
D	12-27 The Making Over of Geoffrey Manning	Vitagraph	4,000
C	12-27 The Pest Vamooser	Vitagraph	1,000

### Tuesday.

D	12-28 Brought Home	Essanay	2,000
C	12-28 The Caretaker's Dilemma	Kalem	1,000

### Wednesday.

D	12-29 The Woman of Mystery	Biograph	3,000
C	12-29 The Fable of the Heir and the Heiress	Essanay	2,000
D	12-29 The Taking of Stinger (No. 6 of the Stinger Series)	Kalem	2,000

### Thursday.

D	12-30 The Convict King	Lubin	3,000
T	12-30 Title Not Reported	Mina	
T	12-30 Hearst-Selig News Pictorial No. 104, 1915	Selig	1,000

### Friday.

D	12-31 The Matchmakers	Edison	3,000
D	12-31 Title Not Reported	Essanay	
D	12-31 The Spy's Ruse (No. 10 of the Ventures of Marguerite)	Kalem	2,000
C	12-31 Ups and Downs	Vim	1,000
C	12-31 By Might of His Right	Vitagraph	1,000

### Saturday.

D	1-1 The Prisoner at the Bar	Essanay	3,000
D	1-1 At the Risk of Her Life	Kalem	1,000
C	1-1 A Ready-Made Maid	Lubin	1,000
C	1-1 The Manicure Girl	Selig	1,000
C	1-1 Title Not Reported	Vitagraph	

## V. L. S. E. Program

Sept. 20	The Circular Staircase	Selig	5,000
Sept. 27	Tillie's Tomato Surprise	Lubin	6,000
Sept. 27	The Great Ruby	Lubin	5,000
Oct. 4	Dust of Egypt	Vitagraph	5,000
Oct. 11	In the Palace of the King	Essanay	6,000
Oct. 11	The Valley of Lost Hope	Lubin	5,000
Oct. 18	A Black Sheep	Selig	5,000
Oct. 18	The Man Who Couldn't Beat God	Vitagraph	5,000
Oct. 25	The Rights of Man	Lubin	5,000
Nov. 1	The Turn of the Road	Vitagraph	5,000
Nov. 1	The Crimson Wing	Essanay	6,000
Nov. 8	The Raven	Essanay	5,000
Nov. 15	Sweet Abyssum	Selig	5,000
Nov. 15	Heights of Hazard	Vitagraph	5,000
Nov. 22	The Nation's Peril	Lubin	5,000
Nov. 29	The Caveman	Vitagraph	5,000
Dec. 6	The Alster Case	Essanay	5,000
Dec. 6	The Man's Making	Lubin	5,000
Dec. 13	I'm Glad My Boy Grew Up to Be a Soldier	Selig	4,000
Dec. 13	The Price for Folly	Vitagraph	5,000
Dec. 20	The Great Divide	Lubin	5,000
Dec. 20	A Daughter of the City	Essanay	5,000
Dec. 27	What Happened to Father	Vitagraph	5,000
Jan. 3	Thou Art the Man	Vitagraph	6,000

## Mutual Program

### Monday.

D	12-20 The Clean Up	American	2,000
C	12-20 Toodles, Tom and Trouble	Falstaff	1,000
D	12-20 The Fiddler	Novelty	1,000

### Tuesday.

D	12-21 Ambition	Thanhouser	3,000
S	12-21 See American First, No. 15	Gaumont	500
C	12-21 Making a Man of Johnnie	Beauty	1,000

### Wednesday.

D	12-22 The Mystery of Carter Breen	Centaur	3,000
C	12-22 The Innocent Sandwich Man	Novelty	500
S	12-22 Between Lakes and Mountains	Novelty	500

### Thursday.

D	12-23 The Winning of Jess	Centaur	2,000
D	12-23 When William's Whiskers Worked	Falstaff	1,000
T	12-23 Mutual Weekly No. 51	Mutual	1,000

### Friday.

D	12-24 The Pitch o' Chance	Mustang	2,000
D	12-24 Yes or No	American	1,000
C	12-24 Hearts and Clubs	Cub	1,000

### Saturday.

C	12-25 Author! Author!	Mustang	3,000
C	12-25 That Country Girl	Beauty	1,000

### Sunday.

D	12-26 The Law of Success	Reliance	2,000
C	12-26 Hunting	Casino	1,000

### Monday.

D	12-27 The Tragic Circle	American	2,000
C	12-27 Anna's Useful Uncle	Falstaff	1,000
C	12-27 Sam's Scandalous Schemes	Vogue	2,000

### Tuesday.

D	12-28 The Last Performance	Thanhouser	3,000
T	12-28 See America First, No. 16	Gaumont	500
C	12-28 Keeping Up With the Joneses	Gaumont	500
C	12-28 Kiddies, Kids and Kiddo	Beauty	1,000

### Wednesday.

D	12-29 A Prince of Yesterday	Rialto	3,000
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### Thursday.

C	12-30 The Terror of the Fold	Centaur	2,000
C	12-30 Foolish, Fat Flora	Falstaff	1,000
T	12-30 Mutual Weekly No. 52	Mutual	1,000

### Friday.

D	12-31 The Cactus Blossom	Mustang	2,000
D	12-31 The Mender	American	1,000
C	12-31 Jerry's Revenge	Cub	1,000

### Saturday.

D	1-1 The Wrath of Haddon Towers	Clipper	3,000
C	1-1 Settled Out of Court	Beauty	1,000



## Sunday.

D	1-2	The Law of Success.....	Reliance	2,000
C	1-2	Leave It to Cissy.....	Casino	1,000

## Universal Program

## Monday.

C	12-20	Father and the Boys.....	Broadway	5,000
C	12-20	Love and a Savage.....	Nestor	1,000
D	12-20	The Tenement House Exp. (Graft Series No. 2).....	Universal	2,000

## Tuesday.

D	12-21	Christmas Memories.....	Gold Seal	3,000
C	12-21	When Love Laughs.....	Imp	1,000

## Wednesday.

D	12-22	The Great Fear.....	Laemmle	1,000
C	12-22	From Bearnery to Billions.....	L-Ko	2,000
T	12-22	Animated Weekly No. 198.....	Universal	1,000

## Thursday.

D	12-23	One Hundred Years Ago.....	Laemmle	2,000
C	12-23	No Release This Week.....	Big U	1,000
V	12-23	Howard's Monarchs The American Forest.....	Powers	500
E	12-23	Wild Bird Life.....	Powers	500

## Friday.

D	12-24	The Terrible Truth.....	Rex	1,000
C	12-24	The Tale of the C.....	Victor	3,000
D	12-24	No Release This Week.....	Nestor	1,000

## Saturday.

D	12-25	When Rogues Fall Out.....	Bison	3,000
E	12-25	Where Uncle Sam Makes His Laws and Keeps His Rules.....	Powers	1,000
C	12-25	When Three Is a Crowd.....	Nestor	1,000

## Sunday.

D	12-26	Stronger Than Death.....	Rex	2,000
C	12-26	Greedy and Gasoline.....	L-Ko	1,000
C	12-26	No Release This Week.....	Laemmle	1,000
C	12-18	The Opera Singer's Romance.....	Joker	1,000

## Monday.

D	12-27	The Nature Man.....	Broadway	5,000
C	12-27	Some Chaperon.....	Nestor	1,000
D	12-27	The Traction Grab (Graft Series No. 3).....	Universal	2,000

## Tuesday.

D	12-28	As the Shadows Fall.....	Gold Seal	2,000
D	12-28	The Evil of Suspicion.....	Laemmle	1,000
C	12-28	No Release This Week.....	Imp	1,000

## Wednesday.

C	12-29	Father's Child.....	Victor	3,000
C	12-29	Scandal at Sea.....	L-Ko	1,000
T	12-29	Animated Weekly No. 199.....	Universal	1,000

## Thursday.

D	12-30	The Little Upstart.....	Laemmle	3,000
D	12-30	No Release This Week.....	Big U	1,000
D	12-30	Babbling Tongues.....	Powers	1,000

## Friday.

D	12-31	A Tribute to Mother.....	Imp	2,000
C	12-31	No Release This Week.....	Victor	1,000
C	12-31	Flivver's Terrible Past.....	Nestor	1,000

## Saturday.

D	1-1	The Dawn Road.....	Bison	2,000
E	1-1	How Uncle Sam Gets His Coin, No. 2.....	Powers	1,000
C	1-1	Lemonade Aids Cupid.....	Joker	1,000

## Sunday.

D	1-2	No Release This Week.....	Rex	1,000
D	1-2	The Honor to Die.....	Big U	3,000
C	1-2	Pants and Petticoats.....	L-Ko	1,000

## Miscellaneous Features

Trou Shalt Not Kill.....	Circle Film Corp.	5,000
For Her Son.....	Great Northern	4,000
Joseph and His Brethren.....	Dormet Film	6,000
The World of Today.....	Reliable Feature Film	6,000
Marvellous Maciste.....	Hanover Film Co.	5,000
The Burglar and the Lady.....	Sun Photoplay Co.	5,000
The World of Today.....	Reliable Feature Film	6,000

## Associated Service.

Dec. 13	The Blight of Greed.....	Empire	2,000
Dec. 13	Your Only Friend.....	Ramona	2,000
Dec. 13	The Spectre.....	Santa Barbara	2,000
Dec. 13	The Man in the Moon.....	Federal	1,000
Dec. 13	Ike Stops a Battle.....	Alhambra	1,000
Dec. 13	Going-Going-Gone.....	Atla	1,000
Dec. 11	The Spencers.....	Baugh	1,000
Dec. 13	Taking Chances.....	Deer	1,000

## Fox Film Corporation

## Released Week of

Oct. 25	The Family Stain.....	5,000
Nov. 1	Carmen.....	6,000
Nov. 8	The Blindness of Devotion.....	5,000
Nov. 11	A Woman's Past.....	5,000
Nov. 29	The Galley Slave.....	5,000
Nov. 21	The Broken Law.....	5,000
Dec. 5	The Unfaithful Wife.....	5,000
Dec. 12	Her Mother's Secret.....	5,000
Dec. 19	A Soldier's Oath.....	5,000
Dec. 26	Destruction.....	5,000

## Kleine-Edison

## Released week of

Oct. 20	The Green Cloak.....	Kleine	5,000
Nov. 3	The Sentimental Lady.....	Kleine	5,000
Nov. 10	Children of Eve.....	Kleine	5,000
Nov. 17	The Politician.....	Kleine	5,000
Dec. 1	The Danger Signal.....	Kleine	5,000
Dec. 8	The Destroying Angel.....	Kleine	5,000
Dec. 15	The Bondwomen.....	Kleine	5,000

## Kriterion

## Released Week of

Nov. 29	The Witness.....	Paragon	2,000
Nov. 29	Billy Puts One Over.....	Santa Barbara	1,000
Nov. 29	Big-Haired John.....	Alhambra	2,000
Nov. 29	Sherlock Holmes Boob Detective.....	Santa Barbara	1,000
Nov. 29	The Keeper of the Clock.....	Santa Barbara	1,000
Nov. 29	The Unloaded 45.....	C. K.	1,000
Nov. 29	The Western Border.....	Monty	1,000
Nov. 29	Catching a Speeder.....	Navajo	1,000
Nov. 29	Father and Son.....	Trump	2,000
Nov. 29	Such a War.....	Pyramid	2,000
Nov. 29	Madame and a Pair of Handcuffs.....	Pyramid	2,000
Nov. 29	Syd, the Bum Detective.....	Alhambra	1,000

## Metro Features.

## Released week of

Oct. 4	Song of the Wage Slave.....	Metro	5,000
Oct. 11	The Stork's Nest.....	Metro	5,000
Oct. 18	The Final Judgment.....	Metro	5,000
Oct. 25	My Madonna.....	Metro	5,000
Nov. 1	Tables Turned.....	Metro	5,000
Nov. 8	Pennington's Choice.....	Metro	5,000
Nov. 15	The Woman Pays.....	Metro	5,000
Nov. 22	One Million Dollars.....	Metro	5,000
Nov. 29	Barbie.....	Metro	5,000
Dec. 6	A Yellow Streak.....	Metro	5,000
Dec. 13	The House of Tears.....	Metro	5,000
Dec. 20	Rosemary.....	Metro	5,000
Dec. 27	Black Feet.....	Metro	5,000

## Mutual Master-Pictures.

## Released week of

Nov. 11	The End of the Road.....	American	5,000
Nov. 25	The Strife Eternal.....	Mutual	5,000
Dec. 2	The Forbidden Adventure.....	Mutual	5,000
Dec. 9	The Buzzard's Shadow.....	Mutual	5,000
Dec. 16	The Mill on the Floss.....	Thansouer	5,000
Dec. 23	The Painted Soul.....	Mutual	5,000
Dec. 29	The Deathlock.....	Mutual	5,000

## Paramount Features.

## Released week of

Dec. 9	The Unknown.....	Lasky	5,000
Dec. 13	The Cheat.....	Lasky	5,000
Dec. 13	Paramount News Pictures.....	Paramount	1,000
Dec. 16	The Reform Candidate.....	Pallas	5,000
Dec. 20	The Immigrant.....	Lasky	5,000
Dec. 23	The Old Homestead.....	Famous Players	5,000
Dec. 27	Lydia Gilmore.....	Famous Players	5,000
Dec. 30	Nearly a King.....	Famous Players	5,000

## Pathe.

## Released Week of

Dec. 27	New Adventures of Wallingford, No. 13.....	Pathe	2,000
Dec. 27	Col. Heeza Lari, Nature Faker.....	Pathe	500
Dec. 27	California's Rocky Shores.....	Photocolor	500
Dec. 27	Pathe News No. 104.....	Pathe	1,000
Dec. 27	Pathe News No. 1.....	Pathe	1,000
Dec. 27	Lonesome Luke, Social Gangster.....	Phuniphilus	500
Dec. 27	Where the Trees Are Stout.....	Globe	500
Dec. 27	Chasing 'Em Out in the Open.....	Starlight	1,000
Dec. 27	Twenty Years Ago, Red Circle No. 3.....	Gold Rooster	1,000
Dec. 27	Excuse Me.....	Gold Rooster	5,000

## Triangle Film Corporation.

## Released week of

Dec. 26	The Penitents; Or, Johnson.....	Fine Arts	5,000
Dec. 26	A Submarine Pirate; Syd Chaplin.....	Triangle Keystone	5,000
Dec. 26	The Edge of the Abyss; Mary Boland, Frank Mills, Willard Mack.....	Kay Bee	5,000
Jan. 2	Cross Currents; Helen Ware.....	Fine Arts	5,000
Jan. 2	Between Men; W. S. Hart.....	Triangle Kay-Bee	5,000
Jan. 2	The Great Pearl Tangle; Sam Bernard.....	Triangle Keystone	5,000
Jan. 2	Dizzy Heights and Darine Hearts.....	Triangle Keystone	5,000

## World Features.

## Released week of

Dec. 6	The Gray Mask.....	Shubert	5,000
Dec. 13	The Siren's Song.....	Shubert	5,000
Dec. 20	The Labyrinth.....	Shubert	5,000
Dec. 27	Over Night.....	Brady	5,000
Dec. 27	Sealed Lips.....	Equitable	5,000
Dec. 27	Where the Trees Are Stout.....	Globe	5,000
Dec. 27	The Dragon.....	Equitable	5,000

# Brief Stories of the Week's Film Releases

## General Program

**Hearst-Selig News Pictorial No. 101—HEARST-SELIG—DECEMBER 20.**—Glenn Martin's new seal plane given test for speed by Government at San Diego, Calif.; Australian boys' football team; United States march on New York City Hall and meet city officials; California's December crop of strawberries harvested in the fields of Japanese farmers; Mile, Lalleven, noted as the most beautiful woman in Denmark, arrives in New York; Princess Yue Quon Tai of China visits New York; famous statistician, Roger Babson, working in open air office at Wellesley Hills, Mass.; first electric engine used by the C. M. and St. Paul Railway at Butte, Mont.; new civic Auditorium used for infant exhibit at Oakland, Calif.; millions of dollars damage done by fire which destroys munitions manufacturing city, Hopewell, Va.

**Hearst-Selig News Pictorial No. 102—HEARST-SELIG—DECEMBER 23.**—Salmon and rock cod fish caught by Oriental fishermen at San Francisco; John Weatherhead, strong man of Harvard, stages a mat bout; double deck cattle barge sinks near Battery Park, New York; monster Christmas tree reaches Chicago; center of Yuletide fete in Grant Park; Belgian youngsters arrive at Ellis Island, N. Y.; S. S. Ausable carrying cottonseed cake for Denmark leaves under stars and stripes; Mayor John Purroy Mitchell of New York City welcomes visit of Chicago's mayor, W. H. Thompson; American Fireworks Company plant into doll factory, Randolph, Mass.; "Foodkiller" diving craft which was built but never successfully operated, is discovered by diver in bed of river, Chiro; heavy snowfall ties up traffic in New York City.

**Heredity—BIOGRAPH—RE-ISSUE—DECEMBER 27.**—Featuring Harry Carey, Madge Kirby and Jack Pickford. The renegade meets the Indian maid and she later becomes his purchased bride. A son is born to them, who inherits his mother's Indian character. The difference between father and son is felt, and at length angered by the son's reluctance to leave his mother's tribes he sells them bad whiskey and broken guns and aroused by his trickery they go on the warpath. In the attack on the wagon the war chief's son is slain. The boy, half-breed blood and the father's crimes prove his own destruction, while the boy and his mother return to their people.

**Saved from the Harem—LUBIN—DECEMBER 27.**—Featuring Melvin Mayo, Violet Macmillan and L. C. Shumway. At a reception in Washington, Ezra Hickman, a political aspirant, with his wife and daughter Amy meet the Ambassador of Selim Bey, the ruler of a small European Kingdom, Vergania. The Ambassador seeking an American girl for his son, paints a glowing picture of Vergania to Hickman's wife, with the result that she persuades her husband to accept the American Consulship of Vergania. Later the Hickmans are imprisoned in the castle tower because they planned to leave, but they are rescued by Lieutenant Brice, with whom Amy is in love, and Selim Bey is made to raise the American flag and make retribution for the actions he has pursued. For a longer review see another page of this issue.

**This Isn't the Life—LUBIN—DECEMBER 27.**—Featuring D. L. Don. A laborer falls heir to a lot of money which bores him to death, but please his socially ambitious wife and daughter. He finally realizes that it is the money that is causing his unhappiness and begins to plan to lose the same, but everything he touches instead of diminishing his bank account increases it. He reads in the paper that Harry Thaw's trial cost a million dollars for lawyers' fees, and Riley decides to become a nutt, get himself committed to Mattawan and hire the best legal talent to liberate him. He gets into the place, but finds it so uncomfortable that he wants to get out, but he can't. He gets another examination, and when he tells the judge his reason for getting in there, the judge decides that any man who would rather be poor than rich is surely nutty, and sends Riley back to Mattawan.

**The Making of Crooks—(THREE REELS)—SELIG—DECEMBER 27.**—Featuring Jack Pickford and Deima Crain. Druggist Walton is convicted for the murder of a doctor's candy and sent to prison from the intervention of Lee O'Neil, a political boss. Tony, a young Italian,

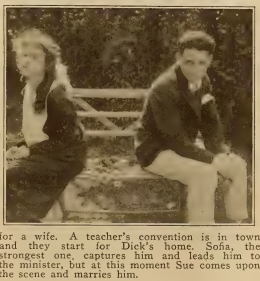
who has met Walton in prison, is engaged by him as a pool shark and the pool room becomes a rendezvous for crooks and boys. Tony meets Hazel O'Neil, daughter of the political boss, and fascinates the girl. After much trouble in which the pool room is raided and every similar place in the city is closed by the police, Tony and Walton are taken into custody. For a longer review see another page of this issue. J. E. G.

**The Making Over of Geoffrey Manning—(FOUR REELS)—VITAPHONE—DECEMBER 27.**—Featuring Harry Morey and Belle Bruce. Geoffrey Manning is often reprimanded by his father for his



laziness but he only laughs at him; until a young social uplifter gives him a verbal jolt that sets Geoffrey to thinking. He tells his father he is going on a hunting trip, but instead he secures work in a big steel mill owned by his father and under an assumed name he goes straight up the ladder of promotion. He falls in love with Harmony Laurie, a pretty music teacher, and nearly loses his life in rescuing her from a fire. When he returns to work the men are on the verge of striking, and as their old leader, takes up their grievances. In prison with his father, who upon learning his identity makes him superintendent of the mills. Later he marries Harmony, allowing her to tell him a poor man until the very day he brings her into their beautiful home.

**He Got Himself a Wife—VITAPHONE—DECEMBER 27.**—Featuring Mary Anderson and Webster Campbell. Dick and Sue engaged twenty-four hours before they find that the very day he brings her into their beautiful home.



**The Pest Vampires—VITAPHONE—DECEMBER 27.**—Featuring Albert Roccardi, Harry Fisher and Kate Price. Mr. Bumpious appeals to Mr. Itsky to invent some contrivance to rid him of troublesome book agents, peddle women, peddlers, etc. Itsky is right on the job and sketches out an invention which proves him a veritable genius. It is a long board arranged like a table, rigged up with pulleys, ropes and a lever near Bumpious' desk, which raises one end and slides what-

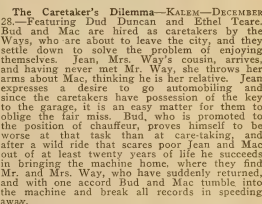
ever is on the board out of the window. A book agent is the first victim and when he places his books on the shelf Bumpious pulls the lever and the books slide out the window. This same thing happens to several other troublesome callers, but when Mr. Bumpious' cashier brings in the weekly payroll and lays it on the board, then accidentally hits the lever, resulting in a shower of greenbacks outside, he is wild, but his rich uncle overwhelmed by his nephew's apparent largesse, rushes in and forces a large check upon him in appreciation.

**What Happened to Father—(FIVE REELS)—VITAPHONE—DECEMBER 27.**—Featuring Frank Daniels and a strong cast. Worried over the increasing bills pouring in, father writes a comic opera with the idea of producing it and becoming rich. Carleton Bayne, a young society man, offers to back it if father will use his influence with Tommy, his youngest daughter, whom Bayne wants to marry. Tommy is in love with Dawson Hale, a young hotelier, but he is so poor that she agrees to marry Bayne. Father receives a hurry-up call from Georgetown, where the play is to be given its initial presentation, and dashes off in Frederick's car. He arrives at the theater,



puts a stop to Bayne's attempt to ring in his own leading lady on him, knocks the fellow down and escapes, pursued by the police. After a hair-raising chase father lands in jail, but later escapes and all ends up in a joyful reunion of happiness and love.

**Brought Home—(TWO REELS)—ESANAY—DECEMBER 28.**—Featuring Ruth Stonehouse and Richard Travers. Dorcas Dale, a little orphan girl, leaves the orphanage to go to the city home of Louise Edgeworth, where she is to work. Miss Edgeworth fails to meet her at the train, and while wandering in the streets is run over by an automobile. The driver proves to be Jack Marston, a young millionaire, who that day had been declared insane by specialists, and was attempting suicide. The accident clears his mind, and Dorcas is taken to his home, where she is nursed back to health. While there Billy Tye, another little orphan, visits her, and Marston takes her to his home, where she is to live. Dorcas away to a convent, then takes Billy out west, where they live on a ranch. Years later, Dorcas, now a grown girl, goes west and finds Marston, who is overjoyed at seeing the little wail who had made life worth while for him.



**The Caretaker's Dilemma—KALEM—DECEMBER 28.**—Featuring Bud Duncan and Ethel Teare. Bud and Mac are hired as caretakers by the Ways, who are about to leave the city, and they settle down to solve the problem of enjoying themselves. Jean, Mrs. Way's cousin, arrives, and having never met Mr. Way, she throws her arms about Mac, thinking he is her relative. Jean expresses a desire to go automobileing and since the caretakers have possession of the key to the garage, it is an easy matter for them to oblige the fair miss. Bud, who is promoted to the position of chauffeur, proves himself to be worse than that, and takes them to a cave-taking after a wild ride that scares poor Jean and Mac out of at least twenty years of life he succeeds in bringing them to the cave, where they find Mr. and Mrs. Way, who have suddenly returned, and with one accord Bud and Mac tumble into the machine and break all records in speeding away.

**The Woman of Mystery—(THREE REELS)—BIOGRAPH—DECEMBER 29.**—Featuring Jack Druemel, Franklin Ritchie, and Louise Vale. General

Tremont after perfecting a powerful explosive is beset by spies of foreign governments. To safeguard the formula he invents a device which, when opened by anyone but himself it will explode. Hans, a foreign agent, attempts to enter the laboratory, but is surprised by the general. Hans shoots him and the explosion sends the safe blows off his right hand. The detective finds the severed hand and removes a ring with the name "Hans" upon it. He also discovers that the Baroness Sophia, a secret agent, had called on the general that night and Sophia learns that Marcel, a young chemist, has received a copy of the formula and she contrives to meet him and make him an ally with her. She manages to get the formula herself, but doesn't give it up as she loves Marcel and stole it only to prevent it from falling into her fellow conspirators' hands. Later, Hans suspecting her, sends Marcel warning to keep away from the villa. He goes and is trapped in her room and here she proves her love by giving him the formula and later she dies, having given her life for him.

**The Fable of the Heir and Heiress—ESANAY—DECEMBER 29.**—Featuring Charles J. Stine, Earl Stanhope and Peggy Sweeney. The story of a workhorse who had Harmon whiskers and a Mackler eye who was going to provide for his family. His wife was a good woman and never wasted money on jewels and cut flowers. They wanted Bertrand and Isabel to go through life on bare feet. When father died he left behind him a good "Man Friday" to take care of the books and do the collecting. The slave decided it was his duty to leave the family well fixed, and Bertrand is now obliging night clerk in a Louisville hotel, while friend brother-in-law works a nickel store. Moral: Some must rake up the leaves before the young people can have a successful bon-fire.

**The Taking of Stingaree—(Two Reels)—KALEM—DECEMBER 29.**—An episode of the "Stingaree" series, featuring Tred Boardman and Martin Sais. An intense rivalry exists between Inspectors Cairns and McBride for the honor of taking Stingaree, the notorious bushranger. The outlaw learns that Ethel, his former sweetheart, is to sing at the station and determines to attend the concert. He attends the concert in the garb of a mounted policeman and houndwinks the inspector and takes him prisoner. Cairns comes upon Stingaree after he has tied Kilbride to a tree and in a struggle Stingaree is knocked unconscious. Cairns is overpowered by the bushranger when he regains consciousness and he leaves the helpless men and rides away.

**The Convict King—(Three Reels)—LUBIN—DECEMBER 30.**—Featuring Melvin Mayo, L. C. Shiner and Ada Gleason. A convict who steals George, the son of Jared Austin, who is infatuated with Pearl DeLoye, an actress, who tells him she must have \$200. He borrows it from

and Kagler escapes by leaping out of the window, but later he is shot by Jones. A moment later Bob and Marguerite appear on the scene and hold the agents at bay until the police arrive.

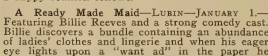
**By Might of His Right—VITAPHONE—DECEMBER 31.**—Featuring Mr. and Mrs. Sidney Drew. Henry's wife's big brother comes to visit them, and while is delighted to see her brother, but Henry isn't, although he doesn't dare show it. Big brother has a great habit of expatiating on his boxing accomplishments at college and illustrating his discourse by using poor Henry as a punching bag. Henry visits an old chum who is about to give a novelty gymnasium party and



Henry bribes a huge "pug" to lay down at the proper time. He brings Big brother and wife to the affair and when the "Battler" challenges anyone in the audience, Henry jumps up and knocks out the fighter with his trusty "Right." He then, walks straight for Big brother's chair with a "you next" expression and that gentleman beats it, leaving Henry to the undisturbed love and admiration of his wife.

**The Prisoner at the Bar—(Three Reels)—ESANAY—JANUARY 1.**—Featuring Darwin Karr, Howard Howard and Hugh Thompson. Ambrose Stanton is found murdered in his home and John Allen, a fisherman, confesses he did the killing. At his trial he is defended by a young lawyer named James Allen. The prisoner tells of how Ambrose Stanton and he had worked together in a small town bank and were rivals for the hand of Shirley Harwood, how he had won her and Stanton stole the money and put the blame to him. Stanton steals Allen's wife and boy, and later when Allen was pardoned he became a sheriff and later he was killed by his wife from drowning, and she tells her story, and then he went to Stanton's house and killed him. Allen was acquitted by the jury, and the lawyer who defended him proves to be his own son and a happy reunion follows.

**A Ready Maid Maid—LUBIN—JANUARY 1.**—Featuring Billie Reeves and a strong comedy cast. Billie discovers a bundle containing an abundance of ladies' clothes and lingerie and when his caper eye lights upon a "want ad" in the paper he



decides that with the new found outfit he can be the maid required. "She" applies for the position at the home of one Mr. and Mrs. Dovey, newly weds, is hired and begins his duties at once. That evening Mrs. Dovey decides to entertain Major and Mrs. Dix at dinner, and "Bridget" admits that "she" can handle the cooking not only wonderfully but horribly as well. After many excruciating incidents a finally discovery that "Bridget" is half male attire and half female attire and Mrs. Dovey and her husband agree that Billy would be the proper caper as a gardener.



**The Manicure Girl—SELIG—JANUARY 1.**—Briggs, Bloom Center's barber, engages a manicure girl to give a "one minute manicure for fifty cents." Business is good in the barber shop until the girl's husband arrives and demands money from her. John West and his Clubby Green see him and resolve to defend the girl. They force her husband to run the gauntlet and he finally escapes, leaving Bloom Center defenders fighting and maiming themselves.

**The Wanderers—(Three Reels)—VITAPHONE BROADWAY STAR FEATURE.**—Produced by William Welbert. The cast includes William Duncan, Hazel Buehler and Mary Ruby. It is a comedy dealing with a wandering blacksmith who meets the only girl he ever loved. It is an enjoyable romance in which the romance is really a judge. For a longer review see another page of this issue.

**Who Killed Joe Merriott?—(Four Reels)—VITAPHONE.**—Cast with Joseph Kilgour, S. Rankin Drew, J. Herbert Frank and Betty Gray. The story of a judge whose scapegrace son commits murder and permits another man to suffer for it. In revenge the wrongly accused kills the judge. For a longer review see another page of this issue.

**Mutual Program**

**See America First, No. 15—(Split Reel)—GAUMONT—DECEMBER 14.**—Lexington, Ky., and the Blue Grass country, the scene of the personally conducted tour. Places of historic as well as picturesque interest are shown; a visit to the home of Henry Clay being among them. On the same reel is:

**Keeping Up With the Joneses—Harry Palmer's** animated cartoon, giving some new and altogether unheard of methods of climbing the social ladder.

**The Fiddlers—Novelty—DECEMBER 20.**—Hans is kicked out of the German band. The Sausage King, who is bringing out his daughter, Lina, that evening, is greatly disturbed because the famous violinist has failed to show up. Hans, taken for the musician, gains admittance to the band and creates a sensation by playing the violin. Finally the real musician arrives, but the Sausage King is of no mind to have the sensation of evening spoiled in the society column, so he buys off the great Strensky with a check for \$500. Hans and Lina plight their troth, and Mamma, none the wiser for the deception, rejoices.

**The Innocent Sandwich Man—(Split Reel)—NOVELTY—DECEMBER 22.**—In this comedy two inventors who believe in improving all opportunities to make money, find the true cause of the sign that a sandwich sign man is carrying that a restaurant keeper later finds himself sadly in debt. On the same reel is:

**Between Lakes and Mountains—One** of the scenes which bring us closer to the wonders of nature.

**Hearts and Clubs—CUB—DECEMBER 24.**—Featuring George Ovey. In this comedy Jerry proves to be quite a "fixer." He helps Shorty to marry Made by leading the irate father a long chase. When father finally catches up to the wagon in which he thinks his daughter is trying to escape him, he finds only Jerry dressed up as the girl. Jerry then tells the father that for Jerry and Shorty prove too strong a team for father and his favorite suitor. In spite of father's efforts to keep the true couple apart, it does not stop for him and he returns home to find his daughter happily married, thanks to Jerry.

**The Decoy—(Two Reels)—RELANCE—DECEMBER 26.**—Fred Jones steals his company's payroll from the bank and makes it appear that John Doe is the thief. Doe, however, proves an alibi and secures freedom. A detective is hired and he obtains a clue which leads to Fred's conviction. Before arresting Fred, however, the sleuth employs a girl detective, and by a clever scheme leads Fred's sweetheart to a confession through jealousy.

**The Tragic Crime—(Two Reels)—AMERICAN—DECEMBER 27.**—One of the oddest and most unique themes which has been shown in pictures for some time is this melodramatic little love story featuring Harold Lockwood and May Allison, and having as its basis the Arabian figures painted on a beautiful vase. A full review appears on another page of this issue. N. G. C.

**Una's Married Uncle—FALSTAFF—DECEMBER 27.**—The young married couple are struggling pluckily to earn their living on their little farm and pay enough to pay off the mortgage which encumbers it. However, relatives of the long staying kind keep coming to the rescue and the end of the tale is two by consuming so much food. Uncle Dan, however, proves to be a useful person to have around. He puts over a good game on the mean

Larry Graham and gives Pearl the two hundred and buys wine for her. When the wedding is over and get the money to pay back Larry, he goes to his father's office and steals some of the money from the safe. Later O'Brien, the bookkeeper, and Larry are jailed, and are among the convicts who are convicted labor for Gray and Austin. Later Austin makes a speech for a bill introduced to the legislature to abolish the system of convict labor and George becomes a useful citizen.

**The Spy's Ruse—KALEM—DECEMBER 31.**—An episode of "The Ventures of Marguerite" featuring Marguerite Courtot, Wharton and Jones, employed by a foreign power, are eager to obtain possession of the device which embodies Bolt's electrical torpedo deflector, which has been adopted by the government. The agents bribe Kagler, the inventor's assistant, and Kagler tricks Bolt unconscious and takes the invention. However, Kagler determines to dispose of it himself and flees, but later he is shot by one of the agents. Marguerite sends his assistant and she takes him to her home, where the thief tells her of how the foreign agents had attacked Bolt and himself. Bolt comes upon the scene



money lender who holds the mortgage on the farm with the result that the farm is sold to the mortgage holder for many times its value.

**Helen's Race with Death—(FIRST EPISODE OF THE GIRL AND THE GAME)—(TWO REELS)—SIGNAL—DECEMBER 27.**—After Helen Jones and Leo Maloney featured in a sensational story of railroading, Helen, the daughter of a railroad president, prevents a terrible wreck by riding to a siding and throwing a switch in time to derail a freight train that would have crashed into a limited passenger in a few moments more. A full review appears on another page of this issue. N. G. C.

**Their Last Performance—(THREE REELS)—THANHOUSER—DECEMBER 28.**—This story concerns a stage-struck girl who comes to New York full of hopes for a brilliant future. She is quickly disillusioned and determines to return home. However, as money must be raised to bring one of her parents through a long illness, and the girl cannot supply it, she yields to temptation. Some years later another girl comes to the city in the same high spirits. The man who has ruined the first girl's life is now attracted to the other. The older girl takes the newcomer under her wing. Their mutual persecutor, in a fit of rage, aims to kill the girl who has lost, but the bullet hits the younger girl's benefactor. The latter does not die in vain, however, for the girl that she has saved marries and lives a happy life.

**The Terror of the Fold—(TWO REELS)—CENTAUR—DECEMBER 30.**—Featuring William Clifford and the Bostock animals, Jim Thorne, a government ranger, is in love with Beulah Martin. Steve Martin, her father, is a sheep-herder. Years ago Steve and Tom Walsh had been

a divorce to realize the wrong they would thus do their child. Eventually, by temporarily removing the child from their home, he succeeds in convincing them that life without the youngster would scarce be worth living. The mender, as the picture ends, proves as efficient a mender of hearts as he was of pots and pans. N. G. C.

**Jerry's Revenge—CUB—DECEMBER 31.**—Jerry determines to punish the lieutenant on whom his sweetheart places her affections for spite. With this end in view he forcibly takes from a professor a ring which endows its wearer with powers of hypnotism. Miss Spauldine the lieutenant to commit breaches of the peace which land him in jail. He also has some fun with a Prince. At last the Prince, the lieutenant and Jerry find themselves all in the same cell.

**The Cactus Blossom—(TWO REELS)—MUSTANG—DECEMBER 31.**—Anna Little and Frank Borzage are featured in this western drama, staged under the direction of Thomas Chatterton. Miss Little appears as Beulah, a girl known locally as "the cactus blossom." When Dave Foster, her father, betrays her, she goes to an Indian, the latter, out of gratitude, offers to show him where she may be found. Duke Wilson, who operates the gambling hall, and a Mexican who hates Chepp, decide to take Foster's claim away from him by force, the arrangements being that the Mexican can have the gold but that Wilson is to have "the cactus blossom." But Foster, a young cowboy, who has also seen and admired Beulah, comes to the assistance of Foster and his daughter, and after an exciting battle the raiders are driven away, though in the battle Avery is killed. N. G. C.

**Kiddus, Kiddus and Kiddo—BEAUTY—JANUARY 1.**—John Sheehan, Carol Holloway and John Stepping appear as Kiddus, and Mr. and Mrs. Kidd in this uproarious comedy staged under the direction of Jack Dillon. Clifford Callis, an unusually clever child, appears as Kiddo, the cause of all the trouble. In the absence of his



parents Kiddo runs away, and climbs into the auto of Kiddus, where he hides. Kitty Kidd and her husband set out in search of Kiddo and encounter Kiddus, obtaining his promise to aid them in their search for the missing child. Kiddus decides to capture every youngster he encounters, the hope of picking up the missing child, but after he has been arrested and charged with kidnapping a half dozen or more children, he is surprised to find that Kiddo had been with him all the time. N. G. C.

**Settled Out of Court—BEAUTY—JANUARY 1.**—William Carroll and Lucille Ward give a splendid impersonation of Darby and Joan, who after six years of married life, seek a divorce. Frank



Borzage appears as their son who returns and poses as their lawyer, effects a reconciliation, and then reveals his real identity. N. G. C.

**The Wrath of Haddon Towers—(THREE REELS)—CLIPPER—JANUARY 1.**—Arthur, Maude and Constance Crawley are featured in this story of the spirit world, concerning Philip Drummond and the wrath of his cousin Dorothy, which haunts Haddon Towers, and which Drum-

mond believes is a reincarnation of his soul. A full review appears on another page of this issue. N. S. C.

**The Winning Jump—(SECOND EPISODE OF THE GIRL AND THE GAME)—(TWO REELS)—SIGNAL—JANUARY 3.**—In this episode some plans for a cut-off of the C. & P. R. R. by a league of two thieves hired by an unscrupulous official of a rival railroad, but Helen succeeds in following the robber to the rescue, and by leaping into one engine to the one driven by the escaping thieves she is enabled to bring about the capture of the men. The plans however have disappeared and future action will probably show how they were recovered. The picture is reviewed on another page of this issue. N. G. C.

**The Homesteaders—(TWO REELS)—CENTAUR—JANUARY 6.**—Featuring Margaret Gibson and the Bostock animals, Carey Gross, a school teacher, comes West with her mother to settle. About the same time, Shirley Wells, a wealthy young clubman of Boston, weary of conventional life, also goes West, accidentally selecting the same spot chosen by Carey. A common bond of interest, which gradually expands into love, springs up between Wells and Carey. Hamilton, a cattle baron and bully, decides to use drastic measures to get the girl into his power. However, both Wells and Carey are saved from death by an infuriated female puma. Carey comes out of the ordeal scatheless, but Osborne is seriously wounded. Being touched by Carey's devotion to nursing him back to health, Osborne overcomes his jealousy and smiles on the union of Wells and Carey.

## Universal Program

**Universal Animated Weekly. No. 198—UNIVERSAL—DECEMBER 22.**—Baseball stars test their skill as trap shooters at Travers Island, N. Y.; a flock of 20,000 geese at Champaign, Ill. Children march in protest against issuance of liquor licenses at Dorchester, Mass.; Al Jennings, reformed train robber, greets pal at outlaw days, New York City; scene in the European war showing troops on way to the front in England, intimate scene in the French trenches; wounded soldiers arriving from the trenches; Russian sturdy Serbian fighters in an orderly retreat and Field Marshal von Hindenburg, commander of the eastern German armies; skating takes place of dancing at Biltmore Ice Gardens; cartoons by Hy. Mayer.

**When Three Is a Crowd—NESTOR—DECEMBER 25.**—Neal is loved by all the girls, so he practically has his free pick of them. He selects as his choice Billie, who unfortunately is engaged to Lord Herbie Hind. She likes his love-making but is careful to keep him aware that she is engaged. Intoxicants are the best Neal and he proposes to two of his other girl friends, who look forward to a marriage with him the very next day. The morning after, however, Neal has no recollection of such conduct and he is face to face with a problem. Billie, become tired of Herbie, sympathizes with Neal and sympathy leads to love. They decide that their own marriage is the best way out of difficulties.

**Some Chaperone—NESTOR—DECEMBER 27.**—With Eddie Lyons and Lee Moran. As Eddie is broke, he welcomes the job of secretary with thirty odd dollars a week. His employers, Neddie becomes quite chummy with Betty. Daddy decides to go on a sea voyage, but cannot take his daughter as she has no chaperone. Here Eddie has a happy thought. He informs his employer that he knows a lovely old lady who will be just the one for the chaperone. So it happens that Lee, Eddie's friend, disguises as a woman and accepts the chaperonage. The deception is finally discovered by the old man but everything ends happily, with two pairs of lovers enjoying themselves to the fullest extent.

**As the Shadows Fall—(THREE REELS)—GOLD SEAL—DECEMBER 28.**—Marshall Faxon, a philanthropist, is affianced to Bertha Winston. Bertha has some misunderstanding with her fiancé over Winnie Perry, a poor girl whom he is trying to aid. The attentions of Eddie Winston (under another name) are being forced upon the girl under penalty of losing her position and future positions if she resists. Rather to face death than dishonor, Winnie jumps from hotel window and sustains serious injury. The guilt is traced to Eddie Winston, and Bertha realizes that she has not understood matters. Winnie recovers and sees the lovers happily united, while Eddie is shipped to Europe in the hopes of his reformation there.

**The Foil of Suspicion—LAEMLEIN—DECEMBER 28.**—Rudolph Wilder formed a plan to marry a grown daughter, who has just married again. His wife has a son but keeps the fact concealed from her husband, fearing his anger. Wilder is an

partners in a counterfeiting scheme, the law apprehending Tom, while Steve escaped. Tom, still a nefarious character, seeks out Steve and menacing him with the past, forces him to join him in one of his sheep stealing undertakings. They are discovered by one of Jim's assistants, whom Tom injures mortally. Later Tom prepares a trap for Jim by which he hopes to let a puma do the killing, but he is caught in his own trap.

**Foolish, Fat Flora—FALSTAFF—DECEMBER 30.**—Flora is getting fatter and fatter. After becoming desperate, tries all kinds of remedies, the more ridiculous the better. Finally Flora lands in jail through her zeal to reduce, but she has company, as her husband also has gained weight and lands in the same place. Flora takes heart, however, hearing that the prison food is bad, and hoping to jail life will train her down.

**The Mender—AMERICAN—DECEMBER 31.**—William Carroll, who impersonates the mender,



does a wonderful piece of character work, and assists a man and woman on the verge of seeking

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intensely jealous man, and on account of his wife's correspondence with her son, thinks his suspicions are confirmed. Finally, when the son



comes to visit his mother, murder is averted by Lillian, the daughter. Later, marriage takes place between Lillian and her step-mother's son.

**A Scandal at Sea—L-Ko—DECEMBER 29.**—Captain Barnacle, a very tempered man, punishes a masquerade who is persecuting his wife, and warns him to leave in a half hour under threat of death. Accordingly the masquerade stows away on a ship. He is horrified when he finds he is on the same ship with the captain's wife. She screams and the husband appears. Imagining the silly dude has followed his wife on board, he makes his life miserable. The crew finally mutiny and scuttle the ship. The dude is hurried into the hold and becomes a hero by stopping the leak in an ingenious manner.

**Father's Child—(THREE REELS)—VICTOR—DECEMBER 29.**—Featuring Harry Myers and Rosemary Theby. In this comedy Papa's office work, comfort, sleep, and his entire daily life is subordinated to the demands of "Little Precious." Mamma is just as bad, and between its fond parents the baby has all the comfort and pleasure that is humanly possible, in spite of the hot weather. Whatever the baby ordains is law; therefore, we witness the indulgent father carrying a piano up to the roof and other deeds of love among them compromising with a burglar to the end that baby may not be awakened. At last the day in the peaceful lives of the Newbys comes to a close and it appears the baby has had all the joys thereof.

**Babbling Tongues—Big U—DECEMBER 30.**—To Martin Lowe, the treasurer of the village lodge, is entrusted the keeping of a large sum of money over night. Martin and his grandniece live at a boarding house and the grand-niece, Lillie, is in love with Ned, the son of the boarding house mistress. As Ned has been acting rather wildly of late, and he has left ostensibly for a position in another town, the theft of the funds is laid to him. However, the accusation against Ned is proved to be false, for it turns out that the boy's grandfather had buried the money in the ground, fearing for its safety.

**The Little Upstart—(THREE REELS)—LAEMLER—DECEMBER 30.**—Stella Razeto as Nana Clauson. This story centers about a note sent by William

not what they seem to be, complications are straightened out.

**Pliver's Terrible Past—Nestor—DECEMBER 31.**—Pimple becomes a fugitive from the State Jail, but only for a brief space of time. While journeying around town he passes a beer garden, wherein are seated a group of people at a table. His throat suddenly becomes parched and he offers to tell them his sad story after his thirst shall have been quenched. He then launches forth into a narrative of woe which has to do with trouble he has had with his wife's first husband. Just as Pimple finishes the story with himself as hero, the jailer comes on the scene and Pimple's spree ends.

**A Tribute to Mother—(THREE REELS)—IMP—DECEMBER 31.**—James Randall, a scheming and grinding business man, has blotted almost everything out of his life except money. His absolute neglect of his wife has made her look to Fred Ames, a social parasite, for some show of affection. Randall has also painfully neglected the mother that formerly meant so much to him. While his wife is at the opera with Ames, the business-mad Randall has a vivid dream which serves to work a miracle with him. The wife finds that her escort is a cad. She returns home to find her husband completely transformed. He proposes that they go home to mother, and they participate in the first genuine love embrace for months.

**Lemonade Aids Cupid—Joker—JANUARY 1.**—Max Asher as "Pa." Pa has higher ambitions for his daughter Tillie than a grocer boy, and determines to make her a match worthy of her. Jake, the grocer boy, and Tillie put over a game on Hank. Beside this, a punch-bowl full of "spiked" lemonade aids in his downfall. The grocer boy, however, is not to be defeated. He becomes so gay that he risks flirting with the prettiest girl at the dance in secret from his wife. When Jake and Tillie threaten to tell Ma of his behavior, Pa is not long in conforming his will to the marriage of the two.

**The Dawn Road—(Two REELS)—101 BISON—JANUARY 1.**—Joy Carney determines to avenge herself upon Fred Armstrong for two reasons: that Armstrong has administered to him a much needed punishment and also has won the girl that he was interested in, Edith Langdon. In league with a mail clerk, Carney robs a stage and fixes things so that his enemy will be held responsible for the crime. However, they have not figured on Rose, a girl whom Armstrong has befriended. She sees Carney put the incriminating evidence in Armstrong's desk. When the sheriff arrives she reveals the frame-up and the night parties are caught.

**The Honor to Die—(THREE REELS)—Big U—JANUARY 2.**—Featuring Rita Jolyet. This story takes place in the year 1693, when the French were fighting the Duke of Savoy, who was allied with Austria. The Countess Joanna, a beautiful French woman, is the favorite of the Duke, but in her heart she is still true to France, and is employed as a spy by Louis XIV. She falls in love with Count Montburn of the Austrian forces, but unintentionally is the cause of his being accused of being her accomplice. The Countess escapes a spy's death and returns to her country. The Duke, who is bound to have Count Montburn's life, allows him to lead a charge against the enemy and thus the Count dies a heroic death, while Joanna is left in France with her memories.

**Pants and Petticoats—L-Ko—JANUARY 2.**—The Judge's daughter loves Reggie but does not care for Fat. Reggie almost runs down the Judge in his auto and when the latter finds who was



driving the car, he orders that Gertie shall marry Fat. Gertie has already decided so to do, because of a misunderstanding with Reggie. Reggie, in order to compromise Fat as a flirt, dresses up as a girl. He not only takes in Fat, but also the Judge himself, who is obliged to dismiss Reggie's case instead of giving him 25 years.

Newell, a prominent merchant, to Vera Levin, a chorus girl, and the subsequent blackmailing of Newell by a young sport and crook, Sam Myers, into whose hands the note comes. The latter's girl friend, Nana Clauson, on whom he bestows much of his ill-gotten gain, becomes a friend and later a sweetheart of Paul Newell. When at last William Newell agrees to meet his son's sweetheart and finds that it is not the chorus girl, and also learns that her relations with Sam are

## Feature Programs

## Fox

**Her Mother's Secret—(FIVE REELS)—FOX.**—Featuring Ralph Edwards and Dorothy Green in the story of a man who lives a double existence. In later years the son of his wife meets and falls in love with the daughter of his mistress and the revealing is most dramatically worked out. For a longer review see another page of this issue.

## Metro

**Black Fear—(FIVE REELS)—METRO.**—Featuring Grace Elliston as Lillian Elmsere, who is the daughter of Gordon Elmsere, a wealthy broker, who is ruined in the stock market. Judge LeRoy asks her to marry him, but she refuses him, as her father has committed suicide and she feels she must take care of her younger sister, Mary, and her young brother, Billy. Later, after much trouble, Lillian marries LeRoy and after Mary and Billy have caused her much anxiety. For a longer review see another page of this issue.

## Paramount

**The Reform Candidate—(FIVE REELS)—PARAMOUNT.**—Featuring Macklyn Arbuckle as Art Hoke, the town boss, who is supporting Richard Burton in his campaign for mayor. May Hoke, Art's adopted daughter, is engaged to Burton and the leader on the reform ticket is anxious to unearth some scandal in Hoke's private life and decides to investigate May's parentage, but is not successful. He later finds that May is his own daughter and when he learns that his daughter's fiancé is his opponent he withdraws in favor of the younger man. For a longer review see another page of this issue.

**The Cheat—(FIVE REELS)—LASKY.**—Featuring Fannie Ward, who is supported by Fessenden Kawa. Miss Ward as Edith Hardy, the wife of Dick Hardy, asks Tori, a popular young Japanese, to use his influence for a Red Cross ball. Edith is treasurer of the fund and places \$10,000 belonging to it in the hands of a friend to invest and loses her money is wiped out. She turns to Tori, who says he will give her a check for the amount if she will come to him the next day. Hardy's speculation succeeds and he rushes home to break the news to his wife and she secures \$10,000 from him and starts for Tori's home. She is followed by Dick and when she arrives there she offers the check to Tori, but he takes her in his arms and kisses her. Suddenly he tears her gown from her back and brute her on the shoulder with a red-hot iron with his monogram on it. Edith, mad with pain, shoots him just as her husband enters, and he tells her the police will shoot the Japanese. Later on the day of the trial Hardy is pronounced guilty, but Edith rushes to the witness stand, bares her branded shoulder to the judge and denounces the Japanese. The indictment against Hardy is dismissed and he and his wife are reunited.

**The Unknown—(FIVE REELS)—LASKY.**—Featuring Lou Tellegen as Richard Farquhar, a soldier of fortune, who enlists in the foreign legion and goes through a variety of adventures and hair-breadth escapes. He meets Nancy Preston, an American girl, and a mutual affection develops up between them and later he falls heir to a title and fortune in England and marries the girl.

## Pathe

**Pathe News No. 100—PATHE—DECEMBER 15.**—New York Society enjoys winter skating at Tuxedo Club; Lincoln High School of Jersey City, N. J., closed on account of being condemned as a fire trap; "wet goods" supplied to the parched populace of "dry" Kansas in the border town at Drydale, Mo.; built in a day and totally destroyed by fire in a day is the record of munition factory town, Haweswell, Va.; heavy snowfall buried New York; Pathe Paris fashions; ten submarines built for Great Britain interned in Chestnut New York; high waves flood water-front section of Boston, Mass., and hinder work on the wharves.

**Pathe News No. 101—PATHE—DECEMBER 18.**—Eden Musee at New York City closed and wax models are carted off to Conan Island; horses destined for war service purchased by agents of the French government, Philadelphia; hotel courtyards being transformed into ice rinks where guests may glide between dinner courses; New York City; recruits are taught to manipulate electric instruments used in firing land mines at Aldershot, England; Diamond-backed terrapins

are being incubated by the thousands to delight epicurean tastes at Christmas at Isle of Hope, Ga.; many Christmas trees cut and shipped from Maine woods, Oquossoc, Me.; streets of Kyoto, Japan, are bedecked and triumphal arches erected to welcome Yoshito, who journeys to the ancient capital of his realm to be the 122nd Emperor of his dynasty.

**Buying a Bank with Bunk—(TWO REELS)—PATHE—DECEMBER 20.**—Episode of the "Wallingford" series. After investigating the affairs of Benjamin Quirker, Wallingford writes him an anonymous letter telling him that his "bunk," and his present love affair with Marie Dupont has been discovered. The next day Wallingford calls at the bank and Quirker reveals to him his interest in the bank for \$51,000. J. Rufus gives him a worthless check for the amount. Quirker deserts his wife and leaves for the city with Marie. Wallingford and Daw follow. They stop payment on the check and quick Quirker by confronting him with his wife. For a longer review see another page of this issue.

**The Life of Our Saviour—(SEVEN REELS)—PATHE—DECEMBER 24.**—A Gold Rooster Play in Pathe Color. It is a wonderfully produced and excellently acted visualization of Christ's journey on earth. For a longer review see another page of this issue.

**The Red Circle—(TWO REELS)—PATHE-BALBOA—DECEMBER 25.**—Second episode entitled "The Poor." Ruth Roland as June Travis pities the unfortunate men who are in the clutches of the loan shark, George Grant, and robs the latter, obeying an inward impulse. She writes letters to all of the men who have signed the notes, telling them that they are no longer under obligations as the notes have been destroyed. Grant has enlisted the aid of the police and Lamar but they are unable to find the least clue. For a longer review see another page of this issue.

**Peculiar Patients' Pranks—PATHE-ROLIN—DECEMBER 22.**—Luke's pal is hit by an auto. The owner of the auto, a pretty girl, takes the injured one to a hospital. This makes Luke jealous and he gets in the way of a machine. He is taken to the hospital, but in an ambulance. At the hospital he is given a bed in the ward just outside his pal's private room. Frieved, he makes things miserable for everybody, and receives a love-tap on the head with a hammer for his trouble.

**Board Bill Dodgers—PATHE-STARLIGHT—DECEMBER 25.**—Heine and Louie put up at a boarding house but the landlady's son disturbs them so they decide to leave. Their trunk is packed and the expressman about to take it away, the landlady asks for the board money. Having none, they send the expressman off, unpack their trunk and enter the kitchen to work it out. They make their entrance into a well-kept kitchen and leave it, via the window, a wreck.

**Ruses, Rhymes and Roughnecks—PATHE-ROLIN—DECEMBER 15.**—Lonesome Luke destroys the annual Garbage Gentlemen's Rally with Maisie. While the ashes throwing contest is in progress Luke and Maisie cross the range. Luke gets in the way of what is sure to break the record for speed and distance ashes throwing. But he makes a hit with Maisie, so he cares little for the missing-up he is subjected to.

**Climbing Mt. Blanc—PATHE—DECEMBER 13.**—A scenic release giving remarkable views of the Alps. Mt. Blanc, the highest peak in the Alps, is 15,781 feet above sea level. The picture follows a party of climbers from the village of Chamonix to the summit of Mt. Blanc.

**More Deadly Than the Male—PATHE-STARLIGHT—DECEMBER 18.**—Heine and Louie enter a sort of Utopia in which only women reside. Men are barred under pain of death, so these two are captured by the police-female cops. They are put in cells but two men in the town is rather a novelty to some of the officials and they treat Heine and Louis in a princely fashion. But the two pals cannot keep themselves out of trouble long. They rob their hostesses and receive just punishment.

**Animal Movements Analyzed—(SPLIT REEL)—PATHE—DECEMBER 13.**—In Pathecolor the body movements of animals shown at great speed and reduced speed so that the eye can follow the movements of the muscles brought into play by the actions. The pictures were taken with an ultra-

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rapid camera and the subjects are the horse, dog, cat and kangaroo. On the same reel with: A Tea Plantation.—The growing, picking the leaves and how they are sorted and dried make up an interesting educational. The pictures were taken at a Java plantation.

## Triangle Program

Released Week of December 20.

The Penitentes.—(FIVE REELS)—FINE ARTS—Featuring Orrin Johnson, Lucrecia Owen and Paul Gilmore in the story of Manuel, an orphan, who has been raised by the tribe of the Penitentes and



who, though in love with Dolores, favors his selection as the victim of the annual sacrifice when he is chosen to be sacrificed on Good Friday. Dolores is instrumental in summoning the troops to exterminate the Penitentes and Manuel later renews his courtship of Dolores. For a longer review see page 1241 of the December 11th issue of *Motography*. J. C. G.

The Edge of the Abyss.—(FIVE REELS)—KAY-BEE—Featuring Mary Boland and Willard Mack in the story of Alma, who throws over Neil Burns for Wayne Burroughs, a wealthy young district attorney. After her marriage to Burroughs she invites Neil to call on her and he suggests an elopement. Jim Sims, a burglar, is the means of the woman realizing her husband's true worth and she orders Neil from the house. For a longer review see page 1241 of the issue of December 11th. J. C. G.

The Submarine Pirate.—(TWO REELS)—KEYSTONE—Featuring Sid Chaplin as a waiter who manages to get on a submarine and there is made commander after perusing stolen papers. He is initiated into a mystery of submerging and later commandeers an attack upon a passenger ship. A United States gunboat comes to the rescue and sinks the submarine and as Sid has lost the key he can't send it beneath the waves for protection. For a longer review see page 1143 of the November 27th issue of *Motography*.

## Universal Special

The Nature Man.—(FIVE REELS)—UNIVERSAL, BROADWAY STAR.—Knowles, the Nature Man, is seen leaving civilization to hew out a living for himself in the wilds of the forest primeval, without shelter, without money, and without implements of any kind, he succeeds in creating for



himself a home, clothing, food and such implements as canoes, traps, bow and arrows, and by returning to civilization with skins enough to provide for a year's living expenses in civilization. A full review appears on another page of this issue. N. C. C.

## V. L. S. E. Inc.

The Great Divide.—(FIVE REELS)—V. L. S. E.—DECEMBER 20.—Produced by Lubin under the direction of Edgar Lewis, this picture is founded

on the play of the same name by William Vaughan Moody. Ethel Clayton and House Peters head the cast. The story tells of an Eastern girl who visits the West and there is married under peculiar circumstances to Stephen Ghent, an untamed man of the mountains. Their agreement is that they be man and wife in name only until Ghent proves himself worthy. Under the influence of wine he breaks his part of the bargain, and Ruth is about to leave him when she is given substantial proof that Ghent really loves her, she is reformed. For a longer review see another page of this issue.

## World

Over Night.—(FIVE REELS)—BRADY—Featuring Vivian Martin and Herbert Voss. Richard Kettle, meek and retiring, marries a husky suffragette, while his college chum, member of a football team, marries a little girl of the clinging vine type. Mrs. Kettle and Percy Darling go ashore and are left behind, and when Mr. Kettle and Elsie Darling are taken for bride and groom by their fellow passengers they decide to play the part to avoid awkward explanations. They are forced to spend the night after leaving the boat at the Bark Inn and to avoid scandal register as man and wife. Percy Darling and Mrs. Kettle register as husband and wife at the same hotel. Later explanations follow that are not altogether satisfactory to the hotel manager and the two couples are forced to leave, but they are happy in their reunion.

The Senator.—(FIVE REELS)—EQUITABLE—Featuring Charles J. Ross as Senator Rivers, elected from Missouri, comes to the United States Senate, where he meets Silas Denman. He falls in love with Denman's daughter, who is in love with von Strahl. Later developments satisfy Mabel as to the character of the count and she realizes that she is in love with Senator River.

## Miscellaneous

The Salamander.—(FIVE REELS)—B. S. Moss Film Productions, Inc.—Upon her grandmother's death, Dore Baxter is served with notice to vacate her country home by Senator Lindberry, New Yorker, who through his hirelings has stolen the deed to the Baxter property and intends to sell it to the city as a last resort for reservoir purposes. Dore seeks her fortune in New York. With the aid of Beatrice Snyder and Garry Lindberry, a wealthy young man, she succeeds in recovering the deed to the property. Sassy, known as "The Wolf," meets death at the hands of one of his men who has betrayed Lindberry and Dore become married and move to the country.

## SOME NEW THEATERS

### Arizona

The Lyric theater in Miami, managed by Mr. Nenes, has undergone numerous changes. The removing of the old stage adds twenty-five feet additional room and increases the seating capacity 150 seats. Three exits have been installed, making the total nine. The theater is more roomy and comfortable and Mr. Nenes claims one of the safest places of amusement in the state.

### Arkansas

Mr. Musselman of Paris, Tex., is contemplating reopening the Majestic theater in Fort Smith as a motion picture house.

### Colorado

Manager Ed Anderson of the Grand theater in Pueblo is having installed a new \$10,000 photoplayer.

### Connecticut

John F. Sullivan of New York has purchased the Park theater in Manchester from James Goldman, the owner. At present Mr. Sullivan will continue to show pictures.

### Delaware

New Amsterdam Amusement Company, to manufacture moving picture machines and films; capital, \$10,000; in-

corporators, Artemus Smith, Martin E. Smith, H. M. Brown, Wilmington.

#### Georgia

December 7, the Alamo, Griffin's newest motion picture theater, was opened. It is owned by A. Samuels of Atlanta, owner of a chain of theaters in Atlanta, Macon and Griffin.

#### Illinois

August Johannsen has purchased the interest of A. N. Cole in the Grand theater, Rock Falls, and has taken possession.

A. N. Cole has, for the time being, turned the management of the Lyric theater in Rock Falls over to Wilson McKim, who will manage it on Saturdays and Sundays. Mr. Cole's plans are indefinite, and it is not known whether he will continue to operate the theater later on or not.

The owners of the Bushnell moving picture theaters have decided to withdraw their petition to the city council, asking permission to operate Sunday afternoon and evening.

Daily Movie News, Chicago; capital, \$200,000; incorporators, Edward R. Newmann, George S. Pine, Richard R. Klein.

The new Garden theater, North Main street, Canton, had its formal opening December 8, which was attended by 1,200 people. The theater is spacious and fireproof and presents a very beautiful and attractive appearance with its lattice window effects with overhanging flowers, while suspended from each beam a bird cage with songsters sing softly and sweet. Joe Ross is manager.

The Meek sisters, who have been managing the Princess theater in Lewiston, have disposed of it to L. V. Horn and Ross Pittman.

Exhibitors' Film Exchange, Chicago; name changed to Exhibitors Herald Company.

Fred Steizer is now manager of the Princess theater in Lincoln, succeeding Snyder & Belaski, who opened the theater last September.

International Film Syndicate, Chicago; manufacture and sell moving pictures and operate same; capital, \$350,000.

General Cinema Corporation, Chicago; moving picture business; capital, \$25,000. Forrest Tanner will in a short time open a picture show in the building formerly occupied by the William Holzer hardware store, in Mahomet. Shows will be given twice a week.

B. A. Lucas has petitioned the La Salle city council to operate a moving picture theater at 144 Marquette street in the building now occupied by the O. W. Hoage & Co. grocery.

The Orpheum theater in Lena, which was formerly owned and operated by W. C. McGurk, has been purchased by John Tesmer of Michigan City, Ind.

Residents of Winnetka are circulating fifteen petitions to which 600 names have been signed asking the village board to issue a special permit for the erection of a moving picture theater. The petitions will be presented to the council meeting soon. A month ago 100 members of the Winnetka Woman's Club circulated a petition asking the village

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board to pass an ordinance prohibiting the licensing of all forms of amusement which are for profit.

#### Indiana

Strand Theater Company, Indianapolis. Capital, \$25,000. To conduct theater and motion picture shows. Directors, R. D. McCord, G. G. Russell, E. E. Brinkmeyer.

Bastian Realty Company, motion picture show, 1830 Central avenue, Indianapolis. \$6,000.

Reconstruction and redecoration of the old Lyceum theater in Indianapolis has been started by the Strand Theater Company, whose intention it is to convert it into a beautiful photoplay theater to be known as the Strand and to equal the Chicago and New York Strands. It is hoped the early part of January the notable opening will take place.

#### Iowa

George Dethlefs opened his new picture theater in Manning and it heartily appealed to the community. It is cozy, modern and up to date and its exits cannot be improved.

Fire starting in a shipment of moving picture films destroyed the express car on a Chicago, Milwaukee & St. Paul train near Marion. Damage to car and contents, \$75,000.

#### Kansas

Abe Jacobson will build a motion picture house and a business building at 506-508 Kansas avenue, Topeka. Permit has been issued and the theater will be one of the finest equipped in the city.

The five state schools of Kansas are to have a motion picture circuit of their own. At a conference which was recently held, the heads of the five schools—the university, the agricultural college, the Pittsburg, Emporia and Hays normals—details were discussed. The plan is to give one show a week, and the program will consist of an assortment of films. Educational pictures will be a greater part of the offering, but there will be entertainment and fun in others. As soon as the films are used in Pittsburg they will be dispatched to Lawrence for the university, and from there to Emporia, Manhattan and Hays. The shows will begin just as soon as the equipment can be installed.

The beautiful new motion picture theater which the Southwest Amusement Company is erecting on East Douglas

avenue, Wichita, will have its formal opening January 5. This theater has been under construction since last June. On the front of the building will appear terra cotta in six different colors, green buff, red, purple, blue and yellow, this color scheme being designed along the ideas of the exposition buildings. The lobby and main entrance will be finished in marble, while plate glass will form the sides of the entrance. There are no boxes, a pipe organ will occupy the space which a box usually fills. The interior will be finished in a color scheme of old rose, gold and gray. L. M. Miller will be manager.

#### Kentucky

Joseph & Joseph, architects, have applied to the building department for a permit to erect a moving picture theater on the vacant ground at Second and A streets, Louisville. The plans call for a theater with a seating capacity of 750. The estimated cost is \$15,000.

#### Maryland

The Gordon Realty Company will erect a \$12,000 theater at Baltimore and Catherine street, Baltimore, to be 117 feet long by 87 feet wide.

The Walbrock Amusement Company has had plans prepared for a two-story theater to go up at North avenue and Ninth street, Baltimore, work on which is soon to start by the Consolidated Engineering Company, which has been awarded the contract.

The Empire Theater Company, of Frederick, operating the Empire motion picture theater, has entered into an agreement with Pearce & Scheck, of Baltimore, lessees of the City opera house here, whereby the local company will take over the opera house and operate both places.

#### Massachusetts

A license to maintain a moving picture theater at 950 to 956 Dorchester avenue, Boston, petitioned for by Joseph Mitchell Chapple, has been denied by Mayor Curley.

Community Motion Picture Bureau, Boston; David K. Niles, William Horton Foster, Durant F. Ladd, Gertrude L. Mumford; \$25,000.

#### Michigan

The Happy Hour vaudeville in Sparta has been purchased by F. L. Hilton.

The beautiful and modern picture playhouse, the Norwood, on Woodward ave-

nue, Detroit, has been purchased by A. Arthur Caille and Henry J. Guthard from A. M. Henry. The Norwood has 600 seats, including a dozen auto boxes in the balcony and is a strictly modern playhouse built for pictures only. A new \$12,000 Wurlitzer organ has been purchased and is now being installed. Mr. Caille is president of the Majestic, Maxine, Fine Arts and the new Ferry Field theaters companies in Detroit and the Majestic theater and Marx opera house companies in Wyandotte. Mr. Guthard being associated with him in these enterprises.

#### Minnesota

The sale of the Lyric theater on Hennepin avenue to A. B. Bainbridge, Jr., Harry A. Sherman and Jack Elliott has been announced and the playhouse has passed under their personal control. The policy of the new management will be the exclusive presentation in Minneapolis of the famous Triangle feature pictures and Keystone comedies. The inauguration of a new and popular scale of prices is also announced—15 and 10 cents at night and 10 cents for matinees. A symphony orchestra has been added by the new management. Under the terms of the sale, Messrs. Bainbridge, Elliott and Sherman take over the present lease of the theater held by the Saxe brothers, which expires in 1920.

J. C. Neumann has purchased the Royal theater at Crookton from W. Zackeral and has placed his son, E. L. Neumann, in charge.

The Strand theater in Eveleth has been sold to Walter Brown of Hopkins.

#### Missouri

E. E. Shoop has purchased the opera house in Milan from A. C. Boyd. The Gem theater has been closed and Mr. Shoop will run only the one show house in the future.

Through the efforts of several St. Louis business men to promote the "fellowship movement," every orphan in St. Louis and many others unable to buy a paid admission were given an opportunity to see the wild animal and moving pictures and to hear the lecture by Dr. John W. Ruskin, at eight performances given the week of December 5 at the Victoria theater, Delmar boulevard near Grand avenue. The proceeds were given to the Boy Scout movement.

#### Nebraska

Al Nelson has opened the Jewel theater in Beatrice, which has been closed for some time.

Paul Fullner has purchased the Empress theater in Stanton.

S. H. Hayman of Grand Island is fitting up the building formerly occupied by C. A. Stradle, in Bradshaw, and in a few days motion pictures will be given on Mondays, Thursdays and Saturdays.

Funk will have a picture show in the near future.

Announcement has been made that O. R. Bennett has purchased the Hamilton theater, at Fortieth and Hamilton streets, Omaha. The theater will be closed for a short time to be redecorated.

#### New Jersey

The new City theater at North Seventh and Orange streets, Newark, was

opened by Edward W. McDonough December 8. Erected at a cost of \$100,000, the theater is thoroughly modern and commodious. The best quality of photo-plays are being presented to the public.

The Million Dollar Pier in Atlantic City has just closed with one of the largest picture concerns in the country for a service to be provided for the balance of the winter season. The film classics of the day will be shown at the Pier on Wednesday night of each week. The management is to have the first showing of the series in this territory. W. E. Shackelford is manager.

#### New York

To be built on a site fronting at 31, 33 and 35 Clinton avenue north, Rochester, plans have just been matured for the new Piccadilly motion picture theater. To finance the enterprise, the Clinton-Mortimer corporation has been organized and chartered. Plans for the theater have been prepared by Foote, Headley & Carpenter, architects. Work will begin soon and it is expected the new playhouse will be ready for occupancy about May 1. The site has a frontage of 100 feet in Clinton avenue north and includes the properties occupied by the Rochester Millinery Company and the Book Auction rooms. An entirely new structure will replace the old buildings. It will have a front of white terra cotta with paneled ornamentation of gold and blue. Within the entrance will be a vestibule thirty feet wide by fifty deep, paneled in French mirrors. On either side of the lobby will rise the grand stairway leading to the mezzanine floor. It will have a seating capacity of about 2,000.

The First Methodist Episcopal church on Baldwin street, Elmira, has installed a Powers 6A machine, which permits the use not only of the stereopticon slides, but also of the best picture films.

The new Ohmann theater, in Lyons, has been opened. This building, which was built for Ohmann Brothers, of Lyons, at a cost of \$20,000, will be used as a picture theater, with six changes a week. The construction is of steel framework, covered with concrete and hollow tile. The main floor has a seating capacity of 800, and the balcony seats 175 more. The interior finish is of buff and oak.

United Carbon Company, carbons, supplies for motion picture theaters, \$10,000; H. H. Walker, Thomas Touer, O. Peterson, 1180 Fox street, New York.

National-Standard Films, Inc., Manhattan; motion picture, theatrical and amusement business; capital, \$150,000; incorporators, P. H. Felt, 933 Carlton avenue, Brooklyn; T. H. Wallace, 209 Union avenue, Cranford, N. J.; L. W. Carie, 31 Liberty street, New York city.

Community Motion Picture Bureau, Metropolitan Agency, Inc., \$5,000; Betsey C. Judd, J. S. Judd, T. A. Clements, Manhattan.

The Majestic theater on West Market street, Elmira, will show Triangle films.

Milo Film Corporation, Manhattan; theatrical motion pictures, etc.; capital, \$125,000; incorporators, M. J. Jordan, 116 West Thirty-ninth street; M. Sherwood, O. E. Wee, 1400 Broadway, New York city.

National-Standard Films, Inc., \$150,000; P. H. Felt, T. H. Wallace, L. W. Carie, Manhattan.

#### North Dakota

The explosion of a motion picture film resulted in a fire at Fairmount which destroyed three buildings with loss of \$15,000, covered by only \$4,500 insurance. The J. W. Allen picture theater was damaged to the extent of \$2,500.

Fred Domeyer will open the Grand theater on Fourth street, Bismarck.

#### Ohio

The Varsity motion picture theater, 1245 Highland street, Columbus, was damaged to the extent of \$250 by the explosion of a film. The theater is operated by L. M., F. L. and E. D. Andrews, brothers.

The new White Way theater in Mansfield was opened by Manager Roberts. The decorations are white and green and are tastily carried out in all the furnishings. Feature films will be shown.

The four upper floors of the Oriol building, 412 Vine street, Cincinnati, have been leased for a five-year term at \$2,100 a year to the Fox Film Corporation for its local offices.

The Grand opera house in St. Mary's now shows pictures on Sunday afternoon and evening.

The Kosy theater in Newark, which has been closed since October, has been reopened under the management of A. B. Wright of Johnstown.

Manager Stemm of the Quinby theater in Zanesville is showing the Triangle features in his show house.

Sebring's new theater, to be known as the Belmar, is fast nearing completion. With a seating capacity of 420 and all new equipment, the theater when finished will be cozy and comfortable. The house will be managed by Fred Schram of Cleveland and W. J. Haight. A feature program will be used.

George W. Tannehill, formerly of the Lyric theater, Lancaster, has accepted the position of manager of the Chestnut Street theater.

Fred Sinclair recently purchased a motion picture theater in Toledo, which is being managed by his nephew, Roy Pippin.

The motion picture shows in Ashtabula will devote one day's receipts to community Christmas fund.

#### Oklahoma

A new motion picture theater is being erected in Chickasha and will be known as the Empress.

George McCleary's new theater on Second and McKinley streets, Sand Springs, is nearing completion.

#### Pennsylvania

The moving picture show of J. V. Redmond at Aspen street and Lancaster avenue, Philadelphia, was slightly damaged by fire.

Clover Film Company, Philadelphia, capital, \$250,000; to manufacture, sell and deal in and with all kinds of films, etc. Incorporators, M. Twilley Redd, S. Paul Vicker, J. Pearson Loose, all of Philadelphia.



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## Triangle Plays for the First Week of the New Year

The TRIANGLE releases for the first week of the New Year offer two particularly strong, gripping, and intense five-reel dramas, and a pair of Keystones that are in many ways the best that have yet been filmed.

"CROSS CURRENTS," in which Helen Ware makes her TRIANGLE debut, is a gripping tale of a woman's sacrifice for the man she loves. Realizing he is growing weary of her she releases him so that he may marry another woman, but the shipwreck of a yachting party casts the two on a desert isle together and the old love rekindles. Happily they live together until the wife arrives with a rescue party, and knowing that the man's loyalty belongs to the wife the woman walks straight to a watery grave.

In "Between Men," W. S. Hart takes the part of a man who never forgets a favor. When an enemy threatens the man who befriended him with financial ruin, he responds to the call with alacrity. It's a fight to the finish, both with brains and fists, to save the fortune of the friend and win the hand of the daughter. The terrific hand to hand combat, the terrible Wall Street scene and the final victory combine to produce a play in which not a moment drags.

In many ways "Dizzy Heights and Daring Hearts" is one of the most wonderful Keystones ever filmed. Aeroplanes looping the loop, the thrilling chase of a biplane, the miraculous rescue from the top of a tower, and a 200 foot smokestack blown up are only a few of the thrills, and again we have Weber and Fields, those famous comedians, this time in "The Worst of Friends," a Keystone that is better than "The Best of Enemies," if that is possible.

**TRIANGLE FILM  
CORPORATION  
71 WEST 23<sup>rd</sup> ST - NEW YORK**





*Elliot Dexter and Howard Gaye in the duel scene from "Daphne," the Triangle-Fine-Arts play starring Lillian Gish.*

# MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

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No. 2

## Fox Opens New Year with Big Offerings

### MANY STARS FEATURED

THE William Fox announcement for January, the first month of the New Year, embraces five feature pictures, every one of which, in quality of story, production, portrayal, photography and direction is higher than previous releases, to meet the new and better standard of excellence set by Mr. Fox for his 1916 program. In the first five releases of the year no less than ten nationally recognized screen stars, including Theda Bara, Robert Mantell, Genevieve Hamper, Samuel Ryan, Ruth Blair, Clifford Bruce, H. Cooper Cliffe, Stuart Holmes, Claire Whitney and William E. Shay, will interpret the leading characters in screen stories prepared for the films under the direction of well known men who stand high as directors of artistic photoplays.

A fitting tribute to the artistry and popularity of Robert Mantell and his talented wife, Genevieve Hamper, is in the announcement that these two popular players will be seen in the first release of the year: "The Green-Eyed Monster," scheduled for January 2. It is a story of unusual dramatic power whose theme hinges on the curse of jealousy, written by Nikola Daniels and directed by J. Gordon Edwards. In addition to the work of the players, it carries an added attractiveness in the location of the scenes which are laid in France and India, especially the latter country whose atmosphere of mysticism pervades the entire story.

In lighter vein, but just as potent in quality of its attractiveness is the release for January 9, a visualized version of Richard Mansfield's stage success, "A Parisian Romance," featuring H. Cooper Cliffe as Baron Chevrial, the character made famous by Mr. Mansfield, and Dorothy Green as Rosa. While following the stage version in its essential points, it enlarges and expands the story where even the most advanced stagecraft would fail, presenting a fuller conception of the author's ideals. It is a story that admits of embellishment, rich settings and grouping of numbers of people, and of the "back

stage" atmosphere of the theater. Besides the two principals, others in the cast include Margaret Skirvin, Angelica Spier, Isabel O'Madigan, Harold Hartzelle, Dion Titheradge, Jennie Bidgood and eighty ballet girls recruited from the Metropolitan Opera House.

An air of newspaperdom pervades the release for January 16, which is entitled "The Fourth Estate," a dramatic film story that hits at forces that conspire to control the public press. It was written by Joseph Medill Patterson and produced for William Fox by Frank Powell with Ruth Blair, Samuel Ryan and Clifford Bruce in the portrayals of the leading characters. The story was filmed in Chicago, the plant of the Chicago Herald being used for the scenes representing the interior of a newspaper office. The characters are men and women typical of the political and newspaper life of a great city, stories of them having been written and written again by every big city daily in the country.

The principal interest in "The Fourth Estate" will center in the scenes that show a big city newspaper in the course of its various stages of "going to press," scenes that visualize the actual making of a paper in an established big city plant.

Theda Bara will again shine in a vampire role in the release for January 23, a story of a Russian serf's beautiful daughter, who, trod beneath the heel of a duke, bares her fangs to mankind. The story's title is "The Serpent" and fits well the character of Vania as played by Miss Bara. It was written and directed by R. A. Walsh who employed an unusual cast of William Fox players in its enactment. Besides Miss Bara, James Marcus, George Walsh, Carl Harbaugh, and Nan Carter will be seen in prominent characterizations. The principal scenes are laid in Russia and contrast the life of the Russian peasant with that of the nobility.

The last release of the month, "The Ruling Passion," scheduled for January 30, was taken in Kingston,



Scenes from three big coming Fox productions, "A Parisian Romance," "The Green-Eyed Monster" and "The Ruling Passion."

Jamaica, British West Indies and produced for Mr. Fox under the direction of Herbert Brenon. It is a story that opens in London, England, and shifts to India where the most important scenes are enacted. Hypnotism plays an important part in the development of the plot and it is because of this occult power the story has its being. The topography in and around Kingston lent itself admirably to the picturing of scenes in which the atmosphere of India was required, blending with the native Indian costumes in such manner as to give the greatest degree of realism obtainable without actually going to the country in which the action takes place.

Claire Whitney and William E. Shay are the principal players in the enactment of "The Ruling Passion," Miss Whitney being seen as Claire and Mr. Shay as Prince Ranjit Singh.

## BIG JANUARY OFFERINGS

**Essanay Has Two Multiple-Reel Features of Worth for Coming Month, Besides a Number of Three-Reelers and Singles**

Essanay is planning an unusually strong list of releases for 1916, and for January it has produced two plays that made a considerable success on the stage as well as shorter plays of standard worth.

The two multiple reel features are "The Misleading Lady," by Charles W. Goddard and Paul Dickey, and "Captain Jinks of the Horse Marines," Clyde Fitch's fantastic comedy. Ann Murdock was engaged by Essanay to take the leading feminine role in the latter production with Richard C. Travers, who plays the title role. Fred E. Wright, Essanay director, has arranged this stage production for the screen in five reels.

"The Misleading Lady," also in five acts, was adapted from the stage success by H. S. Sheldon, and was directed by Arthur Berthelet. It features the well known film stars, Henry B. Walthall and Edna Mayo.

Several strong three-act dramas are scheduled, including "The Prisoner at the Bar," which features Darwin Karr and Warda Howard and was directed by Joseph Byron Totten; "The House of Revelation," featuring John Lorenz and Elizabeth Durbridge and directed by Charles J. Brabin; "Pieces of the Game," featuring Bryant Washburn and Nell Craig and directed by Clement Easton.

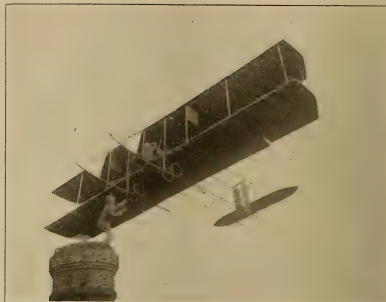
Among the two-reelers are "Angels Unawares," featuring Ruth Stonehouse and Edmund Cobb, directed by Charles E. Ashley; and "Her Lesson," featuring G. M. Anderson. The fables of George Ade will be continued during the month, as will also the animated cartoons. The cartoons include besides those of Wallace A. Carlson on "Dreamy Dud" and on the news of the day, a cartoon by the noted cartoonist Leon A. Searle.

## Previous Keystone Efforts Outdone

When such Triangle-Keystones as "Saved by Wireless" and "A Submarine Pirate" were recently presented, it was thought that the limit of Keystone daring could go no further. But "Dizzy Heights and Daring Hearts," on the Knickerbocker bill of December 26 and the general exhibitors' release of January 2, is said to exceed both those productions in

marvel, and it is predicted that, like "A Submarine Pirate," repeat engagements will be demanded.

Mack Sennett was fortunate in securing for the girl aviator the services of Miss Cora Anderson, who



*Thrilling scene from the Triangle-Keystone picture entitled "Dizzy Heights and Daring Hearts."*

has the rare three-fold capability of good looks, clever acting and splendid aeroplaning. William Mason as the boy aviator is equally capable and successful, while Chester Conklin is said to be at his funniest in the role of an international buyer of air machines. The blowing up of a 200-foot smokestack that had been a landmark near Los Angeles for many years marked the filming of the play.

## UNIVERSAL HOLDS ELECTION

**Carl Laemmle Again Chosen President of Big Film Organization and Increased Output Planned for Coming Year. Big Profits Foreseen**

Carl Laemmle was re-elected president of the Universal Film Manufacturing Company at the annual meeting of the directors held in the executive offices in New York City last week. Other officials chosen were R. H. Cochrane, vice president; P. A. Powers, treasurer, and Joseph Brandt, secretary. The directors, who are Carl Laemmle, R. H. Cochrane, P. A. Powers, Joseph McKinney and John B. Stanchfield, were all re-elected.

Much delight was expressed by the board of directors over the advances made during the year 1915, but it was freely predicted that on account of the completion of the new electric studio at Universal City and the big plant which has been constructed at Leonia, near New York City, the output during 1916 can easily be doubled with a decreased producing cost and larger profits than ever before. Many plans that have not yet been made public were discussed in the executive session of the board, and from time to time, as they are worked out and put into operation, they will be announced.

Under a special arrangement with the General Film Company Knickerbocker Star Features have once more become a part of the General Film program, replacing the three-reel Edison Friday release. The first release of December 24, entitled "Every Girl," will be followed on December 31 with "The Mysterious Bride."



## HORSLEY OFF FOR LOS ANGELES

**Will Personally Supervise Production of His Pictures  
—Speaks of His Arrangements for Making Features for Mutual Program**

David Horsley left New York on Saturday of last week for his studios in Los Angeles. Immediately upon his arrival he will assume complete personal supervision of all productions being made, particularly



William Clifford in "The Bait."

those to be released as Mutual Masterpieces, de luxe edition, as it is his desire that these shall be in fact "masterpieces." Just prior to his departure Mr. Horsley made a few remarks about the new Mutual policy and also briefly covered the arrangements he had made for the production of his early forthcoming Masterpieces, de luxe edition. "I am sure that the Mutual Film Corporation's recently announced policy of expansion as applied to the re-

lease of six features every week will be a tremendous success," he said. "As its aims have already been outlined in the trade journals whatever I might say in that strain will merely be a matter of reiteration. It points a way to greater profit for the exhibitor, which certainly is a desired objective point in the picture business, as far as the exhibitor is concerned, in these particular times.

"There will be a concentrated effort on the part of the Mutual manufacturers to make productions that are 'masterpieces' in every sense of the term. For my part I can conscientiously promise pictures that must be classed as such.

"At this time we have two Mutual Masterpieces, de luxe edition, productions under way. Each, of course, is in five reels. One is called 'The Bait,' and the other 'Vengeance Is Mine.' The former is a drama of the northwestern woods, written by Miss Theodosia Harris, chief of my scenario staff, and is to be released January 22. We will feature in this release William Clifford and Betty Hart, supported by an especially engaged cast. A number of the scenes will bring in the Bostock animals, which will work under the training hand of Capt. Jack Bonavita.

"Crane Wilbur wrote the scenario for 'Vengeance Is Mine,' and of all the scenarios he has written to date this, I think, is the best. Mr. Wilbur contributed most of the stories used in the releases in which he has appeared to date so when it is said that 'Vengeance Is Mine' is his best, something truly exceptional may be expected. His earlier efforts can be used for comparison. Aside from the strength of the moral the story conveys this production should be interesting for the many novelties we will introduce. For instance; sub-titles will be practically done away

with and instead we will use flashes of newspaper heads, etc. There are many other twists from the beaten path, and all in all I think whatever enthusiastic predictions we make will be fully realized.

"Mr. Wilbur will be featured in 'Vengeance Is Mine,' and is also to be supported by a specially selected cast, many of them very well known people. This production is to follow 'The Bait' in schedule, January 31 having been chosen for the release date."

## "The Gods of Fate" an Epic of Labor

What is said to be one of the greatest multiple reel subjects ever conceived will shortly be released by the Lubin Manufacturing Company of Philadelphia. It is entitled "The Gods of Fate," and is from the pen of the celebrated author, Daniel Carson Goodman.

"The Gods of Fate" is an epic of labor and deals with the struggles of a man against overwhelming odds. Richard Buhler and Rosetta Brice, who played the leading parts in "A Man's Making," will be seen in the leading roles. Francis Joyner and a competent cast will add materially to the success of the picture. Director Jack Pratt is producing "The Gods of Fate" and is incorporating new and novel effects in this picture that promise to overshadow any of his previous efforts. The picture embodies a powerful love story, together with a series of thrilling incidents that deal with the sterner side of life, the whole making an intensely interesting and appealing subject. "The Gods of Fate" will be released on the V. L. S. E. program early in January and it is the opinion of those concerned in its production, that it will exceed in popularity any of the feature pictures thus far released by the Lubin Company.

## AN UNUSUAL SELIG FEATURE

**"Thou Shalt Not Covet," a Five-Reel Red Seal Play,  
Will Present Some Tremendous Scenic Effects.  
Kathlyn Williams Featured**

"Thou Shalt Not Covet," is the title of a Selig Red Seal Play to be released through V. L. S. E. on Monday, February 7. The story, written by James Oliver Curwood, features Tyrone Power and Kathlyn Williams, supported by a carefully selected company of players, including Guy Oliver and Eugenie Besserer. The play, in five exciting acts, was produced by Colin Campbell.

According to those who have viewed advance presentations of this drama, the spectacular effects are beyond compare. There is one climax, costing \$25,000, in which an ocean going ship strikes a derelict and founders at sea with its cargo of human freight. Thousands of men, women and children are seen struggling for the life boats, and springing from the decks of the sinking ship into the water. The stoke hole of the vessel is shown with the water rushing into the furnaces, and the stokers vainly fighting for life. Thousands of people participate in this wonderful series of scenes.

Among the other thrilling climaxes in this unusual production are a sensational battle with real African tribesmen; a fight to the death between a royal Bengal tiger and a hyena; a desperate fight between Kathlyn Williams and an enraged leopard; a plunge by Kathlyn Williams from the back of a runaway horse; and scenes in Egypt and darkest Africa.

The drama "Thou Shalt Not Covet," is based on

Exodus xx:17. "Thou Shalt Not Covet Thy Neighbor's Wife." How a man in love with the wife of his neighbor overcomes temptation and reunites a loving couple is graphically portrayed. Tyrone Power and Kathlyn Williams are said to perform the best character roles of their artistic careers as stars. The story is strong from start to finish, contrasts are skillfully handled, and the scenic effects are wonderful.

### Thomas J. Carrigan with Metro

Thomas J. Carrigan has signed a long time contract with the Metro Pictures Corporation, and will be featured exclusively in Metro feature productions. He will make his debut, under Metro auspices, in



Thomas Carrigan.

"Rose of the Alley," the five part feature in which little Mary Miles Minter is starred. This is an original story of life in New York's underworld, written by Harry O. Hoyt, also a newcomer with the Metro forces. Mr. Carrigan will also be featured in "Dimples," in which Miss Minter is starred, and in "A Scrap of Pasteboard," with Miss Minter, both of which features are now in process of production in St. Augustine, Fla.

Mr. Carrigan began his professional career when he was eighteen years old. He ran away from his home in Leapeer, Michigan, and joined the Ringling Brothers circus, playing a clown with that organization. He made his stage debut in "Brown of Harvard," and the following season joined James O'Neill, playing an important juvenile role in "The Count of Monte Cristo." After achieving remarkable success on the stage he was one of the first well established actors to see the future of motion pictures. He was starred with Pearl White with the Powers Picture Company, and made the first two-reel features ever produced. These were "Ten Nights in a Barroom," and "Two Orphans." He also appeared in the first serial ever produced, which was called "The Man in the Street" and produced by the Selig Company. Mr. Carrigan is the husband of Mabel Taliaferro, now a Metro star.

### Stannard Wins the Watch

F. L. Stannard, manager of the Gem theater, at Wenatchee, Washington, has been awarded the gold watch which Tom North, manager of the Seattle office of V. L. S. E., Inc., offered as a prize to the exhibitor receiving the most votes from his fellow exhibitors in the Seattle territory, for the best advertising devised and actually put into use on Big Four productions.

Mr. Stannard was not only one of the most prolific in the "stunts" which he originated to exploit the Big Four features, but his ideas are said to have been un-

usually effective. One which gained for him the greatest comment, was a window display on the Lubin feature, "The College Widow," in which a reproduction of the Yale bowl was shown with two foot-ball teams represented by dolls in foot-ball uniforms lined up for action. The window was decorated with college flags and contained an attractive card reading: "See the big football game in 'The College Widow' at the Gem theater to-day."

Mr. North, in awarding the watch, announced that the contest had been productive of enlarged business for both the exchanges and the exhibitors. Several hundred ideas were presented as having stimulated business and these were all distributed to the other exhibitors in the territory through the medium of the *V-L-S-E Pals*.

### "BATTLE CRY'S" BIG SHOWING

Officialdom of Nation's Capital Sees Famous Preparedness Film Produced by J. Stuart Blackton of Vitagraph

With every seat taken by cabinet officers, members of the Supreme Court, navy and army officers, senators and representatives, their families and friends, "The Battle Cry of Peace" was exhibited at the Memorial Continental Hall, in Washington, Friday evening, December 18, with all the pomp and ceremony usually attendant upon a state occasion, and with all the accompaniments to make this preachment for preparedness most effective.

This was the second presentation of the film in Washington, the previous one having been held under the auspices of the National Press Club. Frank Spurrer, the Washington branch manager of the V. L. S. E., Inc., arranged for the showing, and saw to it that it was appropriately presented.

Mrs. William Cummings Storey, president of the Daughters of the Revolution, assembled the audience which the press described as being "as representative a civilian, official and military audience as has ever been gathered in Washington to consider the defence question" since it has become so potent an issue for national discussion.

After Mrs. Storey's opening address, which struck the keynote of the rally, and after the special orchestral selections had stirred the patriotic minor chords of the audience, the first part of "The Battle Cry of Peace" was shown.

During the intermission, Mrs. Robert Lansing, wife of the secretary of state, and chairman of the committee of arrangements, called upon Commodore J. Stuart Blackton, author and producer of the picture, for an address. Dudley Field Malone, collector of the port of New York, and Rear-Admiral Chester, U. S. N., president of the Sons of the American Revolution also spoke.

### Bachelor a Mirror Director

Pursuant to its policy to have men on the board of directors of the company who have intimate knowledge of the various arts, sciences, and business phases which go toward the making and marketing of motion pictures, Mirror Films, Inc., has elected Irving Bacheller, the famous author and novelist a member of the board of directors. Mr. Bacheller will take a close interest in the literary end of the production of Mirror pictures.

# Blue Bird Photo Plays Has Unique Plan

## LITTLE OVERHEAD EXPENSE

ON Monday, January 24, a brand new film organization, calling itself Blue Bird Photo Plays, Incorporated, will make its debut with the offering to exhibitors of a five-reel feature picture entitled "Secret Love," which is an adaptation of Frances Hodgson Burnett's famous novel, and will star Helen Ware, supported by a cast which includes Ella Hall, Harry Carey and Harry Carter.

The Blue Bird organization, which is headed by Sol Berman, than whom there are few men better fitted to take charge of a film company, owing to his long experience as a solicitor, exchange manager and sales manager, will offer exhibitors a weekly feature of five-reel length, and announces that only the cream of legitimate and motion picture notables will be featured in its productions.

But two exchanges will be inaugurated by the Blue Bird concern, one of them located at 1600 Broadway, New York City, and the other at 107 North Dearborn street, Chicago. The rest of the country will be served through existing exchanges, so but little overhead expense will be incurred by the newcomer into the field. Another thing in the policy of the new organization that will appeal to exhibitors is the avowed intention of Blue Bird to release only such features as are approved and highly endorsed by a jury composed of well known New York exhibitors who will be shown the Blue Bird features several weeks in advance of their release. If this exhibitor's jury fails to approve the suggested offering it will promptly be shelved and another one, which the jury can heartily endorse, will be substituted.

In order to prevent the New York jury becoming too biased or biased in any manner, it is planned to choose a different jury at frequent intervals, thus getting the opinions of a number of real bona fide exhibitors who are in close touch with the public and know at first hand the crying needs of their fellow exhibitors all over the country.

Still another plan which Mr. Berman has announced, and which undoubtedly will be received with favor by the exhibitors is the signing of stars for an exclusive appearance in Blue Bird productions only. In the past exhibitors have paid big money for a five or six-reel production with a famous star in the leading role, only to discover, later on, that a rival exhibitor was able to offer his patrons, on the same night, a two or three-reel subject featuring the same star. Mr. Berman, by arranging for the exclusive appearance of the big stars he has signed in Blue Bird productions only, guarantees the exhibitor booking the Blue Bird features that no rival can show a shorter and less expensive picture with the same star in a big role.

As already stated, the Blue Bird Photo Plays will make its debut on January 24, with a five-reel feature in which Helen Ware is starred. This will be followed a week later, on Monday, January 31, with "Undine," based on a famous mythological story, produced by Henry Otto, and featuring in the title role Ida Schmall. Douglas Gerrard and Edna Maison will be seen in the support of Miss Schmall.

"The Shulamite," produced by George Tucker, the man who directed "Traffic in Souls," will be the Febru-

ary 7 release, and a week later it will be followed by "The Flirt," adapted from Booth Tarkington's dramatic story, produced by the Smalleys and featuring Marie Walcamp. Monday, February 21, will see the release of "Jeanne Dore," in which Sarah Bernhardt appears, and other productions of equal magnitude, with equally famous stars and directors will be scheduled during the months of March and April.

Among the players who have already been signed to appear exclusively in Blue Bird productions are Warren Kerrigan, Hobart Bosworth, Ella Hall, Lois Weber, Phillips Smalley, and many others of equal popularity.

A big advertising campaign is already outlined, and not only huge newspaper and trade journal ads will be used to benefit the exhibitor, but also big billboard campaigns will be inaugurated and advertising aids of a wholly new and original nature provided, to inform the public of the coming Blue Bird productions and the houses in which they will be shown.

## MUTUAL GETS BIG WAR FILM

**"Fighting for France," Which Has Had Long and Successful Run in Big Cities, to Be Released by Mutual Corporation**

"Fighting for France," five reels of real war pictures taken on the battle fields of Europe, will be released by the Mutual Film Corporation as a Mutual Special Feature, January 1. These remarkable pictures have had advance showings in New York, Boston, Chicago, San Francisco and Los Angeles under the auspices of the Hearst newspapers. These films are the official war records taken by the camera men put into the field by the French government. They are to be given their general circulation in the United



President Poincaré of France on his recent visit to King Albert of Belgium at the battle front. The figure in citizen's clothes at King Albert's right is Minister of War Millerand of France. The scene occurs in Mutual's "Fighting for France."

States through the Mutual Film Corporation by special arrangement with the French authorities. In the five cities where these films have been shown they have established a new record of success for war films.



They are living, real representations of the war as it is. Thousands have packed the George M. Cohan theater in New York, where the films have been running for weeks, and the houses in the other four cities where the pictures have had their preliminary showing.

"Fighting for France," while frankly a picture of the activities of the allies, is devoid of the bias and spirit of propaganda which has pervaded so many war picture releases. The five reels to be released as a Mutual Special Feature represent the cream of selection from the hundreds of reels of film taken by the war photographers of France. These pictures show the great battlefields of the western front, the miles of seething, surging trenches, "the white hot gashes of France," the great guns in the miles of batteries, the swift flying scout aeroplanes and the big eagle-like battle-planes laden with bombs. All the desperate business of war is exposed on the screen.

In striking close-ups the great generals and leaders of the war are shown. King George of England, King Albert of Belgium and Czar Nicholas of Russia are shown as they have appeared at the various fronts. Among the numerous great thrills of the picture is a scene of a battle in the Vosges mountains, a mighty charge that flung itself against a stubborn line and lost.

The wonderful Bersaglieri—the Italian sharpshooters—are shown as they scramble, chamois-like, down the Alpine precipices and passes. The dare-devil Moroccan troops, grinning as usual, are shown swinging into action. The "Tommies" and the fighting sons of France and the German prisoners of war all are shown in only such pictures as a soldier-photographer could take. The battle fleets are shown under fire. There are close and thrilling views of the bombardment in the Dardanelles. There are absorbing, breath-taking pictures of a big submarine at work. The camera caught the swirl of the deadly torpedo and its white boiling wake of bubbles.

With a swift change of scenes the picture shifts to a soaring flight above the battle lines and the spectator, seeing through the eye of the camera, finds the war torn country spread out far below like a map.

"Fighting for France" has had a big run at the La Salle theater in Chicago and at the Tremont Temple in Boston. The picture has won a big attendance also in San Francisco and Los Angeles. The release through the Mutual will make the picture, with its big box office pulling power, available to exhibitors all over the country.

## Van Loan Writes on Films for "Collier's"

*Collier's* first issue of 1916, which will appear on the news stands on Saturday, January 1, will carry as one of its leading stories a feature article entitled "The Man Who Makes the Movies Move," from the pen of Charles E. Van Loan, in which the author, who has spent considerable time in the Los Angeles film colony, gives the public an insight into the making of the big film productions, explaining in an easily understood manner what trifling little incidents sometime upset a most carefully prepared scene, making it necessary to retake the whole scene.

Mr. Van Loan also describes in an interesting manner the methods of the different directors, telling how one man prefers to rehearse his plays with the

whole story in mind, thus permitting the player to know what the entire story is about and just how his part fits into the whole, while another director absolutely forbids his players to even attempt to learn the relative importance of what they are doing, preferring, instead, to have the players secure all directions and "business" from the director himself.

Mr. Van Loan in his article is careful not to reveal any of the carefully guarded secrets of the film studios, but tells just enough to whet the curiosity of the average reader, and its appearance in *Collier's* will undoubtedly lead to a still greater interest on the part of the public in films as an entertainment.

## Tom Moore Joins Lubin

Tom Moore, the eldest of the "Famous Moore Family" and husband of Alice Joyce, the celebrated screen star, confessed recently that as a boy his great ambition was to become a "Jewish comedian," and

in the next breath admitted that he was born in the County Meath, thirty miles from Dublin, Ireland. Tom's wish was realized, however, and not so long ago. He appeared in New Orleans as "Rozinsky" in A. H. Wood's production of "Since Nellie Went Away." Lew Taylor, photographer with the Kalem Company, was responsible for Tom's entry into the motion picture field, and Taylor also introduced Tom to the present Mrs. Moore.



Tom Moore.

At first Tom didn't care for the moving picture life and after one or two attempts left the "cinemas" and went back to his earlier love, "a stock company" in Bridgeport, Conn. Fate was not to be thwarted, however, and eventually Tom landed solid with the Kalem Company, where he wooed and won pretty Alice Joyce.

Just the other day Tom signed a contract with the Lubin Company. Tom and his little family have a beautiful home at Ninety-second street and West End avenue, and as he says himself, "You couldn't blow him out of pictures with all the guns of the United Armies of the Universe."

What perhaps leads all reports of business booked by exchanges throughout the country is the achievement accomplished by the Dallas branch office of V. L. S. E., of which C. A. Meade is manager. This office has 1,097 theaters in its territory. Of this number 836 are using the Big Four service every week. Mr. Meade attributes a great deal of this business to the intensive work done by his advertising and publicity departments in devising selling service for exhibitors. As a result of the co-operation of these departments with theaters, thirty-six new accounts were developed in one week by the Dallas office.

# 1916 Will Mark "Survival of the Fittest"

PRESIDENT ROWLAND'S PREDICTION

"THE year 1916 is to be by far the most important year in the history of the development of motion pictures, and it is to be a year of the 'survival of the fittest.'" This is the prediction of President Richard A. Rowland, of the Metro Pictures Corporation, made in the course of an interview outlining the Metro plans for the new year.

Metro, with a growth in eight months that has placed it high in the list of artistic and powerful picture making, and as one of the most successful organizations in the field, has laid its plan definitely for the coming year, which includes many additions and improvements to its present service. Metro purposes to disregard all previous standards in motion picture production, and instead will follow its own definite ideas, banking on its own judgment to anticipate the market and provide pictures that will have art, drama and popular appeal.

Metro announces, as its permanent list of stars under long time contracts, Francis X. Bushman, Beverly Bayne, Mme. Petrova, Ethel Barrymore, Mary Miles Minter, Hamilton Revelle, Valli Valli, Martha Hedman, Mabel Taliaferro, Edmund Breese, Emmy Wehlen, Marguerite Snow, Julius Steger, Lionel Barrymore and Grace Valentine. To this several have been added by contract, but the announcement will not be made until after the first week in January. A decided innovation for Metro will be a series of fourteen pictures, two reels in length, in which Francis X. Bushman will star, supported by Beverly Bayne. Each one of these pictures will be complete in itself, but they will constitute a complete long story when they have all been shown. The stories are said to be unusual in character, vital in plot, and will present some new ideas in picture making. A celebrated author has completed the series, and at the proper time the details will be announced.

A general campaign of nation-wide newspaper advertising will supplement the most pretentious publicity campaign yet seen in motion pictures. Special campaigns have been outlined and will be conducted in behalf of the Bushman-Bayne series, and in connection with two other special series of two reel subjects, in which two distinguished women stars will be featured.

Metro production will be carried on almost exclusively in the East, although the Quality Pictures Corporation will continue to hold its Los Angeles studio in readiness in case of need. Metro now has studios at No. 3 West Fifty-sixth street, New York City, where the Rolfe Photoplays, Inc., under the general management of Maxwell Karger, and Columbia Pictures Corporation, under the general management of Charles Maddock, have been making pictures during the past six months; a studio in Fort Lee, N. J.; the Popular Plays and Players studio, at No. 238 West Thirty-fifth street; as well as what is claimed to be the largest studio in the world under glass, and another New York studio will be added to the list before March.

While special stress will be laid on the making of five-reel feature subjects, there will also be one-reel comedies and two-reel subjects, in which the foremost Metro stars will appear. Metro's aim for the New

Year is to make the best pictures possible, with consistent quality the watchword.

"Metro looks forward," said President Richard A. Rowland, in speaking of the coming months, "to a great year because Metro enthusiasm, Metro spirit and Metro ability are concentrated as never before, on the making of good pictures.

"We are proud of our record, but we are by no means content to rest on it, and merely be satisfied with what has been done. The year 1916 will, I know, by far be the most important year in the development of motion pictures, and it will be a year of the survival of the fittest.

"The public is no longer content with pictures that are partly good or fairly entertaining. They have been educated, by the seeing of better pictures, to a point where nothing but the best can possibly be expected to hold the old patronage and draw new patrons to the picture houses.

"Metro standards are too well known to need any words of mine to explain them. We expect to raise the standards to a still higher point."

## BILLIE BURKE IN "PEGGY"

Wonderful Picture Shown at Majestic Theater, the New Home of Triangle Pictures in Los Angeles

The most notable reception and opening accorded any of the large theaters in Los Angeles was witnessed at the Majestic theater on Monday night, December 20, when this popular house became the home of Triangle program pictures with the famous Billie Burke in C. Gardner Sullivan's comedy-drama "Peggy," produced under the personal direction of Thomas H. Ince, director-general of the New York Motion Picture Corporation.

The assemblage which viewed the film-play included such well known west coast personages as Mayor and Mrs. Charles E. Sebastian of Los Angeles, Councilmen Martin Betkouski, John C. Langdon, Fred C. Wheeler, John Topham and Councilwoman Estelle Lawton Lindsey, Chief of Police Claire Snively, Mr. and Mrs. M. D. Ihmsen, Josephine Ihmsen, Mr. and Mrs. Guy Barham, Otheman Stevens of the Los Angeles Examiner, Monroe Lathrop of the Los Angeles Tribune, Guy Price of the Los Angeles Herald, Henry Christeen Warnack of the Los Angeles Times, Adela Rogers St. John of the Green Book, Mabel Condon of the Dramatic Mirror, J. C. Jessen of the Motion Picture News, Clarke Irvine of the Moving Picture World, G. P. Von Harleman of the Moving Picture World, Captain Jack Poland of MOTOGRAPHY, Frank E. Woods and party from the Fine Arts Studios, William H. Thompson and party, William Desmond and party, De Wolf Hopper and party, H. B. Warner, Rita Stanwood, Mack Sennett and party, Roscoe Arbuckle and party, Bessie Barriscale, Howard Hickman, Charles Ray, Charles Giblyn, and others from Inceville.

Nearly all of the leading stars, players and executive officers of the big companies operating in and

near Los Angeles were represented with special theater and automobile parties doing honor to Billie Burke and Thomas Ince.

Newspaper critics, dramatic writers and trade correspondents pronounce the pictures a beautiful work of pictorial and professional art. Miss Burke was seen to especial advantage as "Peggy," and the feature is highly commended.

In the cast were Billie Burke, the dashing, winsome star, as "Peggy"; William H. Thompson as Andrew Cameron, the Scotch uncle; William Desmond, as the pastor and lover of Peggy; Charles Ray, as the wayward son of Uncle Cameron; Nona Thomas, the weaver's daughter; Gertrude Claire, as Mrs. Cameron, the splendid old mother; Joseph Dowling, Truly Shattuck, Charles Miller, Walt Whitman, Fanny Midgley, Clara Gates, J. Frank Burke, and others.

The musical score was by Victor Schertzinger of the Ince staff, fitting perfectly every detail of the film production.

The program of the opening week was augmented by Mack Sennett's presentation of "Fatty and the Broadway Stars," featuring Roscoe Arbuckle, supported by William Collier, Sam Bernard, Weber and Fields, Joe Jackson, Al St. John, Ivy Crosthwaite and Mack Sennett, in a roaring Keystone comedy.

### Nigh Proves His Versatility

William Nigh, of the Metro directing staff, has begun work on a five-part feature production, yet unnamed, in which Valli Valli is starred, and William Davidson, Frank Bacon, Ilean Hume, Robert Elliott,



William Nigh.

Joseph Maddern, R. A. Bresee, J. H. Goldsworthy, David H. Thompson, and other prominent stage and screen artists appear in the supporting cast. This feature picture was written by Director Nigh, who wrote and directed "A Yellow Streak," the Columbia-Metro five-part production, recently released, in which Lionel Barrymore is starred. Besides being one of the ablest directors in the country, Mr. Nigh is talented in many directions, and is one of the most

resourceful men in the business. This was again forcibly demonstrated in the making of this picture. Valli Valli had just completed the stellar role in "The Turmoil" and was waiting until another suitable production could be found for her. Mr. Nigh was also obliged to wait on another production, which he will shortly direct, and suggested that he had a vehicle in mind that might suit Miss Valli. When he outlined the story it proved to be the very thing.

Mr. Nigh was directed to write the scenario and cast for the production. He wrote the first two reels and calling together a strong supporting company,

began work on the picture. One of the men he engaged for a part did not show up promptly and Mr. Nigh took the role himself. He had considerable experience, both as a stage and screen star, before he became a director. He appeared in many notable stage productions on the Pacific coast before going into pictures and afterward was starred in Reliance features for several years. This is just another instance of his versatility, for beside directing this new Columbia-Metro feature, he wrote it, found the exterior locations, formed his own cast, designed his studio sets, and is now playing a prominent role.

### Memphis Film Men Organize

On Saturday, December 18, representatives of six Memphis exchanges met at the office of the Consolidated Film & Supply Company for the purpose of combining in some sort of an organization for mutual protection. The particular business of the moment was the important question of securing a reduction of the original amount of a special tax bill proposed by the city of Memphis, the bill having already been up for second reading.

This bill proposed to tax all concerns engaged in the manufacture, distribution or sale of motion picture films \$100.00 per annum. As exchanges there are already paying a high state and county special tax, in addition to merchants' privilege and other regular taxes, this proposed city tax was deemed exorbitant. It was quickly decided at the meeting to place the matter in the hands of an attorney, who would represent the film men at the third and final reading of the bill. As a result, through the efforts of the attorney employed, and the prompt action of the organization, the tax was reduced to \$25.00 per annum, a figure certainly more reasonable than the original tax proposed.

It was suggested that the organization not stop at a membership of exchange men only, and plans are under way to form an organization to take in exhibitors and parties directly interested in the motion picture business in the state. Thomas H. James, of the Consolidated, was elected temporary chairman, and C. M. Brown, of the Mutual, temporary secretary. Those present at the meeting were: Fred F. Cresswell, World Film Corporation; A. L. Parker, General Film Company; Abe Kauffman, United Program Film Service; Thomas H. James, Consolidated Film & Supply Company; N. M. Bernstein and I. M. Cohn, Monarch Film Service; Fred Suzore, supply dealer.

A final election of officers is expected at the next meeting, when a name will be chosen for the organization. An invitation will be extended to exhibitors to become members, and regular business dispatched. The purpose of the organization will be of a protective nature, and arrangements will be made to protect the interests of exhibitors and exchanges in cases such as the one cited. Like combinations will doubtless be formed in other southern film centers.

Hazel Dawn has just returned from St. Augustine, Fla., where she spent two weeks at the head of a Famous Players company under the direction of Sidney Olcott, where the principal scenes in her next production, "My Lady Inoc," were taken. The play, which is an original script written expressly for the star, combines to a greater degree than anything in which Miss Dawn has previously appeared on the screen, the elements of comedy and dramatic thrills.



# Purple Spots of Art in Direction

BY FRANK M. WILTERMOOD \*

THE steadfast student of cinema science, whose admiration for motion pictures causes him to regard film-making as a most beautiful work, doubtless attains through his long periods of research certain crystallized opinions concerning idealistic scenes in the productions he views on theater screens. He eventually may come to regard his mind as being critical toward "the creeping pastels," with a concomitant result that he entertains likes and dislikes for the films made by the various famous producers, and he finally concludes that some of the leading directors are artists pure and simple, and that other producers never attain to artistic heights. He most likely will base his beliefs on what he deems are scenes that are marked by splendid elements of poetry, beauty and spirituality, which scenes could well be entitled purple spots of art.

Such a delver into motography, if he were a veteran in his studies, would perhaps remember with pleasure David W. Griffith's admirable production of Paul Armstrong's drama, "The Escape," and say that this feature release contained one scene that stood out in artistry like a painting by Sir Joshua Reynolds, against a collection of ten-cent chromos. One of the marvels of this particular scene was the fact that its cost was trifling, the set being made of four scantling posts, some canvas and an armload of straw, and yet the action and lighting, linked with the genius of the greatest of directors, caused the theater-goers to glow with admiration over the beautiful spirituality of the creation.

Mr. Griffith desired to show in "The Escape" an allegorical representation of infants arriving in the world from out the sea of life. He finally concluded to make this scene on the sands beside the ocean shore. Four scantlings about 15 feet long were set in the strand and formed a square about 12 feet long on each side, as if one had decided to set the four posts of a temporary one-room shack on the ocean shore. A large piece of tarpaulin was then placed over the four posts and formed a sort of square-shaped tent. The flaps of canvas on the surf side and on the inland side were drawn back, so that a person standing on the sand hillocks upshore could look through the tent and see the waves dashing on the beach. Straw was then placed on the sand floor inside the tent, as a primitive carpet.

The action showed mothers, bearing infants in their arms, coming up apparently from the ocean surf, entering the tent and laying their babies on the straw, while their faces were grandly lighted by the shaft of sunshine beaming through the inland side of the structure. In the wondrous sublimity of this motographic poetry the student of cinema science must have found royal, purple art, the masterful painting of genius, the creation of the inspired one, Griffith. In all the history of motion pictures this scene, relative to its nothingness of property cost, stands out as being most beautiful, because it depended for success on its allegorical spirituality, its magic of mothers emerging from ocean waves, its light and shade effects and its totality of poetry.

Memory of the student, recalling the purple spots of art in the work of other directors, might envision certain scenes made by Francis Ford in a Civil War production

he staged for the Universal Company two years ago. He resolved to depict realistically the effects of Union artillery shots on the trees of a forest in the South. He set a group of laborers at work in a tract of timber in Southern California, some miles away from the Universal studios, and had them saw some of the trees nearly off at various heights from the ground, while scores of the largest tree limbs were almost detached with hand saws. From all these tree trunks and limbs small steel wires were affixed and lengthened out past the side lines of the camera's range, the wires being invisible to the photographic lens. Director Ford then showed the artillery cannons firing into the timber, where many rebels were hidden, and the trees fell and the great limbs were carried away apparently by the huge cannon balls, but in reality by a small army of men pulling with all their might on the small steel wires. Many of the trees needed only a sharp tug to make them break loose from the stumps and go crashing to earth. Francis Ford's transcendent artistry was written all over this scene, wonderfully realistic and awe inspiring.

Henry McRae, formerly general manager of Universal City, attained many purple spots of art during his years of work as a producer of 101 Bison films for the Big U. More than numerous other directors he gave much attention to having the final scene of a release contain original departures from the usual loving embrace of the heroine and the hero. While he, of course, showed such a consummation in the triumph of the leading man and the leading woman over the machinations of the heavy, McRae usually went a bit further and depicted a scene of aftermath. In one of his 101 Bison successes, "Campaigning With Custer," McRae chose a road leading over a high, isolated hill as the location of the final, fadeout view. This showed General Custer on horseback, leading a cavalcade of frontier troops and an emigrant train over the hill summit at sunset, the entire procession being silhouetted against the roseate sky as they slowly disappeared from sight over the apex of the promontory. In another renowned production staged by McRae, "The Trail of Steel," a 101 Bison film, he showed as the final scene an Indian princess prostrate across a railroad track on the prairie and in front of an oncoming construction train, the engineer climbing out on the cowcatcher of the locomotive and picking up the Indian girl in his arms, in safety, just as the scene began to fade for the finish. This picture, "The Trail of Steel," outsold all other Universal films in the European market for an entire year and raised McRae's European selling record 21½ per cent higher than any other Big U director.

Lois Weber, the scholarly producer of "The Hypocrites," and many other renowned releases, has achieved in numerous films the purple, ideal and spiritual scene. In "The Hypocrites," especially, she made the nude girl appear to be a divine visitation, because of the Madonna-like face and the fleeting, dreamy movements.

The student of cinematography apparently must come to believe that the greatest beauty, the largest success and the most profit in motion films devolve, in the last analysis on the idealistic, spiritual, poetical scenes, views that make the most powerful appeal to the finer mentality of the people generally. Men, women and children have, of course, an intellectual soul, an inner spirit

\* Scenario Staff Writer of Universal Company.

that craves glimpses of sublimity, that finds food in scenes of celestial, hyperborean goal. The motion picture producer who has art enough in his soul to approximate poetry of pictorial scenes is certain, therefore, to carry to the eyes and minds of theater-goers his artistry, and thus appeal to his constituents on well nigh wholly artistic grounds, as above melodramatic, emotional stress. Edgar Allen Poe made the truism that the chief aim of all art is pleasure. This happiness is largely admiration for beauty, of course, as shown in the ever recurrent rhythm of metrically correct, inspired verses, the saintly visage of a Madonna, or the wondrously graceful lines of a statue by Michael Angelo.

Hence one seemingly must conclude that motion picture directors do not perhaps bestow enough attention to the work of creating the purple spots of pure, beautiful art, scenes that subordinate all other elements to the one appeal of beauty. Dramatic action appears to engross every thought of some directors, they using beautiful backgrounds only as an aid to the emotional display of the actors and actresses. Yet there is undoubtedly plenty of room in all big feature releases for scenes in which the location, the poetical expression of the environment, would be far more appealing than any action of the players, in short, scenes filmed solely for beauty and not for dramatics.

Some cinema experts may finally believe that, after all, theater-goers are all children, akin in nature in viewing films to nursery juveniles eagerly scanning the pages of some big picture book, and anon giving outbursts of admiration over the beauty of the colored views. To such children the picture book appeals solely by way of eye-pleasing portraits of fairies, pygmies, trees, flowers, mountains, waterfalls and other creations of artists in pictorial expression. Perhaps producers might profitably spare theater-goers less emotional dramaturgy and afford a greater modicum of beautiful, outdoor locations.

### "Red Circle's" All Star Cast

From the standpoint of the cast, there has, perhaps, never been a more promising continued story produced for the screen than "The Red Circle," which Balboa is now doing for Pathe Freres. Not only are the leads—Ruth Roland and Frank Mayo—capable players; but every other part has been assigned to a person of established reputation in filmdom.

This story, which has been developed by Will M. Ritchey, from a basic idea supplied by H. M. Horkheimer, is one that requires real actors to "put it over"; because it does not depend on artificial situations and patent claptrap to hold the attention. In the supporting cast are so many well-known players that it seems the Balboa company has been almost reckless in the matter of expense. Andrew Arbuckle does a bizarre comedy crook which is a distinct novelty; Daniel Gilfether has an exceptional part, and Corene Grant and Lillian West are interesting "heavies."

"The Red Circle" makes a particular demand on character men. In these, Balboa is particularly strong, as will be seen by the work of Gordon Sackville, Frank Erlanger, Bruce Smith and Philo McCullough. Two interesting juvenile roles are played by Fred Whitman and Eddie Peters. Makato Inokuchi, one of the foremost Japanese actors in America, has a good part and other attractive bits have been assigned to Myrtle Reeves and N. W. Luke. Into the latter part of "The Red Circle," Mollie McConnell

has been introduced. She is a favorite of all who follow Balboa features.

Sherwood MacDonald is the director in charge of all these people. It goes without saying that with



Complete cast of "The Red Circle," Balboa-Pathe release. Left to right, first row: Gordon Sackville, Philo McCullough, Corene Grant, Ruth Roland, Frank Mayo, Mollie McConnell, Andrew Arbuckle. Second row: Bruce Smith, Bert Francis, Ruth Luckaby, Myrtle Reeves, Daniel Gilfether, Makato Inokuchi, Fred Whitman, Frank Erlanger.

such an array of talent, he has been able to put on a snappy production, for they are seasoned screen players, camera-wise and studio owls. William Beckway is the cameraman.

### Hawks' Life Full of Adventure

As full of adventure and as thrilling as the career of "D'Artagnan," whose name was given to the photoplay adaptation he made from "The Three Musketeers," the Ince-Triangle feature, in which Orrin Johnson is starred, is the life of J. G. Hawks, of the Thomas H. Ince staff of photoplay writers.

Hawks' experience in theatricals began in 1897, when he joined the Henley-Boucicault Company in San Francisco, doing "bits," but it was short, for in 1898 he joined the army and served in the Spanish-American war as a sergeant in Company F, First California Volunteers. Returning from the war he joined the David Belasco forces in New York and did general business with Blanche Bates and Henrietta Crossman until 1904, when he was engaged for a year as baritone with the Maryland Opera Company in Baltimore. He acted as stage director for Hill and Elmdorff, and was in San Francisco at the time of the earthquake. Later he played with stock companies on the Pacific coast and finally, in 1912, branched out as a free-lance photoplay writer.

That was as far as his theatrical experience extended. He once made a trip to lower California on an unseaworthy boat, seeking abalone and pearl on shares. He prospected in Arizona and New Mexico, where he learned to handle dynamite, which later he instructed a squad of men in using to check the flames of the San Francisco fire. He also was with Dr. Blue, in the crusade against the bubonic plague.

In 1913 Hawks served as director for the Monarch Film Company and later for the Vim Motion Picture Company. His experience was recognized by Mr. Ince and in 1915 he joined the staff at Inceville.

# Picture Screen Must Purge Itself

BY ARTHUR H. SPIEGEL\*

WHEN one is ailing—one seeks a diagnostician. When one feels well—one knows it. There have been a few signed articles by men in the industry, recently, calling attention to the unhealthy condition of the film market. Each calls attention to the "matter with the trade," but no one essays a remedy. For no one person is equal to the occasion.

There are four forbidden topics in our social existence. There are four topics one would not bring up at a house gathering. Is it not just as reasonable that the four banned topics of conversation are just as objectionable to the men and women who attend the theater together—allowing, of course, for the morbid, neurotic and evil-minded exceptions? These four forbidden topics are adulteries, illegitimacies, prostitutions and infidelity, as shown crudely to gain the point in pantomime.

These are the four corners of filmdom that must be swept clean. These four corners have been the hiding place of so many careless cleaners that they are clogged and becoming more dangerous to the health of the industry each fleeting moment. Of course, I do not know the remedy. But I do know the antidote that can be used as far as the company I represent is concerned.

As the final word in the selection of material, I have pledged myself to purge the Equitable pictures of the least tint of lasciviousness and salaciousness. I know full well that I can apply the remedy to what I personally control—and I speak only of what I am in direct contact with, and which is of the greatest moment to me.

If a man from Mars dropped down to our earth and visited anyone of our legitimate theaters, his first thought would be that every problem on our good old earth was a clash of sex. If he visited our motion picture houses and witnessed the majority of the features now playing, his first impression would be that our married women were all unfaithful and that most of our earthly mothers have never gone through the manifestation of the marriage ceremony. It's a direful condition. The eternal triangle, which must in some form enter into a picture story, can be unconventional without parading vice and corruptness of emotion.

"A Daughter of the Sea," "The Senator," and "The Better Woman," are three striking illustrations of what a picture, without the semblance of lasciviness, can do to attract. The reports from exhibitors throughout the country, denote that these pictures have earned as much for our company and the theaters playing them, as has either "Should a Wife Forgive," or "Divorced," both of which have been big money makers, and both of which were based on the unfaithfulness of men and women.

The innate conservatism of the American people—for no one is so conservative as the masses—oppose innovation and, with people of our race, art always encounters the chilling influence of the puritan spirit, always suspicious of beauty. In giving art—and keeping art clean, puritanism risks making it sterile; it never can learn that there is something antiseptic in

liberty, so that it purifies itself and heals its own wounds—if abuse is eliminated.

Many years ago, it was considered actually a sin to read a novel, and the boys and young men were left either to the puerile stories given out in the Sunday schools or the nickel libraries, which could be folded conveniently for the pocket and so read under a desk leaf or behind the geography at school.

I do not argue for a catering to the puritanical spirit of witchcraft days—but the catering to the higher and more sensitive feelings in man. Not an appeal to his physical characteristics, but for an appeal to the mentality and deductual powers of the enlightened, the unsophisticated, well read and unthinking alike.

It will come. It is seen in the attracting to the screen of such remarkably brilliant writers as Harriet Ford, Rachael Crothers, C. Haddon Chambers and Richard Le Gallienne, who are all writing for Equitable and who have been instructed to "keep off the sex question."

## METRO'S "ROSE OF THE ALLEY"

A Five-Part Production Featuring Mary Miles Minter and Thomas Carrigan Said to Teem with Thrills and Big Situations

"Rose of the Alley," a five-part feature production in which little Mary Miles Minter is starred and Thomas J. Carrigan is featured, has just been finished at the Columbia Picture Corporation studio, and will be released on the Metro program January 17. "Rose of the Alley" is an original story of New York City's underworld, that teems with thrills and moves at a rapid pace for five gripping acts. There is but one lapse of time in the entire production. It was written



A scene from Metro's "Rose of the Alley."

by Harry O. Hoyt, who recently joined the Metro forces.

All the exterior scenes, as well as some of the interiors, were made in New York City, giving a vivid picture of a phase of life in the metropolis which has

\* President Equitable Motion Pictures Corporation.



figured prominently in the newspapers during the last few years. One of the characters in the feature is "Kid" Hogan, a former prize fighter, who plays the role himself. Before he went into motion pictures, Hogan was a successful ring general, and fought with Abe Attell, Leach Cross, Joe Gans, Packey McFarland, and other well known pugilists. D. W. Griffith saw him fight one night, and the next day engaged him for a part in a Biograph feature. Mr. Griffith said he observed at once that Hogan was a natural actor, and there was no mistake that he was an unusual type for the role of a "tough." Hogan is regularly employed in the Rolfe-Metro studio as chief property man, and he is called whenever roles are found that fit him.

One of the big and interesting scenes in "Rose of the Alley" is a gang fight in a dance hall. This picture was made in a famous dance hall, and a thrilling exterior scene shows a number of the gangmen leaping from the second story to the pavement. Another shows a remarkable leap of a man from the fourth story of an apartment house. There is a strong supporting cast, and more than three hundred people appear in one scene.

### Michelena Scores Emotionally

With the final scenes of the much heralded production photographed, the officials of the California Motion Picture Corporation declare that in "The Unwritten Law" they have the greatest photoplay yet filmed at the California studios. Beatriz Michelena is said to have excelled even her highly commended characterization of "Salvation Nell," the role played by her in the last California release.

In view of the abundance of complimentary things said of the production by those who have seen it in the making on the Pacific Coast, the trade of the East will naturally view with interest its forthcoming presentation in New York City. The final touches are now being perfected on it in the producing company's cutting room at San Rafael, California, and advance information gives assurance that the first completed print will have been shipped to the big metropolis before the end of the year.

From the reports there would appear to be an unusual number of climaxes, and big moments in the production. The greatest of these, however, comes at

the end of the picture and is consummated with Kate Wilson (Beatriz Michelena) on the witness stand in a tremendous court room scene. It is in this scene, according to her admirers who have had an opportunity of seeing it on the screen, that the California star reaches her greatest height as an emotional actress. It is said that she here excels the pathos of her crying scene in "Salvation Nell," which was the one outstanding feature of that production. "She is a pathetic, yet heroic little figure on the witness stand, bravely telling the story of the murder of Larry McCarthy, while the tears gather in her eyes and stream down her cheeks. They are real tears, and there are no grimaces nor contortions of the face to rob the situation of its natural pathos," is the way in which one of the Pacific Coast critics characterizes Miss Michelena's work in a letter to Edwin Milton Royle, author of the original stage version of "The Unwritten Law."

Mr. Royle is naturally among those most elated over the optimistic reports from producing headquarters. "If the production comes at all up to reports from California," he declares, "it will be among the greatest features ever shown on the screen. I am particularly well pleased with reports concerning the work of Miss Michelena. As soon as I saw her in 'Salvation Nell,' I was sure that she was the one actress best qualified to play Kate Wilson in 'The Unwritten Law.' The role is one of tremendous pathos in which the actress has to portray strongest emotions. There are but few artists, I believe, who can successfully do this on the screen, and for that reason I was reluctant about giving 'The Unwritten Law' to pictures until I saw Miss Michelena in her recent success."

The cast supporting Miss Michelena is said to be of uniform excellence. Andrew Robson plays the role of Larry McCarthy and William Pike, who played opposite her in "Salvation Nell," appears in "The Unwritten Law" as John Wilson, her husband. Others in the present cast who were seen in the former production are Irene Outtrim, Nina Herbert, Frank Hollins and Clarence Arper.

### New Star on Horizon

Few film players have made such swift progress toward the stellar regions of the screen world as Miss June Elvidge of the World Film Corporation, who after only six months' experience before the camera is soon to be featured in a five-part society drama. Miss Elvidge owes her success to her unflinching determination to "get there," aided and abetted, of course, by her undoubted beauty and photographic possibilities.

This young player joined the World Film stock company at Fort Lee last June, after two years at the Winter Garden, the second of which she spent as understudy to Josie Collins, whose part she played on the road. Miss Elvidge hails from Pittsburgh. She is a broad shouldered, athletic girl, with golf cups, sailing trophies and medals for her horsemanship galore to her credit. Last winter she gave exhibitions of riding and jumping at Durland's Academy and the Madison Square Garden Horse Show.

Miss Elvidge made her film debut in "The Lure of Woman." Then came a little better part in "The Butterfly on the Wheel," and a still better one in "The Sins of Society." Now she is sharing the leading roles with Miss Frances Nelson in the World's production of "The Point of View," and after that still greater honors are in store for her.



A scene from Pathé's "The Life of Our Saviour."

# Hearst-Vitagraph Topical to Start Big

## BIG FOUR MANAGERS ENTHUSIASTIC

**F**OLLOWING the announcement that the new Hearst-Vitagraph News Pictorial would be released through V. L. S. E., Inc., representatives of that organization made a very quick and effective canvass of the field, with the result that this news feature will have a wider distribution from its inception, it is declared, than any film of like character has ever obtained. The first release will be on January 4. There will be two releases each week thereafter, on Tuesday and Friday. Each release will consist of approximately one thousand feet of film. Eight hundred feet of this film will be devoted to national and international subjects, the other two hundred will have to do with the local news of the particular zone in which it is displayed.

In addition to this, there will be "extras" such as newspapers issue. This means that when some great, important national or international happening occurs, the motion picture narrative of it will be rushed to those exhibitors who are regular users of the service. With this special will go proper publication, advertising, and proper lobby and outdoor posters. With all the pictures, there will be issued a one-sheet poster, and a set of five original photographs, 11 x 14, with printed captions illustrating scenes from the reel.

As has been indicated in the announcements for this pictorial, it will be extensively advertised in all the Hearst magazines and newspapers, covering as they do, every section of the country. The first advertisement for the pictures appeared in the Hearst papers of Sunday, December 26. It occupied a full page. Quarter page advertisements are scheduled to appear daily thereafter.

In addition to these advertisements, the Hearst papers will print once a month, a list of all exhibitors in their respective territories, showing the Hearst-Vitagraph News Pictorial. This will be afterwards distributed in a handy booklet memorandum form, which is an innovation that it is thought will be welcomed by both the trade and the public, for the reason that the great difficulty in the advertising of such features in the past, has been to inform the public where they might be seen.

The first release will be issued from New York and will contain a full one thousand feet. After the system of distribution has been effected, releases will be made from Chicago and from San Francisco as well, each containing eight hundred feet of the same material which makes up the New York release, and two hundred feet of subjects of interest primarily to the particular sections of the country in which those cities are located.

V. L. S. E. will use for this service, its system of exhibitor's criticism reports, which have proved so helpful in making the merit of its regular features. These are blanks sent out with each film, having space for the exhibitor to make his comments upon how the film was received in his house, etc. This will provide an absolute check on the kind of material for the news feature which finds most favor with the public.

Among the many novelties which have been introduced for this service in addition to the cartoons by

Tom Powers and the exceptional fashion pictures which are to be run, will be a human interest department, in which will be shown studies of men and women prominent in public life. The audience will meet these people through the screen, almost as intimately as if they were covering a news assignment and were interviewing the men and women in their homes and offices. The editing of this news service is under the direction of Ray Hall who has his headquarters at the Vitagraph plant in Brooklyn. Mr. Hall for many years was in the general news service field, including such organizations as the United Press and the International News Service, and was formerly editor of the Hearst-Selig News Pictorial. Mr. Hall is known all over the country among newspaper men. His last big news assignment was covering the National Convention of 1912 for the International News Service. Notable among his newspaper performances was the Hearst "scoop" on the confession of the McNamaras at Los Angeles.

## NEW SIGNAL COMPANY

**Rhea Mitchell and Hal Cooley Head Second Signal Organization Which Will Produce Multiple Reel Dramatic Features**

Now comes another important Mutual program announcement. A second Signal company has been organized for the production of multiple reel dramatic features. The first Signal company is producing "The Girl and the Game," in which Helen Holmes is being starred, and this new dramatic company will be led by Miss Rhea Mitchell and Hal Cooley. The first release will be called "Sedition," and produced under the personal direction of Ray Myers, recently of the Griffith-Fine Arts studio.

These Signal dramatic features will be stories of the present day, full of human appeal and tense situations. Miss Mitchell and Mr. Cooley have been given a supporting cast of unusual dramatic strength. Miss Mitchell's work on the screen has been tempered with a remarkable understanding of dramatic values and pantomimic expression. She herself is the personification of girlish charm, yet possessed of a wealth of histrionic talent rarely found in a girl of her years. She represents the exact type to work opposite Mr. Cooley, and much can be predicted for them and the pictures in which they appear. Mr. Cooley is a tall athletic type, New Yorker by birth, but westerner by choice. He is a graduate of Northwestern Military Academy and the University of Minnesota. He has had a varied career, having interspersed his theatrical engagements, as often happens in the profession, with odd jobs ranging from a cook in an El Paso hotel, to a lieutenant in the Mexican insurrecto army, during periods when the recognized "ghost" was not parading. Stock engagements brought him to Los Angeles, where he played leads in the Ferris company. The Southern California town promptly inoculated him with the motion picture germ. He joined the Selig forces, then Universal, and now Signal has claimed him.

## Keystoners Reach Chicago

Wednesday morning there drifted into Chicago from the west a gay party of twelve Keystoners, headed by Roscoe Arbuckle and Mabel Normand. The company left Los Angeles on Sunday and is headed for New York City, and more particularly the Ft. Lee studios of the Triangle Film Corporation, where some three months will be spent by the Keystone folks in making comedies with an eastern setting and perhaps even more laugh possibilities than those which the public has already seen.

Though a stop of but a few hours was made in Chicago, the party leaving on an early afternoon train for the east, time was found for a merry luncheon at the College Inn, where the Keystoners, between bites, shook hands with numerous press representatives of the daily newspapers and talked as they ate of the things they hope to accomplish in the east. Both Mr. Arbuckle and Miss Normand are delighted at again having a chance to renew eastern acquaintances and once more see the bright lights of Broadway, for many months have elapsed since either of them have been outside of California. Among the party gathered about the College Inn table were William N. Selig of the Selig Polyscope Company, Julian Johnson and James R. Quirk of *Photoplay Magazine* and Kitty Kelly of the *Chicago Tribune*.

After their three months' sojourn in the east the Keystone folks expect to return to Los Angeles, making a picture as they go, and on the return trip pausing in Chicago for several days, during which time many scenes will be taken in the Windy City.

## Essanay Gets Theater Audience Easily

Essanay, by a unique exhibition, took scenes for two different plays and caught 5,000 Chicago people in the act of watching the pictures in the making at the Bush Temple, Chicago, last week. The spectators will appear in the forthcoming productions of "The Strange Case of Mary Page," and "Captain Jinks of the Horse Marines."

The Temple was secured by representatives of the Essanay company to meet the exigencies of filming two different pictures. "Captain Jinks of the Horse Marines," the company's five-act version of Clyde Fitch's brilliant satire of the '70s, under the direction of Fred E. Wright, required a stage set for the triumph of Ann Murdock, who, as Trentoni, the famous prima donna, sweeps an audience off its feet. And "The Strange Case of Mary Page," a serial featuring Henry B. Walthall and Edna Mayo, which is being directed by J. Charles Haydon, required a giant stage set and different sectional views of a large crowd of people.

News that motion pictures were being made in the Temple was printed in all the Chicago newspapers and noon found a crowd clamoring for admittance at the doors, as every motion picture enthusiast is anxious to see a picture taken. The place was filled to capacity shortly after the doors were opened and the crowd watched the filming of "Captain Jinks," applauding the work of Ann Murdock and Richard C. Travers in the title role. When this was completed Mr. Hayden took the stage and as the crowd watched Henry B. Walthall and Miss Mayo work it was snapped and filmed from three different angles by swift-working camera men who had stationed and

trained their cameras before the doors were opened. The intense absorption of the crowd, it is said, will make the crowd picture one of the best ever seen in a photoplay.

## Fox Opens Canadian Offices

The Fox Film Corporation is the latest film company to obtain a Canadian organization in order to look after the rapidly growing picture business in the country north of "the States." A federal charter has been secured for the Fox Film Co., Limited, with offices at 12 Queen street, East, Toronto. The Canadian general manager is Harry S. Campbell, formerly of the New England branch at Boston. Ben Abrams of New York is another Canadian officer, while Mitchell Granby, also of the Fox branch exchange at Boston, has been appointed the manager of the Province of Ontario. A Montreal office has also been opened and is in charge of Chandos St. John Brenon.

An active campaign has already been started by these gentlemen, with the aid of a corps of assistants, to place Fox features from coast to coast in the Dominion, and their reports to the home office in New York have been very gratifying. Tons of material, including advertising matter of every description, has been shipped to the Canadian cities to open the eyes of the public to the extent and scope of the Fox methods.

Several changes have also been made within the United States. The Cleveland, Ohio office of the Fox Film Corporation has been forced to move to larger quarters to accommodate the demand for Fox features in the territory supplied by this branch. The new officers are in the Belmont building, on Prospect avenue.

Harvey B. Day has been appointed eastern district manager of the Fox organization with supervision over Philadelphia, Pittsburgh and Syracuse. Mr. Day's headquarters are in the Philadelphia office, at present.

William Byrd has been appointed manager of the Fox branch at Dallas, Texas. Mr. Byrd took full charge of the office on December 18 last.

## A De Luxe Christmas Number

MOTOGRAPHY is in receipt of the Christmas issue of the *Strand-Rex-Bijou Weekly Review*, published by the Carolina Amusement Company of Spartanburg, South Carolina, and edited by Charlton C. Shell. As its name indicates the *Weekly Review* is devoted to the exploitation of the motion picture programs at the Strand, Rex and Bijou theaters of Spartanburg.

The publication consists of 20 pages and cover and is well edited, illustrated with a few halftones and contains, besides the announcements of the week's attractions at the theaters to which it is devoted, short feature articles, jingles, rhymes and brief items of interest regarding attractions still in the making, which will later be shown at either the Rex, the Strand or the Bijou theaters.

The Whartons have begun work on the famous old-time play, "Hazel Kirke," the popularity of which is perennial, and are using a fine cast, including Pearl White, Bruce McRae (who starred in Pathe's "Via Wireless"), Creighton Hale, William Riley Hatch, Eddie O'Connor and Allen Murnane. "Hazel Kirke" will be put upon Pathe's Gold Rooster program.



## NATIONAL BOARD FINANCED

### All Manufacturers Agree to Contribute Toward Fund Necessary for Upkeep of the Censorship Board and Listen to Report

With the passage of a resolution introduced by Dr. Albert Shields, director of the department of research of the New York Board of Education, the National Board of Censorship was assured of adequate financial backing for the year 1916 and can look forward to the future with confidence.

The resolution which is referred to above was offered at the annual meeting of the Censorship Board, which was held in the Hotel Astor in New York City last week, the meeting being attended by representatives of practically every prominent film manufacturer in the east, and reads as follows:

"It is the consensus of opinion of those present who represent manufacturers that the manufacturers during the year 1916 should support the work of the National Board by paying to the People's Institute for the purposes of the National Board per reel of negative film reviewed, a stated amount per reel sufficient during the year to cover the expenses of the National Board."

The unanimous passage of the resolution means that the burden of supporting the National Board of Censorship will, in the future, be borne by the film industry as a whole, rather than by any certain companies which may, in the past, have had to put up more than their share of the funds necessary to keep the board in operation.

In an address, delivered just before the passage of the resolution, Edward Troubridge Hall, a member of the general committee, explained the financial upkeep of the board briefly as follows:

"Not a single member of the Censorship Board receives pay for his or her services. Each serves in a purely voluntary capacity. But it must be understood that funds are necessary for executive expenses in this or any other business. Be it remembered that the board is constantly called upon by city officials, such as those pertaining to the Chamber of Commerce, as well as other groups throughout the country, to co-operate with them in solving their local problems. Last year we spent several thousand dollars in answering calls and visiting towns where advice was needed.

"There are over 350 cities now in constant correspondence with the National Board. They all receive copies of the *National Bulletin* free of charge. It costs something to print that bulletin and circulate it. There are six secretaries employed. Three act simply as secretaries of the censorship committee. These latter have no vote on the pictures. They discuss the standards of the board with the members present and collect the ballots, which must be signed individually. The executive secretary is concerned with keeping up the personnel of the various committees and acting as secretary of the board of directors. Mr. Cocks, advisory secretary, keeps in touch with local groups of officials throughout the country. In all we have ten salaried employees, including stenographers, etc., who must be taken care of."

Executive Secretary W. D. McGuire, in a brief address said: "Since the Censorship Board came into existence its work has increased to an almost unbelievable extent. We now number 183 members on the censorship committee alone, with thirty-seven on the

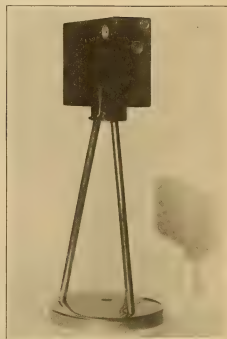
board of governors. The tremendous growth of the motion picture industry is a matter of public knowledge. Particularly during the past year our financial burdens have increased in weight. This is due, not only to the constant production of screen subjects, but to the springing into existence of new companies and the dividing up of old. Until now it was mostly the original small group of companies with whom we started which contributed to the support of the board. From now on things will be run on a more even basis, each company bearing its proper share of expenses. This meeting has placed the situation in the correct light, and I wish to emphasize the fact that the producing companies thoroughly recognize that it is more advantageous to co-operate with the National Board than submit to what would assuredly follow its elimination through lack of support—the much-dreaded local censorship."

Another meeting was held at the Hotel Astor Tuesday of this week too late to be covered in this issue of *MOTOGRAPHY*. At that time the Censorship Board is to produce its financial statement of the funds needed for the coming year. All of the prominent film companies will be represented.

## Irvine Originates Novel Mascot

Los Angeles, the motion picture producing center of the world, and also the home of the photoplayers, has produced something besides a feature film. The newest to arrive from the Pacific coast city is the

"Movie Mascot," a miniature motion picture camera, designed, built and patented by Clarke Irvine, one of the film city's motion picture magazine writers. The tiny camera is the emblem of the motion picture industry. It stands for the great film business. The camera is the heart of the game, and as such, the tiny celluloid kodak has made an instantaneous hit, not only with the actors and actresses, but with exchange men and exhibitors throughout the



*Irvine's film mascot.*

west, and already the lifelike but petite camera is "handing a laugh" to interested people in the east.

The inventor of the rival to the Kewpie, police officers, emblems, and various other laugh makers, conceived the idea when he tried to get something new and original to put on the radiator cap of his roadster. Everyone had some sort of a mascot for his car, so it was up to Irvine to devise some article that would be new and meet with the approval of the crowd and at the same time represent the industry, and he evidently struck on the right thing, for now the majority of film motorists are sporting the little cameras.

A common block of real mahogany, cut to pro-

portionate size, trimmed with camera-like hardware, and highly varnished, constitutes the camera, while the tiny tripod is made from steel, brass and nickel, and it is a nifty looking article. It is a novel mascot, and one that will strike the motion picture men instantly. The mascot is being made in two styles, brass and nickel, and the exhibitor and fan who have no automobiles need not go without a film mascot, for a neat little ash tray can be had with a camera mounted on it. They cost \$2.00 and are being mailed right from Los Angeles, 305 Hass building.

## SIR HERBERT'S WESTWARD HO!

**Most Distinguished Actor of English Stage Reaches Los Angeles Just Before New Year's to Start Triangle Labors.**

After completing all details at a conference with Triangle heads, Sir Herbert Beerbohm Tree, the most distinguished actor of the English speaking stage, started for Los Angeles, December 21, to begin his season of screen productions under the aegis of Triangle-Fine Arts. The conference was held Monday afternoon in the director's room of the Knickerbocker theater, New York, with President Aitken in the chair, Sir Herbert Tree on the right, and most of the officers and heads of Triangle departments present. Sir Herbert's business interests were looked after at the meeting by Miss Alice Kauser. All arrangements were completed in a satisfactory manner to everyone concerned, and the actor-knight expressed himself as greatly pleased by the treatment accorded to him by the Triangle. He found a special pleasure in learning that D. W. Griffith, the Fine Arts director, had assigned John Emerson to direct all the Tree productions. Mr. Emerson is a man of the most liberal education, a University of Chicago graduate, playwright, stage director and actor, and Sir Herbert Tree has frequently expressed his admiration of Mr. Emerson's work whilst the latter was making productions for the late Charles Frohman.

"I am a socialist in art," declared Sir Herbert at the conference, "and I believe equally in the films and in the legitimate drama. The true artist uses the material that his epoch puts ready to his hands. Michel-

Angelo did not confine himself to frescoing, nor Leonardo da Vinci to architecture or painting. I hope to be able to do for the Triangle some classical productions that will prove thoroughly new to the screen drama. On my return to New York in the spring I expect to appear in America in a few of the leading vaudeville houses, using my shorter plays as the vehicles."

## Picture Folk to Aid Actors' Fund

In response to an appeal that California raise \$300,000 toward a million dollar contribution to the Actors' Fund, many notables of the motion picture industry met last week in the office of Mayor Sebastian at the Los Angeles city hall to make preliminary plans for a campaign in that city, recognized throughout the world as the heart of the motion picture industry, to raise the major portion of the amount asked.

Mayor Sebastian pledged the support of the city administration and residents of Los Angeles to the movement, saying that it is no more than just that the city, which benefits so largely from the motion picture industry, should contribute handsomely to the fund.

A message from Daniel Frohman, president of the Actors' Fund, saying that the fund must have help to exist, was read by Samuel Goldfish, who has been appointed general representative of the board of trustees. The telegram stated that the fund spends \$70,000 annually in taking care of sick and impoverished stage and motion picture actors, and a plea was made that a movement be launched to help save the great charity.

De Wolf Hopper, who served five years on the executive committee of the fund, spoke most feelingly of the good work it has accomplished, terming it the "superlative charity" of the profession.

Will T. Wyatt of the Mason theater presided as chairman of the meeting. Jesse L. Lasky was appointed permanent chairman for the Southern California district, and he named the following to serve with him: Thomas H. Ince, W. T. Wyatt, J. A. Quinn, Frank Brooks, H. S. Kerr, representing Mack Sennett; De Wolf Hopper and Clarke Irvine.

Mr. Lasky will call a meeting of the executive committee immediately after the first of the year.

## "The Devil's Prayer Book" Finished

Finishing touches were added last week to "The Devil's Prayer-Book," a George Kleine feature with Alma Hanlon, Arthur Hoops, Frank Belcher and Ruby Hoffman. This is the feature that was especially written by Max Marcin, author of "The House of Glass," now playing at the Candler theater, as the starring vehicle for Miss Hanlon. The star has availed herself of the many opportunities for sparkling work yielded by Marcin's script. She will be seen in three different roles in "The Devil's Prayer-Book," a young mother, a girl of fourteen and a young woman of twenty-five. It is released January 5, as the first Kleine offering on the Kleine-Edison program for the new year.

## Grace Is the Star

To dispel any doubts that may exist in the minds of exhibitors and the public it is announced by the Metro Pictures Corporation that Miss Grace Elliston is the star of its production "Black Fear." The other players of prominence were featured with the famous actress, but they were not starred.



A recent photo of Ruth Stonehouse, the popular Essanay star.

# The Romance of a Great Business

## THE RISE OF PATHE

GREAT businesses do not, like the dragon's teeth of mythology, spring into life fully equipped and formidable in the panoply of might. Rather are they the slow evolution of a big idea in the mind of a genius to which has been brought the propelling force of vigorous personalities, strong wills and generally a high standard of commercial ethics. In all the history of business there is no more remarkable growth than that shown by the motion picture industry. Realizing that today it is the fifth in importance of all the great businesses of the United States, it is hard for one to reconcile himself to the fact that some twenty years ago there was no picture business—merely an idea, that drama, opera and comedy sat all powerful and apparently inviolate on the throne of the speaking stage, and that the man who would have prophesied that they must yield supremacy to the long rolls of celluloid film and the flashing of rays of light upon a snowy screen would have been looked upon as a fool or a dreamer. But genius gives vision or the sons of men would today be living the life of the troglodytes of past ages. Let us then concede that the pioneers of the world's greatest amusement were geniuses and men of vision.

The photodramas we see today are built upon no greater romance than the rise of the house of Pathe, the great international business with factories, studios and selling organizations in all parts of the globe, yet only about twenty years ago it was founded by four brothers who each contributed his whole capital of 2,300 francs apiece—less than \$500 for each, and less than \$2,000 for all, and after only three weeks two of them, horrified by their own rashness, withdrew, taking their money with them. Today Emile and Charles Pathe, the two to whom was given vision and who remained, are drawing \$100,000 apiece per year in salaries alone, besides their great profits from the business.

Harking back to those early days we find Charles Pathe with two of those primitive machines where one was privileged by depositing a coin to see a succession of tiny photos tumbling over one another, and giving the effect of life action. The original idea had been our own Edison's, and Mr. Pathe was the one man in Europe to recognize that there was the germ of great things. In a tiny store he placed these ma-

chines on view and quickly saw that it was profitable. There were no changes of program in these machines—and but one picture to each. Mr. Pathe saw that to make his patrons come back again and again it was necessary to provide new pictures. Then and there was born the modern film exchange idea, for he purchased twenty machines, placed them in twenty different towns, and switched his pictures in weekly rotation.

From his profits he secured Lumiere's motion picture camera, then just completed, and began to take his own pictures, ten or fifteen feet at a time. His wife feeding chickens, a railroad train entering a station, a man running, sheep grazing; these were his early subjects.

The idea of projecting these strips of film onto a screen helped the infant industry tremendously. Mr. Pathe took his fragmentary films in his pockets to London, Berlin, Rome, traveling third class because of his limited means and sold them there. Gradually his films lengthened and his markets increased, but for some time he was his own cameraman, shipping clerk, manufacturer, salesman and demonstrator.

One day the idea came to him that a story could be worked out upon the screen—that such film stories would possess a wider appeal than the bare facts of everyday life which he had been filming. He hired Max Linder, then an actor limp of purse, at \$4 a day to work in comedies, and Louis J. Gasnier, a stage manager and play producer of Paris, to direct the taking of these pictures. Here was born the photoplay of today, and from this beginning have come the "Cabirias," "The Births of a Nation," etc., with their universal appeal and gripping power. Max Linder, still considered by many critics the greatest comedian of the screen, up to the time of the war was drawing \$70,000 per year, a colossal figure for France. Louis J. Gasnier, the first Pathe director, is today general manager and vice-president of the vast Pathe American interests.

A wise man has said we cannot stand still—we must either progress or deteriorate. The house of Pathe through all the years has not retreated, but has consistently kept at the head of the procession. The one-room factory of twenty years ago today is represented by a 14,000,000 franc factory in Joinville, France, with sisters in Montreuil, and other places;



Charles Pathe.



by others in England and the United States; the open air platform where the first plays were staged was the ancestor of huge modern studios in France, the United States, England and India; the selling force of one man who carried his tiny films in his pocket is today represented by scores of offices and exchanges in all parts of the world, there being nearly forty in the United States alone; the news film which even today in the face of wide competition is associated in the minds of most people with the "Pathe Weekly," the first to be made, has a lusty family in the Pathe News in the United States, the Pathe Gazette in Great Britain, the Pathe Journal in France, the Pathe Giornale in Italy, and another with an unpronounceable name in Russia.

It is truly good for one's own inspiration's sake when looking at a Pathe Gold Rooster Play, the name by which the best films of the Pathe product are known, to remember the busy man who was not too busy to have vision, tramping the broad highways with his camera some twenty years ago!

### Lubin to Offer "Souls in Bondage"

Nance O'Neil, the celebrated international star, is hard at work on the multiple reel feature "Souls in Bondage" and is enthusiastic in her praise of the story. "Souls in Bondage" is an original story written for the screen by Daniel Carson Goodman, author of "The Gods of Fate" and is being produced by Edgar Lewis, whose

masterful work on "The Great Divide" stamps him as one of the best directors in the country.

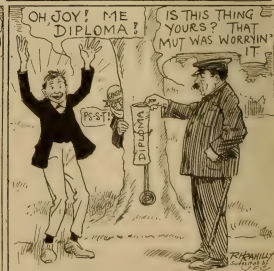
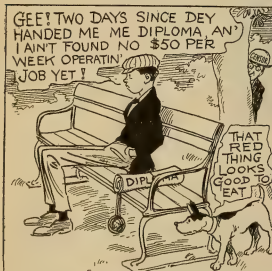
"Souls in Bondage" was chosen by Miss O'Neil as the story best suited to exploit the talents for which she is known the world over. It is a "sex drama" in five acts, and runs the gamut of emotion. Much could be said on this wonderful subject, but Miss O'Neil and Mr. Goodman prefer it to be a surprise for the patrons of the motion picture theaters. Sufficient to say that, upon its release early in January, Nance O'Neil will add fresh laurels to those already won. It is suggested to the exhibitors, by the Lubin Manufacturing Company, that they get busy at once on the booking of this feature of excellence.

### Triangle Hires a Railroad

It is common enough in the West for film companies to lease sections of railroad laid on "the sand," but in the East the leasing of busy, stone ballasted tracks for play purposes is somewhat of a rarity. John Emerson, the Triangle director, and Douglas Fairbanks did the unusual stunt the other day when they hired the branch of the Lackawanna Railroad that runs through Dover, N. J., for the filming of the railroad scenes in the coming Triangle-Fine Arts play "His Picture in the Papers." The plot called for an attack on the train by crooks, Mr. Fairbanks's fight with them, and the blowing up of a freight car by dynamite. All traffic was suspended for three hours.

### Opie, the Operator

### Horrors! He Nearly Loses His Diploma!



## JACKSONVILLE ALL RIGHT

**Richard Garrick, Gaumont Director, Enthusiastic Over Winter Studios in Florida and Believes Climate Equals that of California**

Because of his intense interest in the first Mutual Masterpicture, edition de luxe, completed by Gaumont for the Mutual program, Richard Garrick, director of the production, made a hurried trip from Jacksonville, Fla., to the factory at Flushing, N. Y., to superintend the final cutting of the film. The photodrama is called "The Idol of the Stage," a five-reel feature in which Malcolm Williams is starred. While north Mr. Garrick conferred with General Manager F. G. Bradford regarding the new studio to be built at Flushing, N. Y., before the companies return in the spring.

"The work we are doing in Jacksonville is truly remarkable," said Mr. Garrick, who is managing director of all the southern Gaumont organizations. "From the experiences we have had, I see no occasion for regretting we located in Florida instead of in California. Since we went down last autumn, we have had only three days when the weather interfered with our work. Our studios are splendidly located and adequately equipped, and now we are receiving everything we require in the way of co-operation from the local sources we must draw upon for our productions.

"What surprised me most was the quality and quantity of the extra people we were able to pick up. In the theater scenes of 'The Idol of the Stage' we had eleven hundred people in the auditorium we built for the occasion. With a liberal sprinkling of people in evening clothes, the scene easily matched any metropolitan theater for smartness. A number of capable people are being developed in our stock company who never had any thought of motion pictures until we reached Jacksonville and began to augment our forces.

"Now that we are confining our work on the Mutual program to the making of five-reel features, we are organizing an additional company. There are to be three directors in addition to myself when we have completed our plans. Miss Gertrude Robinson and Alexander Gaden are now at work on 'As a Woman Sows,' under the direction of William F. Haddock. A day or two after my return Director Henry J. Vernot will have Miss Marguerite Courtot and Sydney Mason at work."

## Equitable Stars to Appear in Person

Sincerely believing that the personal appearance of the players at the theaters where their film work is being shown helps to boost the business of the average exhibitor, President Arthur H. Spiegel, of the Equitable Motion Picture Corporation, has announced that a plan is being worked out under which Equitable will undertake to have a number of its most popular stars appear in the flesh at such theaters as the exhibitor believes the star can bring additional shekels to the box office.

Naturally, Equitable itself expects to profit from the advertising its star will secure, but the scheme is not wholly a selfish one, for the exhibitor is bound to benefit in a big way and to feel deeply grateful to the corporation which is willing to supply him such a drawing card as the personal appearance on his stage of a real flesh and blood film actor or actress. President Spiegel announces that in the future all the stars

contracted for by his concern will find a stipulation in their contracts calling for their services two nights a week, when they are expected to attend as many theaters as they possibly can. To ascertain at which theaters the equitable stars may most appropriately appear Harry L. Reichenbach, Equitable's general press representative, has already inaugurated a gigantic nation-wide mailing system for the purpose of keeping the public informed about the Equitable stars who may appear in their neighborhood theater.

## Ann Murdock Already at Work

Ann Murdock, little star of "Captain Jinks of the Horse Marines," Essanay's film version of Clyde Fitch's brilliant comedy, has arrived at the studio and begun work in the production. The young actress,

the prominent in the dramatic firmament, is ridiculously young to hold such place. Five years ago she finished her studies at a boarding school in Philadelphia. In June of that year, any ideas she may have had regarding a stage career were most certainly nebulous. But the following September found her starring in "The Call of the North" in New York, a hastily arranged and produced offering of Henry B. Harris. Under the Harris banner, the little lady appeared from time to time in such short-lived things as "The Noble Spaniard." Two years ago, Charles Frohman offered her a contract which she accepted and she is still with him on the stage. Her first Frohman play was "The Beautiful Adventure," a translation from the French in which she scored heavily. Then she appeared in "A Celebrated Case." After another successful run she created the role of the bride in "Excuse Me." In "Captain Jinks of the Horse Marines" she plays the part of Trentoni, the prima donna. Richard C. Travers plays opposite her in the title role.



Ann Murdock.

## Cyrus Townsend Brady Defends Films

At a discussion held under the auspices of the Drama League in the Broad Street theater of Philadelphia recently Dr. Cyrus Townsend Brady, author of "The Island of Regeneration," "The Chalice of Courage," and similar well-known film dramas, representing Commodore J. Stuart Blackton, the Vitagraph Company, and V. L. S. E., Inc., declared that the spoken drama rather than the screen is on the defense. Dr. Brady's remarks were in answer to the comment made upon the merit of the spoken drama as opposed to the film drama by Howard Kyle of the Actor's Association of New York, Louis Mann, and Miss Elsie Ferguson.

Mr. Mann declared that the delicate shades of

emotion could not possibly be transferred to the screen. Miss Ferguson asserted that at best, the pictures were but a substitute form of expression.

The discussion, which was arranged by J. Howard Reber, an attorney of Philadelphia, who is president of the Plays and Players Association, was in reality a preliminary meeting to a debate which is to be held by the Drama League on censorship, in which the Pennsylvania Board of Censors will speak, and at which time there will be launched, the first organized attack against censorship in Pennsylvania. Dr. Brady will probably also take part in this meeting.

## GENERAL SUED FOR \$750,000

### Imperial Film Exchange Brings Action Under Sherman Law by Which It Hopes to Collect Huge Sum for Damages

On Friday of last week the Imperial Film Exchange of New York City brought suit for \$750,000 in the United States District Court against the General Film Company, the Vitagraph Company of America, Pathe Freres, the Edison Company, the Essanay Film Manufacturing Company, the Kalem Company, the Selig Polyscope Company, the Lubin Film Manufacturing Company, George Kleine and the Motion Picture Patents Company, alleging that, due to the unfair business methods of the companies sued, the Imperial's weekly business has shrunk from a profit of \$6,000 to a bare \$250.

Though alleging that as a result of the combination in restraint of trade it has suffered a loss of but \$250,000 damages, the action is brought for triple that amount, or \$750,000, as the Sherman law permits. In its complaint the Imperial declares that it was organized as an exchange on March 11, 1908, and recites that from this modest beginning it grew into one of the most profitable exchanges in the United States, so that on April 26, 1910, it owned and possessed in its own right more than 1,000 different films and had more than 130 regular customers and making a profit in excess of \$50,000 per year.

Continuing, the complaint, alleges that soon after the formation of the General Film Company, an arbitrary agreement for the fixing of film rentals was entered into by the defendants and that soon thereafter the Kalem Company, Pathe Freres, and the Vitagraph Company of America filed an involuntary petition in bankruptcy against the Imperial Film Exchange and that its assets were placed in the possession of a receiver who was empowered to continue the business. On June 20, 1910, the bankruptcy referee reported that the Imperial was solvent and eight days later the district court vacated the receivership and restored the property, but during the time when the exchange was in the hands of the receiver it is alleged the General Film Company obtained a large part of the plaintiff's business and upon resuming business the Imperial found that its customers had been reduced from 130 to 20, and in consequence its business had been "ruined and destroyed."

## Next Morosco-Paramount Release

In the next offering to Paramount patrons, the Oliver Morosco Photoplay Company presents for the first time in films Constance Collier, one of the finest actresses in England and the last member of one of

the oldest stage families of Great Britain, whose annals run back over three centuries. A fitting vehicle has been provided Miss Collier in "The Tongues of Men," taken from the stage success of the same name which was presented for the first time in New York in October, 1913, with Henrietta Crossman in the leading role. The original play met with the instantaneous approval of metropolitan theatergoers and duplicated this success throughout the entire country.

Staged with usual Morosco thoroughness, "The Tongues of Men" offers followers of high-class photoplays a subject that will not only please the most exacting but will present a human story of powerful theme that is bound to create more than ordinary interest; due to its effective treatment by the players as well as the technical staff. A spectacular interest is included in this screen play through the filming of the grand opera scenes in a real metropolitan playhouse, the Morosco, the show-going center of Los Angeles, conceded to be the finest theater on the Pacific coast.

Supporting Constance Collier, Oliver Morosco has selected another notable cast headed by Forrest Stanley, as Rev. Penfield Sturgis, who denounces from the pulpit the grand opera "Zaporah" and its prima donna, notwithstanding the fact that he has never witnessed the performance. Other important roles are entrusted to such artists as Herbert Standing, Lamar Johnstone, Lydia Yeamans Titus, Helen Eddy, the newest "find" in filmdom, and Elizabeth Burbridge. Frank Lloyd, whose remarkable direction of "The Gentleman from Indiana" has brought him to the fore, staged the latest Morosco offering, the camera work having been handled by Fred Dobson. "The Tongues of Men" will be released on the Paramount Program January 6.

## Censorship Proves Profitable

The Kansas film censorship law has been in actual operation seven and one-half months and Superintendent W. D. Ross, designated as state censor by the legislature, in a report just issued announces that he has collected \$14,164 in fees, and has expended \$2,778.71 in enforcing the law, leaving the state a net profit of \$11,385.29, according to the records in the office of W. E. Davis, state auditor.

During November the censors inspected 1,114 reels, collecting \$2,228. The receipts fell off slightly from the October record, when \$2,256 was collected for passing on 1,128 reels. The receipts for the other months since the censorship law actually went into effect, April 12, follow: April, \$930; May, \$1,258; June, \$1,480; July, \$1,578; August \$2,202; September, \$2,232.

## Mirror Gets Rea Martin

After two years of touring as "Peg" in Oliver Morosco's southern "Peg O' My Heart" Company, Rea Martin has decided to spend the remainder of her days before the public in front of the motion picture camera. She came to that decision last week when she agreed to become a leading ingenue for Mirror Films, Inc. Miss Martin had just finished working in the film version of Clyde Fitch's great play "The City," in which she had the part originated on the stage by Mary Nash. She will start work at the Mirror studio early in January under the direction of Captain Harry Lambart. The new Mirror star has had considerable experience in picture work in addition to her stage experience. She has appeared in films for the Bio-



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Number 2

## Federal Censorship Threatens Again

**F**OR the third time bills to create a federal board of censors for motion pictures have been introduced as House bill No. 456 and Senate bill No. 2204. Similar bills have twice met defeat. They must be beaten this third time so decisively that they will not dare show their heads again.

It is difficult to understand how the principle of censorship, abhorrent to the very fundamentals of Americanism, can have gained sufficient recognition to be seriously considered. We know that the parallel censoring of news, or curbing of free speech, would not be tolerated while conditions of peace prevailed in this country. The censorship of pictures is tolerated because the large body of the people, slow of wrath and chary of retribution, have not yet conceived the assurance that the pictures are their own. Through long custom they hold to free speech and free press as the privileges of their constitution, to be held at all costs. When they realize, as they must, that the pictures are as much their right, and that the publishers of such pictures are responsible in common law to them and their machinery of law and order, they will repudiate censorship as a bureaucratic invasion of the freeman's domain.

A motion picture before publication—that is, before it is released to the public—no more exists than does a newspaper still in the proofroom of its publication office. Government, whether national, state or municipal, has police power to remove that which offends the laws of the commonwealth. A free press does not mean that printed matter may be immoral or improper. Free speech does not mean that public utterance may be obscene or tend to encourage disorder. Free pictures does not mean that the bars of decency may be let down. And government has efficient machinery for the punishment of those who infract these plain rules.

But government cannot invade the editorial sanctum of a newspaper and confiscate its "copy." Even in the war-ridden countries of Europe, where censorship has reached its highest peak, the censors know better than to try that. The publishers know what they may and may not publish. If they overstep the boundary, they are punished for the deed—after it is committed, not before.

The speaker may be punished for injudicious speech—after he has uttered it. No power on earth can make him reveal in advance, for purposes of censorship, what he is about to utter.

The maker of pictures may be punished for any infractions of those ample laws already covering all possibilities of his departure from propriety. No power save that of arbitrary bureaucracy can make him divulge in advance what he purposes to show.

The censorship of motion pictures before their publication is the most dangerous serpent of official interference that has ever entered the garden of free American life. Only the specious reasoning that it pertains to a single business industry saves it from the righteous indignation of the people. They have not yet seen it as a virulent canker that, given nourishment,

must grow and spread, the first great blight upon an otherwise ideal social system.

Our congress creates laws without direct public approval. That is its function. It cannot take a popular vote on measures before it. It can only work on what it assumes to be the will of the people, for the good of the people. Those who disagree cannot make their protests felt by mental telepathy, nor by conversation among friends. The United States mails and the Postal and Western Union Telegraph Companies provide means whereby every man may appeal directly to his representative at Washington. Every congressman is quite willing to abide by the wishes of his constituents, if he knows what those wishes are. He cannot always guess them successfully.

The people do not want censorship—that is self-evident. But they are not actively antagonistic to it, because they know little about it. It is your duty as a motion picture exhibitor to tell them about it. You have both the motive and the means. It is a matter threatening your business and their freedom. You must make that clear to them. Your screen is the means—the most powerful means ever offered for carrying a message to the public.

First of all write a note to your congressman protesting against House resolution No. 456 and Senate bill No. 2204. Then go to the editors of your local papers, with whom, if you have played the game right, you are on good terms. Discuss the censorship problem with them frankly and fully. Tell them what it means to your business, and still more important, what it means to the people and to the American spirit. You can make him see it—he cannot avoid the right conclusion. Ask him to write an editorial about it.

If you have made friends among your patrons—it is a poor exhibitor who has not—do not hesitate to talk to them about censorship. Tell them about the bills now up for consideration. Get their signatures to a protest for your representative.

Use your screen. Make some slides, and if you can talk, lecture them. The subject is interesting, and your people have the right to know about it. Apparently nobody but you can or will tell them—so it is up to you.

The Motion Picture Board of Trade has already demanded a hearing on this federal censorship bill. You can do no less than give it all the support in your power.

## Motion-Picture Situation in Costa Rica

U. S. Consul C. Donaldson, at Port Limon, reports French and Italian films are almost universally in use at the motion-picture theaters of Port Limon and district. However, it is patent to any observer that when, at rare intervals, an American film is exhibited the general public prefers it to those of European production; yet the latter have the "right of way," and either on account of cheapness or because of prejudice, are about the only films seen. As a result of this disregard of public opinion the motion-picture business is falling off, and now an exhibition only once or twice a week fails to attract an audience and the theaters are almost empty.

The custom in this country has been for one firm [whose address may be obtained from the Bureau of Foreign and Domestic Commerce or its branch offices by referring to file No. 67737] to import all the films, which afterwards are shown in turn in the different theaters in Costa Rica.

## Just a Moment Please

Between Christmas and New Year's is our notion of no time in which to grind a column like this.

With a holiday spirit in the very air it's harder to get anything done.

However, we've got to acknowledge our thanks to a host of good fellows who remembered us with Christmas cards and best wishes for the New Year, not to mention a heap of other good things that the mail man brought in.

Beautifully worded and tastefully designed cards were received from May Allison, Bill Barry, the Board of Trade, Ralph Bradford, Joe Brandt, T. C. Brown of the Scenic theater, Bellefonte, Pa.; George Carpenter of the Notable exchange at Salt Lake City; Charley Condon, George Cox, Victor Eubank, George W. Graves, Paul Hobart, Arthur James, Tom Kennedy, Ed Kohl, W. Fay Lynch, E. Lanning Masters, Phil Mindil, R. K. Nehls, William Noble, Harry Reichsbach, Ben Schulberg, Julian M. Solomon, Jr., H. Tipton Steck, William J. Sweeney, Stanley Twist, the V. L. S. E.'s Boston branch, Charley Ver Halen, Harry Weiss and William Lord Wright, not to mention a lot of others.

Some mightily appreciated Christmas letters also landed on our desk from Clarence J. Caine, J. F. Leonard, Henry McMahon, Harry H. Poppe and Jake Wilk. And to help us keep our 1916 dates Horkheimer Brothers, "Watty" Rothacker of Industrial Motion Picture, and Richard Willis each shipped us a neat little calendar. To Ted and Leo Wharton we also want to express our thanks for a box of cigars, each one of which is about as long as us. (Guess they must be the kind Wallingford and Blackie Daw smoke.)

To each and every one of the bunch who remembered us we want to again express our thanks and with it goes the wish that 1916 may be the best of their career to date, with still better things to follow.

And now, to change the subject, we want to register our amazement at the following little story that we discovered in the Christmas number of the *Photoplayers Weekly*, published in Los Angeles:

The publicity departments of the various near-by studios were royally entertained recently by the Maier Brewing Company at the Maier Brewing Company's plant on Aliso street.

We have long conceded these western dopesters to be experts in their line, but now we can more than guess where they get their inspirations.

### OUR BURG.

Carl Laemmle transacted his in Our Village last wk. Bill Wright, w. k. Selig dopest, left hurriedly for Bloom Center to spend the Holly days.

The famous "Red" Jessen of Los Angeles was a caller at Ye Ed's sanctum on Tues. of this week. Come again, old top, we enjoyed the visit.

Our Burg was buried under a fall of "the beautiful" on Fri. last. "Hen" McRae of the Pac. coast, was a visitor to Our Village last wk. before, departing for the w. k. Orient. Look out for the Yellow Peril, "Hen."

Tom Kennedy hands us a laugh with the following brief report which arrived this wk.

Somebody lost the key to the projection room at Pathe's today, so there was no show. Red Circle review will have to wait till next week.

Clarke Irvine of Los Angeles offers to supply us with a Movie Mascot for the radiator cap of our automobile. Thanks, Clarke, shoot it along and tell somebody to send us an auto to put it on.

Tom Hamlin, of Amusements, surmises we'll drink a whole bottle of ink upon discovering the combination of green and yellow on his cover for this week. And that ain't the worst of it, Tom. What about the stuff that's read (red—N. B. joke) on the inside?

Gee, it takes nerve to pull this stuff.

So we'll subside.

N. G. C.

# Some Current Releases Reviewed

## "The Other Side of the Door"

American's Five-Reel Mutual Masterpiece De Luxe of Jan. 6. Reviewed by John C. Garrett

AMERICAN'S first Masterpicture to be released on the De Luxe Edition program is a five-reel picture on the well known story "The Other Side of the Door," by Lucia Chamberlain. This production, one of beauty and interest,



*Ellie attends her first party and meets the young Southerner.*

is to be released January 6. The action takes place in California about the year of 1865 and the costuming and settings are strictly in accordance with the time. One especially noticeable scene of the early period is the horse-power street car used in one of the street scenes. Thomas Ricketts directed the production and obtained the best possible results in both action and photography.

The story is a very interesting one with an element of mystery in it, which is not cleared up until the final scenes. Suspicion points to one of three people, but the guilty one is not suspected. Harold Lockwood as John Montgomery and May Allison as Ellie Fenwick, two stars whose mere name appearing in a cast assures a splendid production, play the leading roles. Josephine Humphreys as Carlotta, an adventuress, does some very vivid playing. The rest of the cast including William Stowell as Marton Rood, the gambler; Harry Von Meter as Dingley, the district attorney; Walter Spencer as Willie Felton and Dick LaReno as Fenwick, Ellie's father, all do convincing work.

John Montgomery, a young southerner, is left a fortune. Being handsome and rich he is eagerly sought after and soon has the reputation of being a wild young man. At a ball he meets one Ellie Fenwick and although their meeting is momentary love has been kindled in both hearts. Montgomery soon falls in with a fast set of young fellows and is introduced into Martin Rood's gambling house where he loses large sums of money and finally sinks the rest of his fortune in a mining scheme which leaves him bankrupt.

Later he meets Carlotta, an adventuress, who is Rood's mistress, and she falls in love with him. She tries to keep him in ignorance of the true relationship between herself and Rood and Montgomery's reputation among his former friends suffers severely because of his fast profligate life and although Ellie loves him she is forbidden by her father to see him any more.

Montgomery, infatuated with Carlotta, becomes furious at the rumors he hears regarding her relationship with Rood and despite her denials he feels sure there is something in the rumors. One morning Ellie returning from the market very early is passing Rood's gambling house when she hears a pistol shot, sees Rood stagger out through the slatted

swinging doors and Montgomery with a smoking pistol in his hand follows and stands over the dying man.

The next day Montgomery is arrested and the district attorney, whose past is in the hands of Carlotta, is told by her that unless Montgomery is acquitted she will reveal his past. He tells her that the only trouble is that Ellie will have to testify and that will mean that he will be proven guilty. Valencia traps Ellie in her home and there tries to force her not to testify at the trial, but Ellie manages to escape and the next day gives the testimony which results in Montgomery being sentenced to death.

In the meantime Carlotta has bribed a band of Mexicans to rescue Montgomery. This they do and some days later Ellie sees Montgomery in the country dressed as a Mexican. He gets into the carriage with her, but he is recognized and attacked by an angry mob. Ellie flees for refuge to Valencia's home and there finds the woman beautifully gowned and sitting in her queenly throne dead. Before she had died she had written a letter, however, which cleared up the murder of Rood and with this letter in her hand Ellie arrives just in time to save Montgomery from death at the hands of the angry mob. The letter declares that Valencia had gone to the saloon that night and saw Montgomery and Rood quarreling, had shot him herself and escaped through the back door.

## "The Surprises of an Empty Hotel"

A Four-Reel Vitagraph Personally Picked Program Reviewed by Thomas C. Kennedy

IN "The Surprises of an Empty Hotel" Vitagraph's Personally Picked Program presents a diverting melodramatic romance which is commendably produced and finely enacted by Charles Richman, Arline Pretty and a well chosen supporting cast. There are melodramatic villains who would put the charming Lucie out of the way so they may gain possession of the fortune left her by a husband she married only a few moments before his death to give zest to the nicely done love scenes and to give Mr. Richman a chance to make a daring rescue. To be exact there are two rescues, both well handled and as exciting as the director desired them to be.

"The Surprises of an Empty Hotel" is an enjoyable but not realistic story. The production is realistic and the acting is convincing. The production is also artistic, the direction being the work of Theodore Marston. Most of the action takes place at a sea side resort and these have pleasing settings. One particularly good setting is that which is given the scene wherein Marchmont in a row boat overtakes and overpowers a member of the intriguing clique who attempts to kidnap Lucie. Also this scene is not overdone. Mr. Mar-



*A scene from "The Surprises of an Empty Hotel."*

ston is one of that select class of directors who recognize the limitations of a situation of this kind, and treat it accordingly.

The title of the story applies to the Continental Hotel,



which is emptied toward the close of one season by a case or two of diptheria. The following summer Francis Marchmont, who left before the scare, returns to the Continental. The proprietor gloomily explains the reason his hotel is empty. Marchmont rather likes the idea of being the only guest. A few days later a very attractive young woman registers at the Continental as Mrs. Fairbanks and it is only a matter of a few hours before she and Marchmont make each other's acquaintance.

Mrs. Fairbanks is the widow of a wealthy westerner who died in Paris and the news that he married her only a few minutes before his death fills a certain admirer and her associates with the hope that they may claim Bent's estate by pretending that the adventurer is his widow. It is knowledge of this plot which determines Lucie to live in obscurity for a time. The attempts of the plotters to put Lucy out of the way gives stimulus to the romance which results from the meeting between Marchmont and "Mrs. Fairbanks."

The blowing up of a yacht, which marks the climax of the play, is very effective. Charles Richmond renders one of his finished performances as Marchmont and Arline Pretty is as good to look at as ever she was in the role of Lucie. Other Vitaphone players who are seen to advantage are Ethel Corcoran, William Dunn, Robert Gaillard, Charles Eldridge and Leo Delaney.

## "Twenty Years Later"

Third Episode of the Pathe-Balboa's "The Red Circle"  
Reviewed by Thomas C. Kennedy

THE greater part of the third episode of the Pathe-Balboa serial "The Red Circle," is given to showing how June Travis, who is the daughter of "Circle" Jim Borden, came to be brought up by Mrs. Travis, who, it transpires, is still ignorant of the fact that June is not her own child. The title of the release is "Twenty Years Later." Though the events of twenty years ago are given with a requisite amount of detail the story as started in the opening episode advances to a certain extent. This gives evidence as to the amount of action with a distinct bearing on the story these two reels contain.

As to the story in general, it may be said that it is pleasing in every respect. Even the slightest development is built up with remarkable plausibility. Toward the end of "Twenty Years Later" Lamar while visiting June finds a clue to the mystery which he is trying to solve. This is a portion of one of the burnt notes of the loan shark. This is handed to June by the well meaning Jap butcher who finds it in her room and the reason for his presence in her room is to gather up the fragments of a large vase which she accidentally broke. So it is with all the incidents. There is a



Scene from "Twenty Years Later."

logical reason for every character's goings and comings. The material has dramatic value and Will M. Ritchey has expertly constructed the scenarios.

As with stories of this kind the players have acting opportunities. This is true of Ruth Roland particularly, but then Miss Roland is well in the foreground of almost every picture in which she appears. Corine Grant as the nurse is

prominent in this release and she does very well. Frank Mayo is a satisfactory Max Lamar. Sherwood McDonald's direction is of the kind that leaves nothing to be desired.

In the opening scenes the nurse explains to June how she, the daughter of the notorious Jim Borden, came to be substituted for the new-born child of Mrs. Travis, who upon regaining consciousness was so enraptured that the nurse had not the courage to tell her how her own baby was taken away and that this child was born to another. Then with horror June learns that she has an inherent criminal tendency. To remove Lamar's suspicion of June because of the note, Mary dressed in the girl's clothes and wearing a veil as June did on the day she robbed Grant, walks past the detective. He follows her to a vacant garage and as the picture fades he attempts to break in the door.

## "A Soldier's Oath"

Fox Five-Reel Production Released Dec. 19. Reviewed  
by John C. Garrett

WILLIAM FARNUM is featured in the Fox production, "A Soldier's Oath," released December 19. This picture is an interesting one and Mr. Farnum has a very good cast supporting him, which includes amongst others, Dorothy Bernard, Louise Thatcher, Benjamin Marburgh, Henry A. Barrows, Walter Connolly, Will Lois, Louis V. Hart and Anna Findlay. It was produced by Oscar Apfel and the scenario written by Oscar Apfel and Mary Murillo.

William Farnum's presentation of Pierre Duval is convincing. It is a sympathetic role and he makes the most of it. The story has action and interest throughout and the picture is well photographed.

Pierre Duval, a soldier, is entrusted with papers and jewels by the Count de Morave and leaves to take them to the young Viscount de Reyntiens. Lazare, a crook, knows that Pierre has the jewels and determines to get them. Duval leaves the battlefield and gives the jewels to his wife to hide and soon afterward she is confronted by Lazare, who steals the jewels and murders her. Later Pierre is accused of the crime and sentenced to life imprisonment, while Mavis, his young daughter, is adopted by the Duke and Duchess D'Auberge, who know nothing of her parentage.

Some years later Pierre proves himself a hero in rescuing fellow prisoners in a prison fire and is pardoned. He gets employment with a priest, who is the tutor to the young Viscount de Reyntiens and who is in love with Mavis. The girl has been betrothed to Lazare, who in possession of the papers passes himself off as the Count de Morave and gives Mavis a necklace that once belonged to Margot.

When Pierre sees the chain on the young girl's neck he knows that Lazare is an impostor and the murderer of his wife and as the picture fades from the screen we see Lazare being convicted of the murder, while Pierre with his daughter and the young Viscount are happy together.

## "The Devil's Prayer-Book"

Five-Reel Kleine-Edison Feature. Reviewed by  
Thomas C. Kennedy

THE Kleine-Edison Feature produced by George Kleine entitled "The Devil's Prayer-Book" tells an interesting and well-constructed story of crime effectively. Several good melodramatic situations are presented by this story of a gambler who deserts his wife and child, and later, while living in affluence and respectability, this daughter now the tool of some crooks attempts to rob him, an act for which she is relentlessly prosecuted by him. The production has the appropriate settings usually found in a Kleine picture and likewise the good photography.

Max Marcin, the author of "The House of Glass," a present Broadway success, wrote the story. The penalty which Sprague pays for his study and attachment to the deck of cards justifies the significant term "The Devil's Prayer-Book" which is of German origin. The story has the element of heart interest regarded so essential in plays and especially in crook plays. This interest is centered upon the young girl whose better impulses were given no opportunity to develop in the environment in which she was brought up.

Alma Hanlon is seen as the gambler's wife in the introduction of the daughter in the main part of the story. Miss Hanlon is conscientious in all her efforts. Arthur Hoops is Albert Sprague, alias Al Spencer. His acting seems to be just that all the time, in no scene does he impress as being natural or at ease. Mr. Hoops has to his credit some excellent

screen portrayals but he really does not do justice to the part entrusted to him in this picture. Frank Belcher plays John Springer and Ruby Hoffman does well as his wife. Tom Coventry is Tom Sprague and Carlyle Fleming as the



A scene from "The Devil's Prayer-Book."

accomplice who turns state's evidence to save the girl he loves stands out prominently in a cast whose well known names give rise to expectations which are not fulfilled.

In the introduction we see Al Spencer, a "society" gambler who will cheat as quickly and often as the opportunity presents itself. After robbing a man he decamps leaving his wife and child to care for themselves as best they can. The wife dies and the child is adopted by a man and woman. The woman is a shoplifter and the man is also a lifter but he does not confine his operations to shops.

Fifteen years later Spencer, now known as Sprague, is married again to a widow with a son. Springer and his wife effect a welcome into the Sprague home with their daughter, Nell. The girl is taken ill and forced to remain there for a number of days. She confesses to Tom Sprague, with whom she is now in love that she is an imposter and has come there to rob his mother's jewel safe. Springer then makes a bold stroke and one result of this is the shooting to death of Tom. Sprague has Nell arrested and convicted of complicity. But when Sprague learns that Nell is his daughter he uses his influence to have her pardoned and a happy reunion follows.

### "Langdon's Legacy"

Warren Kerrigan in Universal Broadway Feature  
Reviewed by Neil G. Caward

J. WARREN KERRIGAN, famous matinee idol and long star of the American Film Manufacturing Company, is presented in his first five-reel feature on January 3, when Universal will release "Langdon's Legacy" as its Broadway feature of next week.

The story is a comedy-drama that gives Mr. Kerrigan ample opportunity both to appear as a hero, in one of those melodramatic types for which he is famous, and also to wear dress clothes, and to introduce some rather clever comedy through the unique situation he gets himself into by inheriting as a legacy a girl's boarding school. Supporting Mr. Kerrigan in this story, which is from the pen of Meredith Nicholson, are Lois Wilson, Maude George, Bertram Grasby, Harry Carter, G. A. Williams, and Mary Talbot.

Jack Langdon, the hero of the tale, is sent to Peru as manager of the Santa Clara mine, after two previous managers sent there have disappeared. Arrived in Peru, Langdon discovers that the claim to the mine is being disputed by Gov. Juan Maria Barada, who tries first to bribe him and, failing in this, attempts to take his life, but Langdon through sheer good luck and steady nerve remains alive after the mining machinery has been dynamited, the miners strike, and the property is placed under martial law, and decides that it is time to throw up the sponge and return to San Francisco.

Barada, fearful lest Jack describe things too accurately to his employers, dispatches Miguel Alba by a faster boat to intercept Jack and "silence him."

As a result of Alba's attack, Jack spends six weeks in a

hospital, but on recovering, learns that during the period he lay unconscious on his cot, his maiden aunt had died, leaving him as a legacy a Massachusetts seminary containing two hundred lively, entertaining young ladies. Needless to say, Jack hastens to claim his legacy, only to discover that the vacation season has just begun, and his two hundred fair ones are about to depart for their homes.

Jack foresees a long period of rest and quiet in the empty college buildings, but discovers that such is not to be the case, for while reading in the library that night, he is surprised to have one of the young ladies appear before him in a badly dishevelled condition. She proves to be Pepita, Gov. Barada's daughter, who had been a student at the school. She tells Langdon that her father is awaiting her in New York, but that her governess, Senorita Del Deros, had plotted with Miguel Alba to take her to Boston where Alba intended to force her to marry him.

Jack learns that Pepita had jumped from a moving train on which she was being carried away, and had returned to the seminary, that being the only place of refuge she felt sure of. Jack hides her, and later refuses Alba and Pepita's governess, when they come to claim the girl.

Later Barada arrives, and after expressing his gratitude to Langdon for the latter's protection of his daughter, he assures him that if he will return to Peru, the road to success will be both easy and sure. Langdon, after another glance at the girl, agrees to return, just as the picture ends.

### "The Hills of Glory"

Two-Reel Mustang Picture to Be Released January 7  
Reviewed by John C. Garrett

IMAGINE yourself to be a well known young physician who is called into the mountains of Virginia to attend to a friend who has been hurt in a railroad accident. Upon arriving there you are kidnaped and carried off into the mountains where you are forced to doctor an old woman and while there meet a charming young girl. This is the predicament Dr. Justus McCanna finds himself in in the two-reel Mustang production, "The Hills of Glory," to be released January 7.

E. Forrest Taylor, whose work in Mustang brand pictures has been excellent, is cast as Dr. Justus McCanna, Helene Rosson does most convincing work as Cherry Blossom,



Cherry Blossom's love for her husband calls him back from the grave.

som, Roy Stewart is cast as Matt Sipe, Beatrice Van as Bettina Purdy and Charles Newton as Judd Blossom.

Young Dr. Justus McCanna, of a prominent Brooklyn family, is in love with Bettina Purdy, a young society girl. One day he receives a telegram from a friend who has been

injured in a wreck in Kentucky and who urges that he come there and attend him. McCanna arrives and Matt Sipe, a young mountaineer, begs the doctor to go with him to see his sick mother, but Justus refuses. The next day as he is leaving for home he is kidnapped and carried into the mountains and there does his best to save Mrs. Sipe. He meets Cherry Blossom, a beautiful girl, ragged and barefoot, and a strong friendship springs up between them.

Matt loves the girl and finding and learning that the doctor has met the girl his rage and jealousy spur him on to a terrible revenge. He follows the doctor one day until he locates him in the bottom of a gully and he rolls a rock down on him. Cherry hearing the crash runs to the scene and finds Matt gloating over his insensible rival. Justus believes that he is dying and insists on immediate marriage and he and the little mountain girl are married.

His wife's love for him brings him back from the grave and he settles down contentedly to their simple life. Later he is called home concerning a property deal and he assures Cherry Blossom that he will return soon. He doesn't tell his mother of his marriage and Bettina begins to again find a place in his heart. A son is born to Cherry and determining to know the best or the worst she goes to Justus' home, but doesn't find him in and doesn't tell his mother the object of her visit.

When Justus returns his mother tells him of the visit of the strange woman, whom he recognizes as Cherry. He leaves to go to her, reaching her just as Matt, who has taken advantage of the results of her trip, has returned with a gun to kill the "brat" and take the woman. He and Matt engage in a terrific struggle and later Cherry lays her son in her husband's arms.

### "The Old Homestead"

Famous Players Production of Denman Thompson's Great Success. Reviewed by Thomas C. Kennedy

FOR nearly thirty years the theater going public enthusiastically received the stage presentations of "The Old Homestead" with the late Denman Thompson portraying Joshua Whitcomb, a figure whose broad characteristics made him perhaps the most realistic person the American stage has even known. This fact alone, it would appear, should be enough to prompt the producers of motion pictures to bring "The Old Homestead" and Uncle Josh to the screen. And now, at what may seem to some a late date, the Famous Players Company offers a five-part visualization of this classic, for a classic it really is.

The result is gratifying indeed, and to the patron of the screen it will come as a pleasant relief with its old fashioned melodrama and pretty sentiment in these days of war plays, problem plays and slapstick comedies. The belief that the success of "The Old Homestead" hung upon Denman Thompson's characterization seems to be general, so general that it is regarded a fact. On this line of reasoning a preview of the picture might lead one to express doubts as to its success, since the leading role was not played by the man who made the play and in all probability was made by it.

But this part is in capable hands. Frank Losee, an experienced screen actor plays to good effect the irresistible Uncle Josh. Mr. Losee's appearance is entirely satisfying but he deserves praise for more reasons than that. The adaptation is good. The story is told faithfully and with pleasing smoothness. As no doubt everyone knows, the story is simple. There is nothing of a startling dramatic nature in "The Old Homestead."

The opening scene shows the Whitcomb farm. Then a few incidents which give an incite into the character of Joshua Whitcomb are followed by the arrest of his son for theft on the day he and Ruth Stratton become engaged. Before the boy's innocence is established he escapes and makes for the city, where fate and innocently contracted bad associates lead him into evil ways. He is reunited with his father through the kindness of a chap, who in doing so feels that he is no more than returning the favor which Uncle Josh had done him. The end finds everybody happy.

The direction is by James Kirkwood whose methods are in this case most effective. The atmosphere he has created about the characters and action is a credit to him and an asset to the picture. The settings and photography are remarkable for their effectiveness. Creighton Hale as Reuben and Louise Huff as Ruth support Mr. Losee admirably. Denman Moley as Mark Hazzard, the gentleman by birth and the tramp by choice who profits by Josh's kind words and freely gives five dollar bill, does better than well.

### The Current Triangle Bill.

Latest Offerings of the Griffith and Ince Studios  
Reviewed by Neil G. Caward

CHICAGO'S board of censorship is responsible for a shorter program than usual at the Studebaker this week, for, after one look at "The Despoiler," the Ince offering scheduled to be shown in connection with "Don Quixote" and "The Hunt," the board threw up its hands in horror and promptly proceeded to reject the whole picture. Since no permit could be secured to show the film, the Studebaker management was forced to confine the program to the Fine Arts and the Keystone offerings.

In justice to the film which was not shown and which consequently MOTOGRAPHY has been unable to review, it is only fair to the exhibitors who will be able to book it, to declare that New York critics have much praise for the picture, which features Frank Keenan, the famous actor who made such an impression in "The Coward," supported by Enid Markey and Charles K. French. The story deals with border warfare in a mythical Balkan principality and shows the peril in which the women of a small village are placed when their little town is invaded by troops of the enemy.



Bob Vernon, May Emory and Ford Sterling in "The Hunt."

Just as one of the most beautiful of the women is about to sacrifice herself that the others may be saved, the colonel who had given permission to his soldiers to attack the helpless women gathered in the abbey, discovers that the girl who has given herself up is his own daughter, and the order is rescinded. As the story closes we learn that the pictured tale has all been a dream, but the lesson has been driven home.

In "Don Quixote," the Fine Arts studio offers one of the most pretentious pictures that has yet come from that side of the Triangle organization. De Wolf Hopper makes of the famous don a most likable chap despite his many eccentricities and weird fancies. In film form Don Quixote will undoubtedly win far more friends than he was ever able to reach through the medium of Cervantes' novel. The majority of the laughable incidents in which the odd Quixote figures in the story are not only retained in the picture, but made more impressive and interesting than they were on the printed pages.

Max Davidson as Sancho Panza gives a finished performance and both Fay Tincher as Dulcinea and Julia Faye as Dorothea add much to the enjoyment of the picture. Not a little credit is also due Chester Withey as Don Fernando, Rhea Mitchell as Lucinda and George Welsh as Cardino. The backgrounds throughout the whole production are most carefully chosen and the interiors are staged with an eye to detail that has seldom been equalled. The credit for the production is given to Edward Dillon but it is not hard to



imagine that D. W. Griffith, himself, probably had a lot to do in the supervision of many of the scenes.

Mr. Hopper fairly outdoes himself in the title role and while playing the comedy bits in the very spirit necessary



*The death of Don Quixote in Fine Arts' picture of that title.*

for their best interpretation, he manages to preserve an air of seriousness that lends them an appearance of real possibility. His death scene is a wonderful bit of acting and even those who will meet and know Quixote the first time from the screen, must feel a pang of regret when the game old knight finally meets his end.

The story of Don Quixote is so well known that it is needless to repeat any part of it here, other than to say that the picture includes such incidents as the fight with the windmills, the trouble at the Inn which Quixote mistakes for a castle, the encounter with the prisoners and the rescue of Cardino, ending with the interruption of Don Fernando's marriage to Lucinda, and the exposure of that gentleman for the fickle knight that he was.

The Keystone offering entitled "The Hunt" serves to introduce Ford Sterling as a blackface comedian and enables him to prove that mere burnt cork is unable to dim his ability as a funmaker. Supporting Sterling are such favorites as Bob Vernon, Fritz Schade, Guy Woodward, Polly Moran and May Emory. The story is one of the customary Keystone kind with a wholly impossible set of complications, involving a fight between two dusky rivals for the hand of a kitchen maid, and a similar rivalry between two suitors for the hand of May Emory, who agrees to marry the man who shall capture the fox when the hounds are turned loose and the chase begins.

## "Brought Home"

Essanay Offers Human Interest Tale on December 28

Reviewed by Neil G. Caward

AS its release for Tuesday, December 28, the Essanay Film Manufacturing Company will offer a little human interest story in two reels entitled "Brought Home." The leading roles in this production are taken by Ruth Stonehouse, in the character of Dorcas Dale, an orphan, and Richard C. Travers, who gives a splendid portrayal of Jack Marsten, a young millionaire. Special praise is also due the little lad who enacts the role of Billy Tyne, another inmate of the orphanage from which Dorcas sets forth into the big world all by herself. The story, while nothing out of the ordinary, moves along so naturally and is such a typically human little tale that undoubtedly it will prove more popular than a more pretentious story with many complications might have done.

As the film begins, we learn that Jack Marsten, the young millionaire, who has just been jilted by a girl he thinks he loves, is contemplating suicide. Jack sends a message to George Rodney, his attorney, in which he bids him a last farewell, and instructs him what to do with the fortune that he has bequeathed in his will. Rodney receives the note in time to reach Marsten's apartments where the latter can blow out his brains, and the attorney promptly proceeds to check up his client; telling him that suicide would be utterly ridiculous for a man in his position. Marsten rallies under the

chafing of the attorney, and finally consents to go for a little automobile spin down the boulevard in hope of giving him a new outlook in life.

Meanwhile, Dorcas Dale, a little orphan girl, is sent from the orphanage to the city, it being the plan of Louise Edgeworth, a city woman, to adopt Dorcas. The little orphan by mistake gets off the train as it stops in one of the suburbs of the city, instead of proceeding straight through to the big terminal depot, and thus it happens that as she wanders down the street, she is run down by the auto driven by Marsten.

The young millionaire picks up the little girl, and takes her to his own apartments where a physician and nurse are quickly summoned to care for her.

As Dorcas begins to recover from her injury Jack sees that she is an unusually interesting little person, and her cheery nature and sunny smile work a complete transformation in the hitherto pessimistic millionaire.

As time passes, Marsten arranges to make the girl his ward, settling upon her an immense fortune, and sees that she is educated at a popular boarding school.

Billy Tyne, a tiny youngster at the orphanage, who had been Dorcas' former charge during her stay at the institution, comes to visit Dorcas, and Marsten, much attracted by the youngster, adopts him also. Following Dorcas' departure to an eastern school, Marsten and Billy start out for the West, where Jack plans to recover his health and strength on a big western ranch. The day finally comes when Billy goes East on a visit to Dorcas, and the two delightedly plan a surprise for their benefactor, and journey west to surprise



*Dorcas has visitors.*

him at Christmas time. The closing scene shows Dorcas' arrival at Jack's ranch, and his joy in discovering into what a beautiful woman the little orphan he adopted has grown. As the final scene flicks across the screen, it is easy to see that a wedding will soon result, bringing happiness to both Jack and Dorcas, as well as to little Billy.

## "Matching Dreams"

Two-Reel American Production, to Be Released Jan. 3

Reviewed by John C. Garrett

WITH a pleasing story and beautiful photography the American two-reel production, "Matching Dreams," to be released January 3, makes a very interesting picture. It is a simple tale and an appealing one, wherein a poor young seamstress, who is an artist and dreamer, realizes happiness when a rich young man, who is an artist and also a dreamer, falls in love with her.

Vivian Rich, the American actress, who has many admirers in the screen-loving public, is cast as Martha Weaver, a seamstress; Handsome Alfred Volsburg plays opposite her in the role of Hugh Clayton, an author; Sylvia Ashton is cast as Mrs. Hammond, who wishes her niece Lola Hammond, played by Jimsy May, to wed Clayton.

Martha is a dressmaker and the artistry of her needle finds expression in beautiful gowns she designs for the rich women, who live in the town. Among her customers is one

Lola Hammond, the niece of the wealthy Mrs. Hammond. She comes to Martha one day and tells her that the gown she is working on has been ordered by her aunt so that she, Lola, might wear it to ensnare the heart of Hugh Clayton. She tells her that she does not love Hugh, but has always and always will love a young man in her home town.

Martha goes to the door with Lola and sees that she is riding horseback and tells her it is one of her dearest dreams to ride a horse. Lola wears the gown and Hugh, contrary to Aunt's desires, expresses a wish to meet the girl who could design a gown like it. Lola then decides to elope with her young lover and when she tells her aunt that she doesn't love Hugh, her aunt tells her that she will pay no more of her bills and Lola, fearing that Martha will not be paid, leaves her horse and riding habit in payment for her gown. The next morning early Martha dons the riding habit and strides out for a ride through the mountains.

In the hills she meets with Hugh and the two ride side by side. When he asks her who she is she says that she is Rosalind and Hugh promptly insists that he is Orlando and asks the girl to meet him the next morning, the same place, at sunrise. Lola's aunt, when she discovers that Lola has eloped and has sent her horse to Martha, goes to the seamstress, gives her a check for the gown and says that her man will come for the horse. Martha asks her if she can keep the horse until the next day and to this Mrs. Hammond consents. Martha keeps her appointment with Hugh and when she leaves him she gives him a note telling him that

supporting cast made up of Billy Quirk, Anna Laughlin, Bernice Berner, Adele Kelly, William Sloan and Frank Kingsley in the prominent parts.

Father fears bankruptcy, for no matter how he tries he cannot make his wife and two daughters realize that his



*A deftly stolen kiss.*

checks are payable at the bank where he keeps his modest fortune and not one of the mints. The older daughter is about to be married and orders a big auto which is to be her wedding present from father. When he protests both Frederica and his wife tell him that it is necessary. Frederica would rather have the car than her intended husband; and no one could blame her for that.

Father then decides to make a fortune quick. He will write a comic opera and read it to some wealthy man, who, of course, will back it willingly. He does find a backer. This man is wealthy and wishes to marry father's daughter, Tommy. He puts up the money on condition that father boost him with Tommy. On the opening night there is a general misunderstanding at the theater, so to right matters father slips away from home, where Frederica is to be married, and goes to the theater, where one or two more misunderstandings land him in jail. He breaks jail very ingeniously, however, and explains his absence to wife with a wonderful account of his courage in rescuing a woman from a husky villain.

The story is by Mary Roberts Rinehart. It is good for a number of reasons but chiefly because it gives Daniels a part and some situations for the display of those talents that are strictly his own. There are any number of scenes which come to mind and make one smile long after the picture has faded from the screen, but mention of them would not do them justice. The production which Mr. Williams has given the play has much to recommend it.



*A pretty scene from "Matching Dreams."*

she must say good-bye forever as she has pretended to be what she is not.

Hugh arrives home and tells his mother he has met a dream girl, but that he doesn't know who she is. Mrs. Clayton has sent for Martha Weaver to come and make gowns for her and that evening Martha comes and is surprised to meet Hugh, who crushes the girl in his arms and the hearts of Orlando and Rosalind henceforth unite.

## "What Happened to Father"

A Blue Ribbon Feature Starring Frank Daniels  
Reviewed by Thomas C. Kennedy

THE five reels of "What Happened to Father," a Vitagraph Blue Ribbon Feature produced by C. Jay Williams and released on the V. L. S. E. Program December 27, are well supplied with laughable moments and not in one instance is there anything approaching that which is off-color; to speak mildly of the objectionable things we often encounter in comedies. Some of the laughs are due to real comic situations but most of them are caused by the inimitable Frank Daniels, who is featured as the father who seeks a way out of financial difficulties via the composition and production of a musical comedy.

The Daniels mannerisms, as everyone who saw his first picture "Crooky Scruggs" knows, are as funny when thrown upon the screen as they were on the stage and nothing more than that need be said about the star, unless it be to compliment him for his fine work in "What Happened to Father" for in truth he is the whole show. There is a good

## "The Dragon"

A Five-Part Equitable Drama Released December 27  
Reviewed by George W. Graves

"THE DRAGON," scenarized by Russell E. Smith from Perley P. Sheehan's book, depicts youth and innocence in a successful combat with the latent forces of evil resident in the moneyed circles of Fifth avenue. The lure of cold riches, at the cost of practically life itself, is symbolized from time to time by a scene showing a huge dragon with its head under Washington Arch and its body stretching up the avenue. The man whose wife has fallen prey to this subtle tempter and whose daughter he has up to this time kept behind the walls of a convent, thus describes the lurking danger to his daughter. The latter, with child-like confidence, sets out upon the throbbing thoroughfare to find the dragon and compel it to relinquish her mother.

Messalla meets with numerous men who have been instrumental in effecting her father's downfall, and death and sorrow to these individuals invariably follow in her wake. One of these is a wealthy merchant who invites the girl out to dine with him. Messalla is persuaded by a discarded "flame" of the merchant's to abandon the private dining-room, while she remains. Her jealousy makes him pay dearly for his act.

Messalla comes into the possession of a package whose destination is a tottering bank. An x-ray examination of the package reveals a time-bomb. It finally does its terrible work, however, in blowing asunder the mansion of a powerful financier, the same man into whose power Messalla's mother has fallen and at whose house the girl finds

her mother. In the park there is a reconciliation between the father and mother, and they, with Messalla, witness the demolition of this nest of vice, together, presumably, with its occupants.

The production contains plenty of interesting and un-



Mayme persuades Messalla to leave the private dining room.

restrained action, and the slight allegorical element introduced through the young girl's fanciful conception of her father's story serves very well to emphasize the point desired. Nothing that can be termed offensively morbid is present. The whole picture is clean, interesting and well above the commonplace.

Margarita Fischer carries the part of Messalla in addition to that of Elisabeth, her mother. Her characterization, one of the most convincing and pleasing sort, is a central fixity around which all the others revolve. That is, her position as a charming embodiment of purity, with no love but for her lost mother, remains constant, while the men who are infatuated by her, come and go. Thus it is that there is no one leading man. However, names that deserve mention for helping to stimulate the dramatic impetus of the picture through intelligent and forceful acting, are Thomas J. McGrane, Sheridan Block and Bennett Southard.

## "The Buried Treasure of Cobre"

An Unusual Selig Release for January 3, Reviewed by Neil G. Caward

QUITE refreshing in every way is the Selig three-reel feature for Monday, January 3, which is entitled "The Buried Treasure of Cobre." It is from the pen of Richard Harding Davis and tells a story of plot and counterplot in a mythical South American country called Amapala.

Harry Mestayer as Richard Everett, United States minister to Amapala, gets ample opportunity to put over his pleasing personality and is well supported by a company which includes Will Machin, Virginia Kirtley, Louis Cody and Fred Hearn. The backgrounds are all quite convincing and the scenes depicting life in the capital of the mythical South American country are particularly well staged. Frank Beal, the director, has handled the mystery part of his story most capably, for it is not until well along toward the end of the picture that one discovers the real secret of the "buried treasure."

The American secretary of state sends Everett to Amapala for the purpose of completing a treaty of extradition with President Mendoza of that country, and warns him that he has a hard task before him, as others have failed on similar missions in the past. Arrived in Amapala, he learns from Garland, the American consul, that Chester Ward, whom Everett meets with Monica Ward, his sister, is a fugitive from justice and has secured the exclusive right to explore the ruins of Cobre, which are rumored to conceal a buried treasure.

When Professor Peabody, an archaeologist, seeks permission to explore the caves of Cobre, he is refused, and later, when he attempts to do so in spite of the refusal, he is attacked by soldiers sent by Mendoza to protect the ruins. Monica Ward, who has learned to love Everett, finds that Peabody is stubbornly persisting in his intention of exploring the ruins, and

fearing that he may be injured by her brother, she appeals to Everett to help her in getting Peabody out of the caves in safety.

Hastening to Cobre, they find a concealed passageway that leads down into an underground cavern, and, descending, they discover Ward and Peabody engaged in a hand-to-hand struggle, for Peabody has revealed himself as a secret service man on the trail of some counterfeit bills and declares that the subterranean room is the counterfeiter's den and that Ward is the guilty man. Cornered, Ward commits suicide, and Monica, left alone in the world, consents to marry Everett, who, now that Ward is dead, succeeds in getting Mendoza to sign the extradition treaty.

## "The Death Lock"

Five-Reel Mutual Masterpicture of Dec. 30. Reviewed By Neil G. Caward

AS the Mutual Masterpicture for release on Thursday, December 30, "The Deathlock," a five-part story actually filmed in the snowbound wastes of the Klondyke, will be offered with Wilma Wilkie, and David W. Butler in the leading roles.

Aside from the fact that the picture was actually filmed in the far north, one of the other unique features is the appearance in the picture of John Johnson, known as "The Iron Man of Dawson," who is the world's champion dog musher, and who appears with his team of Siberian dogs which have three times running won the Alaskan sweepstakes, thereby winning the title of the fastest dog team in the world. An interesting bit of canine history may be recorded in the fact that "Colma," the leader of Mr. Johnson's team, is the subject of several short stories written by Rex Beach and Rufus Steele.

Some wonderful backgrounds are used for many of the scenes, and these make "The Deathlock" quite out of the ordinary, even for a feature production.

At the opening of the story, Dal Daraus, a brawny westerner, adopts the baby daughter of a homesteader, who is discovered after he has been killed by the Indians, with his legs twisted about the trunk of a tree and securely knotted in the fatal "deathlock" of the Apaches. Fourteen years later, Daraus (now a famous gambler) and his foster daughter Nell, trained to act as her father's decoy, set out for the Klondyke. Daraus plans to secure the mine of Dixie Ward, a young widow, chaperoned by Jerry, a grim westerner, who is going with her to claim her late husband's gold mine in Alaska.

On the steamer, Daraus wins from Fred Worthing, a young chap on his way to the gold country, all the money that had been confided to him by his uncle. When the boy,



Scene from "The Death Lock," a Mutual Master-Picture filmed in the Klondyke.

in desperation, is about to blow out his brains, the weapon is snatched from his hands by Nell.

Daraus and Nell are caught cheating at cards, and since their discovery means almost certain death, Nell sets fire to



the ship. A hasty landing is made some ten miles from Dawson. Darous and Nell escape, and later meet Ford and Jerry in the Arctic saloon in Dawson City.

A Canadian, bringing plans of the gold mine to Dixie, is captured by the gambler and robbed of his papers. Darous plans to claim the property before the widow and Jerry can reach the place, but Nell makes him promise, ere he departs, that he will not harm Ford. Learning of Darous' departure from the camp, Ford gives chase with the fleetest dog team in the world. Nell, fearing for Ford's safety, sets out to follow him on skoes.

Nell finds Ford half insane from cold, and clasped about the tree in the famous deathlock of the Indians, where he had been left by Darous. She rescues him, and some days later, the two find the gambler dead from the snow madness and torn by his dogs, whom he had abused until they turned upon him. Ford and Nell begin life anew, and later, when Dixie and Jerry marry, they divide the mine with Ford and his bride.

### "Camille"

World Film Corporation Five-Reel Production

Reviewed by Hugh Hoffman

SOMEONE once asked "What is so rare as a day in June?" Nothing, perhaps, but Clara Kimball Young. She can rarely a December day by the radiance of her charms, and she can make a June day rarer. After seeing her in "Camille," it can be said, with some degree of positiveness, that she would be good in anything. Put her in anything from Cymbeline to Cynthia, and no matter how inadequately the feature might be staged, the picture would be enjoyable on account of her presence alone. She is what might be termed "director-proof."

Be all that as it may, it certainly is a pleasure to see her play Camille. In doing this classic production Clara does it in the Clara Young way. Many another actress, when approaching death comes on apace, begins to show the ravages of the disease that is taking her off. But not so with Miss Young. She remains her beautiful self until the bitter end, which is not a bad idea. All anyone cares to remember when the picture is over, is Clara. Besides it would be like daubing a tily for Miss Young to smear her face over with paint to represent approaching death. We know very well that she is dying, having been told so by a subtitle.

Miss Young does not give what the ancient or modern Greeks would call a passionate performance. She plays Camille a good deal as one would expect Maxine Elliott to play it. Her temperance is quite evenly maintained. It does not fluctuate from hot to cold, or cold to hot, by extremes. Perhaps the evenness of her emotions, accounts for



A scene from "Camille."

her fine state of preservation on her death bed. But otherwise, she is a glorious Camille, and possibly preferable to a fire-eating Camille.

Miss Young is not alone in her style of interpretation, as her leading man, Paul Capellani, is also a trifle reserved. One looks in vain to him for impetuosity and fiery unbridled youth. In this way, the two leads were fairly well suited to each other, and their parts balanced nicely on that ac-

count. It would have been a pity to spoil Miss Young's fine poise by overacting in the other half of the sketch.

The settings for this production are most exquisite, and are to be commended as being of great help as a background for the actors. Apart from Miss Young, there is no one in the cast that stands out prominently or steals anything away from the star. The photography, with the exception of two or three scenes, is very good, credit for which goes to Lucien Andriot. The production was directed by Albert Capellani, he who will go down to posterity as the director of that masterful production "Les Miserables."

### "Sorrows of Happiness"

Lubin's Four-Reel Production to Be Released Jan. 3

Reviewed by John C. Garrett

JUNE DAYE, whose work in recent Lubin productions has won her the name of being one of the most capable young actresses on the screen, is cast in the leading role of the Lubin four-reel heart interest drama, "Sorrows of Happiness," written by Anthony Kelly and to be released January 3. This clever young actress gives a most satisfying portrayal of Mary Carroll, a sweet young country girl who meets a man from the city and loses her heart to him. Later as the same country girl, whose mind has been left a blank, Miss Daye does some very good work.

The story, which is most adaptable for screen use, is very well worked out in this picture and one which will attract interest wherever shown. It contains many tense moments and is sympathy appealing. The photography, however, is not up to the general Lubin standard.

Mary Carroll, a simple country girl, whose sister Grace is in the city studying for Grand Opera, meets "David Garrick," a man from the city. She holds clandestine meetings with the man until one night her father surprises them and insists that Garrick come to the house to see Mary. The man from the city has betrayed the girl and later states for the time of their marriage the next day at three o'clock and great preparations are made at the humble home for the coming guests.

Mr. Carroll telegraphs for Grace and she arrives just before the wedding is to take place. In the meantime "Garrick" receives a letter advising him of his father's death and that he has been left sole heir, so he decides to break his promise to Mary and goes away leaving no trace of his whereabouts.

The hour of three o'clock arrives and the little family waits in the Carroll home patiently. At 3:15 Mary's father goes to summon "Garrick" and when they hear the carriage returning the girl stands patiently waiting in the doorway, but her father comes in and tells her that the man has left town and this effects the girl's mind.

Grace sees a picture of "Garrick" and vows that she will avenge her wronged sister. Later when she becomes a favorite known as Madame Mimi, during one of her recitals Garrick is among the audience and she manages to meet him. She recognizes him as the betrayer of her sister and begins to weave the web around him.

Some weeks later "Garrick" proposes to her and she tells him yes, she will marry him tomorrow at three at her apartments. He is somewhat startled, but tells her he will be there. The next day Mary and Mrs. Carroll arrive at Grace's apartments and just exactly at three when "Garrick" comes into the apartment he stands face to face with Grace, who points to Mary and tells him that the only way to save her sister's mind is to marry her. This he does, assuring happiness for years to come.

Supporting June Daye are Crauford Kent as "David Garrick," Inez Buck as Grace Carroll, Marie Sterling as Mrs. Carroll and Bartley McCallum as Mr. Carroll. These comprise a strong cast which do splendid work.

The management of the New Central theater at Hot Springs, Arkansas, has recently begun the publication of an eight-page and cover house organ called the *New Central News*, which is distributed to the patrons of the house and gives each week an interesting synopsis of the stories of the coming attractions. While the paper used might be of a slightly better grade, thus enhancing the value of the illustrations used, it is good enough to present in a pleasing manner information of interest to motion picture fans.

## McRAE'S TRIP TO ORIENT

**Universal Director to Visit Japan, Korea, Australia, China and Possibly India During Coming Year to Take Feature Pictures**

Henry McRae, until recently director general of Universal City, but now at the head of a picture taking expedition to the Orient, arrived in Chicago last week for a brief business conference before starting for



Henry McRae greeting the Jap delegation ere his departure for the Orient. In the picture are shown, 1. Frank B. Tokunaga, actor, interpreter and location man; 2. Director Henry McRae; 3. Mr. Shubizawa, Jr.; 4. Baron Shubizawa; 5. Mrs. Shubizawa, Jr.; 6. Mr. Davis, director-general of Universal City; 7. N. Oyama, vice-consul of Japan.

the scene of his labors on the other side of the Pacific. Mr. McRae expects to sail on January 8 for Japan, and will be gone for fully a year it is now anticipated. He has a number of big feature stories in mind and will take with him a score or more of people to play the leads in the pictures that will be produced in Japan; Korea, China, Australia and possibly in India, ere they return to the United States.

Just before leaving Universal City Mr. McRae had long conferences with the Japanese officials who have promised to aid him in his picture making while in that kingdom, and the accompanying illustration shows the Universal director with Baron Shubizawa and his two sons, who have volunteered to assist in the undertaking. In discussing his coming trip with a representative of MOTOGRAPHY Mr. McRae declared the feature pictures to be produced will have for their locale the actual lands to be visited, and, accordingly, there will be nothing stacy or unreal about the backgrounds used for the stories, since all of them will be staged in the exact settings called for by the tale itself. In addition to the feature pictures it is planned to take a number of shorter films, one or two reels in length.

## FREULER TALKS TO MANAGERS

**Mutual's President Delivers Optimistic Address to Exchangemen at Luncheon Given at Union League Club of Chicago**

President John R. Freuler of the Mutual Film Corporation on Tuesday, December 28, was host at a luncheon given at the Union League Club in Chicago to managers of the Mutual exchanges in Chicago, Minneapolis, Indianapolis, St. Louis, Kansas City, Cleveland, Detroit, Milwaukee, Cincinnati, To-

ledo and Springfield. Others at the luncheon were Messrs. Finn, Geary, Cairns and Sheldon of the Nichols-Finn Advertising Agency.

Mr. Freuler in a stirring address spoke optimistically of the Mutual's big undertakings for the coming year, describing to the exchangemen present many of the yet unannounced plans for 1916, and predicting that big and successful as was 1915 from a business standpoint, the coming year will surpass it in every particular. After several hours spent over the luncheon tables, the entire party motored out to the American Film Company's plant on Chicago's north side and was there shown several of the coming Mutual Masterpictures, de luxe edition, which will be issued from the American studios. After several hours spent in viewing films tea was served at the studio.

## Moss Engages Jeanne Iver

B. S. Moss has engaged Miss Jeanne Iver, the noted concert star and classic dancer, to play the leading feminine role of Opal in "One Day," which was written as a sequel to that tremendous tale of love "Three Weeks," and

screened last fall with marked success by Mr. Moss. The identity of the artist who has secured this much desired role, has been kept with marked secrecy, each and every member of her supporting company upon being engaged was requested not to divulge the name of the star until her arrival in this country from Spain. Miss Iver was born in Akron, Ohio. Her first appearance in the land of make-believe was made when she was but five years of age with the local stock company.



Jeanne Iver.

At the age of fifteen, at a concert held in her own town, Miss Iver electrified her audience by displaying a voice of unusual charm. Later, Miss Iver sang on several occasions at the famous Tremont Temple of Music in Boston, where many a renowned song-bird has been heard, and not long after she set sail for Europe, where, after completing her course, Miss Iver made a concert tour of France, Italy, Russia, Switzerland and Servia under the renowned Darni, of Florence, Italy. In Paris Elinor Glyn happened to be a guest at the same hotel at which Miss Iver was stopping, and it was Miss Glyn who brought up the subject regarding Miss Iver entering the films, as the novelist felt that in Miss Iver she had met the ideal type for the role of Opal in "One Day," which was to be given a screen production by B. S. Moss.

C. Edgar Burton has been placed in charge of the scenario department of the Premier Program. All scripts, books, plays, etc., must pass his careful scrutiny before receiving consideration.

# News of the Week as Shown in Films



*Welcoming Yoshito, 122nd Emperor of Japan in Kyoto, Japan. Copyright 1915, Pathe News.*



*Roger W. Babson conducts outdoor office in zero weather. Copyright 1915, Mutual Weekly.*



*Ex-Bandit Al Jennings in New York City. Copyright 1915, Universal Animated Weekly.*



*Two immense grain elevators in Pennsylvania are destroyed by fire. Copyright, Paramount Newsictures.*



*Christmas trees shipped from Maine woods. Copyright 1915, Pathe News.*



*A view of new U. S. flagship Pennsylvania. Copyright, 1915, Universal Animated Weekly.*



# Brevities of the Business

## PACIFIC COAST NEWS

By "Capt. Jack" Poland

J. A. Quinn, who has introduced a number of sensational moving pictures at his Superba theater on Broadway in Los Angeles during the past year, has secured as leading attractions the pictures of the Paramount program which he will feature during the coming year.

J. Farrell Macdonald, director-in-chief of the Biograph Los Angeles organization, is a believer in creating artistic moving pictures along modern and progressive lines. He demands of his players real ability and a personality that can play the part as it should be interpreted. For these reasons the Biograph-Macdonald productions are classy and effective.

Vivian Martin is a new Fox star expected any day in Los Angeles. She has been selected to play leads in a special picture to be produced with the western atmosphere.

After appearing in the new Griffith-Triangle picture "Betty of Graystone" at the New York studios as a leading woman, Dorothy Gish will return to Los Angeles in time to spend the Yuletide days with her sister Lillian and her mother.

Carroll McComas, a well-known Los Angeles star of the legitimate stage, has been engaged to appear as a moving picture star in "The End of the Rainbow," a Kleins-Edison production. This news is interesting to the stars and many western friends.

Thos. H. Ince announces that he has secured the celebrated mezzo-soprano, Mme. Calve, for Triangle program pictures. She will probably appear in one of the splendid war film plays of the director-general.

Beerbohm Tree, the notable English actor, is preparing to start the film version of Shakespeare's "Macbeth" at the Griffith studios for the Triangle program, and it may be that Mr. Griffith will personally direct the pictures.

John Emerson, one of the most distinguished and successful of Griffith directors, has returned from a stay of several months at the New York studios of the Fine Arts Films and will resume directing of features at the Los Angeles studios.

Herbert Rawlinson added new prestige to his already strong reputation when he addressed the Los Angeles Ad Club at a dinner gathering this week. He told all about the inside workings of moving picture productions. Did I say all? Well, most all. So say the adders.

Hobart Bosworth and company of Universal players has been spending some time in the wilds of Arizona filming scenes for the Universal program picture, "The Yaqui," in which a number of Indians are supporting Bosworth.

David Horsley, owner of the Horsley-Bostock Animal Jungle Zoo and studios of Los Angeles, has made good with his

local employees by presenting each one with a new \$5 gold piece for a Christmas remembrance. The coin was accompanied by a card of Yuletide greetings and good wishes from the big chief.

The \$250,000 Culver City studios of the New York Motion Picture Company, featuring Triangle pictures, will be formally opened to the public with a grand ball on New Year's eve, given under the personal direction of Thos. H. Ince, co-operating with the chamber of commerce of Culver City. Several thousand invitations have been sent out.

David W. Griffith returned to Los Angeles Thursday after a trip to Louisville, Ky., where he attended the funeral of his beloved mother. A large volume of accumulated mail and important business matters greeted the director-in-chief on his arrival at Fine Arts Films studios, and he immediately became the busiest man at the property.

The Starfilms, Ltd., is now located in the Starfilms Building, 7 Phillips Square, Montreal, Canada, and all mailing matter for the Starfilms, Ltd., Metro Picture,

Ltd., or Allied Features should be directed to this address.

Charles Giblin sent word from Mount Baldy that he and his company were experiencing considerable cold weather and that this combined with the snow was responsible for much static which prevented their returning as soon as they wished owing to a number of retakes. Mr. Giblin is producing a feature photoplay with the veteran William Thompson starred and which will appear on the Triangle program.

## CHICAGO GOSSIP

The Supreme Court of the state of Illinois handed down a decision last Thursday in favor of the city of Chicago in the matter of the City of Chicago vs. the Harper theater on Fifty-fifth street. The Harper is built within 25 feet of a Presbyterian church and, according to clause 41 of the statute covering the granting of licenses for amusement places, no license will be granted to places of amusement or saloons with-

## Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc....	95	100
Biograph Company .....	40	53
Colonial M. P. Corp.....	1	3 *
Famous Players Film Corp.	90	116
General Film Corp., pref....	40	45
Mutual Film Corp., pref....	45	49
Mutual Film Corp., com....	45	47½
No. Am. Film Corp., pref....	80	81
No. Am. Film Corp., com....	73	81
New York M. P. Corp.....	49	56
Thanhouser Film Corp....	3	3¾*
Triangle Film Corp.....	6	6½
Universal Film Mfg. Co....	185	..
Vogue Films, Inc.....	125	..
World Film Corp.....	3	3¾*

\*Par 35.

North American Film Corporation: The first announcement has been made to the effect that this company will pay three-fourths of the year's dividend, amounting to 5¼%, on about January 1, 1916. It is also reported that the new business booked last week amounted to \$13,600. Some further interesting announcements will be made in regard to the preferred stock within the next two weeks. The number of suggested sequels to the "Diamond From the Sky" in the committee's hands, has already passed all records.

General Film Corporation: In addition to the V. L. S. E. subtracting a very generous amount of output from the General Film Corporation, it is now announced that the Edison Company has definitely separated itself from this company and in future will release five-reel features through the Kleine-Edison Feature Service. Quotations on this stock are nominal and it is very difficult to secure bids.

Mutual Film Corporation: The announcement of a new feature service, which comprises three Mutual Masterpieces of five-reels each, has made an instantaneous hit with exhibitors. This service will start on January 17. Further details effecting the establishment of large downtown theaters in many of the cosmopolitan centers throughout the country which will feature the "cream" of the Mutual output—will be given the public in the very near future. The Mutual's business continues on the upgrade, but this has not been reflected to any extent in the market price of the stock.

New York Motion Picture Corporation: Continued its decline in price and sales were made recently at between 50 and 56.

World Film Corporation: Recently struck a new low level of between 3 and 3½.

Triangle Film Corporation: Reports a substantial increase in the number of theaters exhibiting its output.

Biograph Company: It is difficult to obtain any late information on the general situation of this company and the market remains stagnant.

Thanhouser Film Corporation: The new management now about one year old seems to have justified itself, as the company is reported to be in good financial shape and recent inquiries for the stock, on an ascending scale, indicate that a number of the stockholders believe it good business to increase their holdings at this level.

Universal Film Manufacturing Company: At the annual meeting of directors the following were elected as officials: Carl Laemmle, president; R. H. Cochran, vice-president; P. A. Powers, treasurer; Joseph Brandt, secretary.

in 200 feet of a church or school building when such amusement place or saloon will interfere in any way with the functions of the church or school building or interfere with its work. The city of Chicago denied the Harper theater a license and the Harper people obtained an injunction, whereupon the city issued a temporary license and the matter was thrashed out in the courts, with the result which has been indicated. It appears at this writing that the Harper theater will close on January 1.

Aaron M. Gollis opens two new theaters on January 1, one of them being the Hyde Park theater on Fifty-fifth street and Ellis avenue, and the other the Playhouse, at Central boulevard and Wisconsin street, in Oak Park.

Harry Weiss has installed himself in a brand-new private office on the fourth floor of the Mallers building and during the past week has employed a special private stenographer to write the addresses on his Christmas cards. Harry buys his stamps in wholesale quantities on account of prices.

"Jack" Miller, business agent of the operators' union, told a good story, dating the occurrence along last summer, about a local exhibitor. The operator in this man's theater was throwing the spot light on the singer and it suddenly went dark, at which the exhibitor yelled up to the projection room, "Mack, what's the matter with the light?" The operator replied, "It will be all right in a minute, the carbons is froze." The exhibitor appeared before the operators' union the next morning and insisted that his operator was a liar, that he did not know his business and that he said the lights went out because the carbons were frozen, and it was the third of July and nothing could freeze in the operating room on that day. He was mollified when the matter was explained to him.

On Thursday, December 23, the Chicago Examiner held a benefit "movie" pageant and ball at the Sherman House, which was very well attended. The Essanay Company generously assisted in making the evening a pleasurable one for all present and staged some interior scenes of one of its coming releases, directed by the regular director and acted by the stars on the floor of the ballroom. The picture was "Brought Home," one of Essanay's latest productions, starring Richard C. Travers and Ruth Stonehouse. One section of the floor had been

set aside for the occasion. The heavy arc lights had been planted in an interior "set" by the carpenters, electricians and property men during the afternoon. At 9:10, Miss Stonehouse and Travers stepped out on the floor in make-up and waited for L. C. Windom to start the pictures. Over a thousand people crowded about the set, standing on chairs, tables, window sills and any other place that offered. The scene was repeated three times, the actors working a little jerkily because of the presence of so many people. The fourth time, however, the director ordered "Go" through his megaphone and the camera man started to grind. "Out," said the director. A boy appeared from the midst of the crowd, was handed the film and hurried to a waiting automobile. Two

hours later, the crowd that had watched the making of the scene stood or sat in silence while the room was darkened. The projection machine flashed light on a large screen and the people saw the completed picture of the scene they had witnessed a short time before. Lew Fields and Joseph Weber were among the theatrical stars present, and Irene Franklin enlivened the evening with several songs from her large repertoire. Among the motion picture folks present were noticed L. C. Windom and Joseph Totten, directors at the Essanay studio; little Tommy Harper, Ruth Stonehouse, Richard Travers, Joseph M. Roach, Emily Heininger, all of the Essanay Company; Ed Gaylor, Jr., of the Morgan Lithographing Company; M. G. Watkins, general manager American Standard Motion Picture Company; Dolores Cassanelli, now starring with the American Standard Company; George L. Cox, noted as an actor and director; Adrienne Kroell, who was one of the patronesses, and A. L. Haase of MOTOGRAPHY. Girls from the "Birth of a Nation" sold flowers on the ballroom floor.

H. E. Aitken was a Chicago visitor on Tuesday, December 28, and has several big plans rapidly nearing completion, which will be announced later in MOTOGRAPHY. While in Chicago he was the guest of C. F. Hateley.

J. R. Freuler, president of the Mutual Film Corporation, gave a luncheon to the midwest Mutual Film exchange managers at the Union League Club on Tuesday, December 28, at which speeches were made by Mr. Freuler and J. H. Finn, president of the Nichols-Finn Agency, and others. Optimism was the keynote of the meeting, and the managers were shown several Mutual Masterpieces, de luxe edition, at the American Film Manufacturing studio in the afternoon.

George L. Cox took the Century to New York on Christmas day, where he will start the production of a multiple-reel picture, scenes for which are laid in New York, Boston, Baltimore, Washington, Albany, and in fact, contemplate large cities from the Atlantic to the Pacific coast. The name of the picture will be announced later.

## NOTES FROM ALL OVER

When Horkheimer Brothers, producers of Balboa films for the house of Pathe, decided to open an eastern office to take care of their rapidly growing business, genial H. N. Holde was selected as the

man best fitted to represent Balboa at its eastern headquarters, and that the choice was a wise one is being proven daily by the manner in which this brand of photoplays is growing in popularity with the exhibitors. Mr. Holde presides over the tasty suite of offices at 1600 Broadway and already he has made that address one to be remembered.

John B. Clymer, scenario editor of Pathe, thinks he was called upon to perform the positive limit in motion picture photoplay writing when he was compelled to fill a rush order for a comedy on a late hour one evening and on his return home to work, found that the electric lighting system of his home was



John B. Clymer.

out of commission and that not even a lantern was obtainable. Nothing daunted, Clymer borrowed from a nearby undertaker some tall candles sometimes used to stand alongside the dear departed. The absurdity of the situation led the way for new laugh situations and the comedy was written and delivered on schedule time.

Henry Otto is taking a rest from his directorial duties with the Universal. He is determined to get some good stories ahead and will spend his vacation in accumulating some half dozen feature stories so that when he starts in again he will be well primed for rapid work. He will stay at home excepting when he is exercising his benzine buggy.

Ground is being broken at the Hollywood Studios of the Vitagraph Company for additional buildings. The studio presents a formidable appearance right now and everything is so well arranged but there is yet much to be done according to the very complete plans laid out and in a few months time this studio will be second to none in its appointments and buildings.

Ray Myers is directing the new feature Signal Company under the supervision of J. P. McGowan. The leading parts are in the hands of Rhea Mitchell and Hal Cooley, as good a looking and acting couple as could well be selected. The first five reels is "Sedition," by L. Genes.

Billie Sherwood, who is playing the juvenile lead in a three-reel Edison drama



Mack Bennett and Jesse Willard during the champagne visit to the Keystone studios.

got into a fight near the studio the other day. A "villun" stopped his leading lady, Grace Williams, on the street, just as Billy hove in sight from around the corner. There were just two blows in the whole affair; one on said "villun's" jaw and the other when he hit the ground. It was all in the picture, of course, but Billy's a pretty big fellow at that, and who knows but that the "villun" may still be nursing his jaw.

"Real manuscripts, from real authors, at real prices," is the slogan with which Maurice Tournier, vice-president and general manager of the new Paragon Films, Inc., will start the new year for that company. He says he has had enough of the ordinary "scenario writer" situations and all of the so-called "unusual" ones from that source. What he earnestly seeks now, and what he is willing to pay well for, is original stories, written directly for the screen by literary geniuses.

Harry Houdini, the master of escape, and his young and pretty wife, were visitors to Inceville this week. The noted performer, who has startled the world by his



Harry Houdini, master of escape, turning an Inceville camera under the direction of Scott Sidney.

feats of skill, was escorted about the plant by Producer Ince and marveled at the many wonders unfolded before him.

Since the time of Adam, husbands have been making records, and James Cruze, motion picture director, broke another one when he telephoned his wife, Marguerite Snow, the Metro star, sending her Christmas greetings from his studio in San Jose, California, to the Rolfe-Metro studio in New York City. There have been telephonic communications equally as far in recent tests, but the telephone company officials in New York voted for the fact that it is a record for husbands inquiring after their wife's welfare and health at such a distance.

Mrs. Phin Nares, wife of a member of Gaumont's Casino Star Comedy Stock Company, expired December 20. She had herself occasionally appeared in Casino productions with her husband.

Joseph W. Smiley, chief director for the Ocean Film, will establish for it in the near future a children's stock company similar to the one he organized for Lubin. In that company the oldest actor was six years of age, the leading man was four, the leading lady five and the heavy man three and half. Smiley got great work out of the tots by talking to them like

grownups and putting them on honor as members of the profession with pride in their work. Ice cream at lunch was the reward. Their inventive ability excelled the adults.

The friends of Sarah Truax, the feature actress, are delighted to learn that her mother is better and that she is now in their own home. This has given Miss Truax an opportunity to rehearse for the Nativity play which will be given on Xmas Eve for the first time in any city. It is creating all sorts of interest in dramatic circles and is hailed as one of the big artistic events of the theatrical year.

Charles Ruggles, the clever young actor who is meeting with such success at the Harris Theatre, New York, in "Rolling Stones," this week enjoys the fruits of a double triumph through his able characterization in "The Reform Candidate," the Pallas Pictures photoplay at the Broadway Theatre.

The first of Jules Eckert Goodman's plays to be adapted for the screen is "The Point of View," originally produced in Daly's Theater. Work was begun at the World Film Corporation's Fort Lee Studio, on the film version, made by Emmett Campbell Hall. Director Emile Chautard is producing this new five-part feature with a cast including Frances Nelson, June Elvidge, Jessie Lewis, Mildred Havens, Douglas MacLean, Frederick Truessed, Joseph Flannagan, John Hyland and Henry Thornton.

Charles Miller, recently promoted to a directorship by Thomas H. Ince, this week completed the filming of the Triangle Kay-Bee subject in which Frank Mills will be presented as star. He is now awaiting his next assignment.

James G. Davis, who has been identified with the Gaumont forces for some time, has been appointed assistant to Director William F. Haddock.

Nan Carter, who has just joined the William Fox forces to appear in feature productions, has commenced work with Theda Bara in a five-part drama, entitled "The Serpent," under the direction of R. A. Walsh. Miss Carter, who in private life is Nana E. Sigourney, is prominent in society, being one of the leaders of the younger set and is possessed of dramatic talent of an unusual degree. In this, her first appearance in pictures, she will enjoy the double distinction of having a strong part especially written into the manuscript for her, besides appearing with Miss Bara, one of the best known stars on the screen.

The Casino Star Comedy for release on the Mutual program January 9 has been changed from "The Girls' Color Scheme" to "Alias Mr. Jones." This new play which is from the pen of S. A. Van Petten, will feature "Budd" Ross, who has just become a Gaumont star.

Under the direction of Hamilton Smith, the new western representative, many moves of expansion are under way at the Males California studios at Glendale and Hollywood.

Whiskers and war! There have been times when whiskers have suffered from wordy wars, the papers do say, but a conservative thinker would hardly expect the war to interfere with the price of whiskers. Yet that is Marc MacDermott's sad experience. Fastidious artist that he is, he wanted just such a shade of hair for his beard

in the Kleine-Edison feature, "The Cats-paw," in which he and Miriam Nesbitt are to be featured. He had finished about half the picture when he found that all his stock of that particular shade of "crepe" hair was gone. He used a new "beard" every day. He was surprised to be told at the usual store that the war had stopped the importation of that kind of hair. He rushed anxiously from place to place, all over New York City, with the same result—no whiskers.

Dustin Farnum is better, not well by a long way, but enough to enable William D. Taylor, the Pallas producer, to make progress with "Ben Blair," in which Farnum is featured. It is gratifying to his friends and to the Pallas people to see Mr. Taylor becoming a greater director all the time. He is a maker of splendid pictures and as such is a boon and a blessing to man, for there are very few of them.

Donald Mackenzie, the Pathe producer, after experiencing the cold and heavy snows of the Maine woods, is going to the other extreme. He is taking his "Precious Packer" Company with Ralph Kellard and Lois Meredith south and will spend the holidays there. "Mac" says his migratory instinct is strong these days.

William Fox has leased the Kalem studios at Coytesville, New Jersey, for one year, adding one more producing center to his chain of studios which includes those at Kingston, Jamaica, British West Indies, Edendale, California, and at Grantwood and Fort Lee, N. J. Director W. S. Davis has already started work on a strong dramatic feature at Coytesville with W. H. Tooker, R. R. Neill and Maude Gilbert portraying the principal characters.

Ruth Roland was recently approached by a sixteen-year-old girl, who in broken English, softened by a delightful Spanish accent, asked her if she were Ruth Roland and then told her that down in her country, Mexico, they loved her and called her "The White Dove." Thinking



that possibly the little Spanish girl would see this picture and know that Miss Roland had not forgotten her tribute to her, we are running the enclosed photograph which was taken of Miss Roland some time ago.

Virtually the entire menagerie of a circus





This is Earle Williams, the Vitaphone star, who, the press agent says, was the "man of the hour" recently, when he saved many Vitaphone actors from being overcome by the fumes of poisonous gases, used in a production now being filmed.

which is hibernating in Venice is being used by Director Charles Swickard of Inceville, this week, for some scenes in the current Ince-Triangle production in which H. B. Warner will be offered as star. The story in which Warner is working has East India as its setting and the company is at present on the lagoons of Playa del Rey, a desert stretch not far from Inceville.

The Associated Program is scoring the biggest possible success with its comedy series, "Ike, the War Correspondent," a satire written by their Director of Publicity, Irving J. Barsky. Each and every one of the series is a screaming laugh. The complications "Ike" gets himself into while he is with the warring nations are remarkable, and the exhibitors all over the country are booking these great comedies far in advance, and to judge from the bookings already received, this series should surely surpass any former sale of single reel comedies.

The humiliating truth will out. The debonair William Garwood, who is the shining star of the "Lord John" serial story, has been suffering with an ordinary, common or garden variety of toothache, not fashionable neuralgia or something with a "ritis" tacked on to it—just jaw ache! Billy had to be on hand very early in the morning and did not leave the studios until very late so he suffered in silence until he could get to the dentist-man. The tooth is now filled and William's smile is of yore.

The players appearing in the B. S. Moss screen production of "One Day," a sequel to Elinor Glyn's "Three Weeks," left New York last Saturday aboard "The City of Montgomery," with Savannah as their destination. In addition to Jeanne Iver, the star of the organization, Director General Hal Clarendon and Head Camera Man H. M. Dean and the supporting company, there were in evidence the Technical Director and his staff, assistant camera men, property men and electricians, making in all a total of forty-two for which passage was booked.

Richard Garrick, managing director of the Gaumont Companies at Jacksonville, Fla., has just returned to his winter headquarters from a flying trip to New York. Mr. Garrick brought North with him the film of the Mutual masterpiece, edition de luxe, which he had just finished directing. It is called "The Idol of the Stage." Malcolm Williams is the star. It will be released the first week in February.

Vim Films Corporation—producers of the popular Vim comedies—are distributing gratis to exhibitors and patrons of Vim Comedies, a unique book of 192 pages which will be a big help to the exhibitors as a ready reference diary for past and future bookings.

Ida Stanhope, one of the newest comers into the motion picture field, made her first screen appearance with Mary Pickford in "The Foundling." Director Edgar Lewis of the Lubin staff saw the picture, and was so favorably impressed with Miss Stanhope's work that he suggested to the Lubin Company they secure her for one of their feature photo-plays, with the result that Miss Stanhope will make her initial appearance under the Lubin banner as Rita, the younger sister in "Souls in Bondage," in which Nance O'Neil is being starred.

Cranston Brenton, executive chairman of the National Board of Censorship, was a visitor at the David Horsley studios in Los Angeles last week. Chaperoned by Business Manager von Klein, he made a study of the entire plant, including a personally conducted tour through the arena where the Bostock wild animal scenes are filmed.

Gus Leonard, the former Orpheum circuit vaudeville favorite, has joined the picture ranks and is meeting with success in Kalem's "Ham and Bud" comedies.

For the erecting of massive sets in filming scenes in what is known as the Million Dollar Annette Kellermann picture, Herbert Brenon, who is directing the production for William Fox, at Kingston, Jamaica, British West Indies, overseer the construction of the largest stage in the world, 550 by 200 feet. Two thousand dressing rooms were built, in close proximity to the stage, to accommodate the players who take part in the picture.

The Famous Players' production, "The Prince and the Pauper," in which Marguerite Clark stars in the dual role, is responsible for a unique occurrence in film—don—the sending of telegraphic congratulations from the head of one feature producing concern to that of another. After seeing the adaptation from Mark Twain's delightful story, the first of the celebrated American humorist's works to reach the motion picture screen as a feature, Jesse L. Lasky, head of the feature play company which bears his name, telegraphed to Adolph Zukor, President of the Famous Players' Film Company, from Los Angeles, as follows: "Just witnessed 'The Prince and the Pauper.' Congratulations. I am most enthusiastic about the picture which I think is credit to Paramount and one of the finest productions ever shown on our program. Kindly convey my compliments to Miss Clark. Your company should be justly proud of 'The Prince and the Pauper.'"

JESSE L. LASKY.

Little Mary Anderson of the Western Vitaphone Company is to have some more novel experiences. She has gone to Truckee with Webster Campbell, Corinne Griffith and others, under the direction of

William Wolbert. They will make the necessary scenes in the snow and then return, and expect to be gone several days. The company which has gone to Truckee and the one at Bear Valley are scratching their heads and wondering whether they will have to spend Christmas in country hotels or under canvas.

Rea Martin, who has headed one of the "Peg o' My Heart" companies, is now playing opposite "Budd" Ross in "Alias Mr. Jones," a Casino Star Comedy to be released January 9.

The Mirror Films, Inc., has engaged one of the best known photographers in the motion picture business to take charge of the camera work of one of its companies. He is J. M. Blaney, who was for seven years the official photographer for the U. S. Bureau of Navigation.

Three thousand post cards, each with its picture of a spot of scenic beauty in Los Angeles and environs and bearing a message of good cheer, were just sent on their way to France to be forwarded to the recipients at the front in the European war. They were sent by Anna Held, the celebrated French comedienne, who recently came to Los Angeles to appear in a screen version of "Madame La Presidente," the French farce, for the Oliver Morosco Photoplay Company.

Edward Jose, who won his spurs by those fine Gold Rooster plays, "The Beloved Vagabond," "The Closing Net" and "Nedra," has been asking Pathe for a serial for some time. He was a very happy man when he was given "The Iron Claw," Pathe's next serial, especially as his cast was to be composed of Pearl White, Creighton Hale, and Sheldon Lewis, who gained much public favor as a result of the "Elaine" serials. Mr. Jose will personally supervise "The Iron Claw," with Carrol Fleming as his director.

William Corbett, now playing the juvenile lead in the Lubin Company's feature "Souls in Bondage," was first induced to take up work in motion pictures by the uncertain condition of the dramatic stage. His first appearance on the screen was with Rose Coghlan in "Thou Shalt Not Kill." Later he appeared in Mrs. Barry McDonald's society picture, "What Does a Woman Need?" and followed that by appearing with Charles Ross in "The Senator." Although he has had only eight months' experience, Mr. Corbett has won a place of distinction for himself in the motion picture world and gives promise of greater things in the year to come.



Constance Collier, the Morosco-Paramount star, and some of her donations to the "Children's Christmas for Children" movement in Brooklyn.

# Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

## General Program

### Monday.

D	12-27 Heredity.....	Biograph	1,000
D	12-27 No Release This Week.....	Essanay	
C	12-27 This Isn't the Life.....	Lubin	1,000
D	12-27 Saved from the Harlem.....	Lubin	4,000
C	12-27 The Making of Crooks.....	Selig	3,000
T	12-27 Hearst-Selig News Pictorial No. 103, 1915.....	Selig	1,000
C	12-27 He Got Himself a Wife.....	Vitagraph	1,000
C	12-27 The Making Over of Geoffrey Manning.....	Vitagraph	4,000
C	12-27 The Pest Vamoose.....	Vitagraph	1,000

### Tuesday.

D	12-28 Brought Home.....	Essanay	2,000
C	12-28 The Caretaker's Dilemma.....	Kalem	1,000

### Wednesday.

D	12-29 The Woman of Mystery.....	Biograph	3,000
C	12-29 The Fabie of the Heir and the Heiress.....	Essanay	2,000
C	12-29 The Taking of Singapore (No. 6 of the Singapore Series).....	Kalem	2,000

### Thursday.

D	12-30 The Convict King.....	Lubin	3,000
C	12-30 From Blackstone to Stone.....	Mina	1,000
T	12-30 Hearst-Selig News Pictorial No. 104, 1915.....	Selig	1,000

### Friday.

D	12-31 The Matchmakers.....	Edison	3,000
D	12-31 Title Not Reported.....	Essanay	
D	12-31 The Spy's Ruse (No. 10 of the Ventures of Marguerite).....	Kalem	2,000
C	12-31 Ups and Downs.....	Vim	1,000
C	12-31 By Might of His "Right".....	Vitagraph	1,000

### Saturday.

D	1-1 The Prisoner at the Bar.....	Essanay	3,000
D	1-1 At the Risk of Her Life.....	Kalem	1,000
C	1-1 A Ready-Made Maid.....	Lubin	1,000
C	1-1 The Manicure Girl.....	Selig	1,000
D	1-1 The Wanderers.....	Vitagraph	3,000

### Monday.

D	1-3 The Lesser Evil.....	Biograph	1,000
D	1-3 Sorrows of Happiness.....	Lubin	4,000
D	1-3 The Buried Treasure of Cobre.....	Selig	1,000
T	1-3 Selig-Tribune News Pictorial No. 1, 1916.....	Selig	1,000
C	1-3 The Little Tresspasser.....	Vitagraph	1,000
C	1-3 When Hooligan and Doogan Ran for Mayor.....	Vitagraph	1,000
D	1-3 Who Killed Joe Merriott?.....	Vitagraph	4,000

### Tuesday.

D	1-4 The Avenging Shot.....	Biograph	2,000
C	1-4 The Lesson.....	Essanay	2,000
D	1-4 The Missing Mummy.....	Kalem	1,000

### Wednesday.

C	1-5 The Skating Rink.....	Biograph	3,000
D	1-5 Mile a Minute Monty: Scenic.....	Essanay	1,000
D	1-5 The Honor of the Road (No. 7 of the Singapore Series).....	Kalem	2,000

### Thursday.

D	1-6 Vengeance of the Oppressed.....	Lubin	3,000
D	1-6 Title not reported.....	Mina	
T	1-6 Selig-Tribune News Pictorial No. 2, 1916.....	Selig	1,000

### Friday.

D	1-7 Title not reported.....	Edison	1,000
D	1-7 Credit Clue (No. 11 of the Ventures of Marguerite).....	Kalem	1,000
C	1-7 This Way Out.....	Vim	1,000
C	1-7 His Wife Knew About It.....	Vitagraph	1,000

### Saturday.

D	1-8 The House of Revelation.....	Essanay	3,000
D	1-8 When Seconds Count.....	Kalem	1,000
C	1-8 Billy's Headache.....	Lubin	1,000
C	1-8 Spooks (No. 7 of the Chronicles of Bloom Center).....	Selig	1,000
D	1-8 Tried for His Own Murder.....	Vitagraph	3,000

## V. L. S. E. Program

Sept. 20	The Circular Staircase.....	Selig	5,000
Sept. 27	Titlie's Tomato Surprise.....	Lubin	9,000
Sept. 27	The Great Ruby.....	Lubin	5,000
Oct. 4	Dust of Egypt.....	Vitagraph	5,000
Oct. 11	In the Palace of the King.....	Essanay	6,000
Oct. 11	The Valley of Lost Hope.....	Lubin	5,000
Oct. 18	A Black Sheep.....	Selig	5,000
Oct. 18	The Man Who Couldn't Beat God.....	Vitagraph	5,000
Oct. 25	The Rights of Man.....	Lubin	5,000
Nov. 1	The Turn of the Road.....	Vitagraph	5,000
Nov. 8	The Raven.....	Essanay	6,000
Nov. 15	Sweet Alyssum.....	Selig	5,000
Nov. 15	Heights of Hazard.....	Vitagraph	5,000
Nov. 22	The Nation's Peril.....	Lubin	5,000
Nov. 29	The Caveman.....	Vitagraph	5,000
Dec. 6	The Alster Case.....	Essanay	5,000
Dec. 6	The Man's Making.....	Lubin	5,000
Dec. 13	I'm Glad My Boy Grew Up to Be a Soldier.....	Selig	4,000
Dec. 13	The Price for Folly.....	Vitagraph	5,000
Dec. 20	The Great Divide.....	Lubin	5,000
Dec. 20	A Daughter of the City.....	Essanay	5,000
Dec. 27	What Happened to Father.....	Vitagraph	5,000
Jan. 3	Thou Art the Man.....	Vitagraph	6,000
Jan. 10	My Lady's Shippers.....	Vitagraph	5,000

## Mutual Program

### Monday.

D	12-27 The Tragic Circle.....	American	2,000
C	12-27 Una's Useful Uncle.....	Falstaff	1,000
C	12-27 Sammy's Scandalous Schemes.....	Vogue	2,000

### Tuesday.

D	12-28 The Last Performance.....	Thanhouser	3,000
T	12-28 See America First, No. 16.....	Gaumont	500
C	12-28 Keeping Up With the Joneses.....	Gaumont	500
C	12-28 Kiddies, Kids and Kiddo.....	Beauty	1,000

### Wednesday.

D	12-29 A Prince of Yesterday.....	Rialto	3,000
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### Thursday.

C	12-30 The Terror of the Fold.....	Centaur	2,000
C	12-30 Foolish, Fat Flora.....	Falstaff	1,000
T	12-30 Mutual Weekly No. 52.....	Mutual	1,000

### Friday.

D	12-31 The Cactus Blossom.....	Mustang	2,000
D	12-31 The Mender.....	American	1,000
C	12-31 Jerry's Revenge.....	Cub	1,000

### Saturday.

D	1-1 The Wrath of Haddon Towers.....	Clipper	3,000
C	1-1 Settled Out of Court.....	Beauty	1,000

### Sunday.

D	1-2 The Law of Success.....	Reliance	2,000
C	1-2 Leave It to Cissy.....	Casino	1,000

### Monday.

C	1-3 Matching Dreams.....	American	2,000
C	1-3 The Optimistic Oriental Occults.....	Falstaff	1,000
C	1-3 An Innocent Crook.....	Vogue	1,000

### Tuesday.

C	1-4 Billy Van Dusen's Shadow.....	Beauty	1,000
T	1-4 See America First No. 17, Chicago Industries.....	Gaumont	500
C	1-4 Keeping Up With the Joneses.....	Gaumont	500
D	1-4 The Bubbles in the Glass.....	Thanhouser	3,000

### Wednesday.

D	1-5 The She Devil.....	Reliance	3,000
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### Thursday.

D	1-6 The Homesteader.....	Centaur	2,000
C	1-6 Bida's Husky Helper.....	Falstaff	1,000
T	1-6 Mutual Weekly No. 53, 1915.....	Mutual	1,000

### Friday.

D	1-6 Time and Tide.....	American	1,000
D	1-6 Title not reported.....	Cub	
D	1-6 The Hills of Glory.....	Mustang	2,000

## Saturday.

C	1-7	To Be or Not to Be.....	Beauty	1,000
D	1-7	The Woman in Politics.....	Thanhouser	5,000

## Universal Program

## Monday.

D	12-27	The Nature Man.....	Broadway	5,000
C	12-27	Some Chaparron.....	Nestor	1,000
D	12-27	The Traction Grab (Graft Series No. 3).....	Universal	2,000

## Tuesday.

D	12-28	As the Shadows Fall.....	Gold Seal	2,000
D	12-28	The Evil of Suspicion.....	Laemmle	1,000
D	12-28	No Release This Week.....	Imp	

## Wednesday.

C	12-29	Father's Child.....	Victor	3,000
C	12-29	Scandal at Sea.....	L-Ko	1,000
T	12-29	Animated Weekly No. 199.....	Universal	1,000

## Thursday.

D	12-30	The Little Upstart.....	Laemmle	3,000
D	12-30	No Release This Week.....	Big U	
D	12-30	Babbling Tongues.....	Powers	1,000

## Friday.

D	12-31	A Tribute to Mother.....	Imp	2,000
D	12-31	No Release This Week.....	Victor	
C	12-31	Fliver's Terrible Fias.....	Nestor	1,000

## Saturday.

D	1-1	The Dawn Road.....	Bison	2,000
E	1-1	How Uncle Sam Gets His Coin, No. 2.....	Powers	1,000
C	1-1	Lemonade Aids Cupid.....	Joker	1,000

## Sunday.

D	1-2	No Release This Week.....	Rex	
D	1-2	The Honor to Die.....	Big U	3,000
C	1-2	Pants and Petticoats.....	L-Ko	1,000

## Monday.

D	1-3	Langdon's Legacy.....	Broadway	5,000
C	1-3	Let's Trip to the Fair.....	Nestor	1,000
D	1-3	The Power of the People (Graft Series No. 4).....	Universal	2,000

## Tuesday.

D	1-4	The Grey Sisterhood (No. 2 Lord John's Journal).....	Gold Seal	3,000
C	1-4	Shattered Nerves.....	Rex	1,000
C	1-4	No release this week.....	Imp	

## Wednesday.

D	1-5	The Heart of a Mermaid.....	Victor	3,000
D	1-5	The Underworld.....	Laemmle	1,000
T	1-5	Animated Weekly No. 200.....	Universal	1,000

## Thursday.

D	1-6	Missy.....	Laemmle	2,000
D	1-6	No release this week.....	Big U	
E	1-6	Building Up the Health of a Nation No. 1.....	Powers	500
C	1-6	Carl Emmy and His Dogs.....	Powers	500

## Friday.

D	1-7	The Law of Life.....	Imp	3,000
D	1-7	No release this week.....	Victor	
C	1-7	Fliver's Art of Mystery.....	Nestor	1,000

## Saturday.

D	1-8	On the Trail of the Tigress.....	Bison	2,000
D	1-8	Are We Prepared? No. 3. Uncle Sam at Work.....	Powers	1,000
C	1-8	Those Female Haters.....	Joker	1,000

## Sunday.

D	1-9	No release this week.....	Rex	
D	1-9	Blind Fury.....	Laemmle	1,000
C	1-9	Billy's Reformation.....	L-Ko	2,000

## Miscellaneous Features

Thou Shalt Not Kill.....	Circle Film Corp.	5,000
For Her Son.....	Gretchen	4,000
Joseph and His Brethren.....	Dormet Film	6,000
The World of Today.....	Reliable Feature Film	6,000
Marvelous Maciste.....	Hanover Film Co.	3,000
The Burglar and the Lady.....	Sun Photoplay Co.	5,000
The World of Today.....	Reliable Feature Film	6,000
The Waif.....	Autona Film Plays Corp.	5,000
Joseph and His Brethren.....	Dormet Film Co.	5,000

## Associated Service.

## Released week of

Dec. 13	The Blight of Greed.....	Empire	2,000
Dec. 13	Your Friend.....	Ramona	2,000
Dec. 13	The Spectre.....	Laemmle	2,000
Dec. 13	The Man in Him.....	Alhambra	2,000
Dec. 13	The Stone a Battle.....	Federal	1,000
Dec. 13	Going—Going—Gone.....	Atla	1,000
Dec. 13	The Spooners.....	Banner	1,000
Dec. 13	Taking Chances.....	Deer	1,000

## Fox Film Corporation

## Released Week of

Oct. 25	The Family Stain.....	5,000
N v.	1 Carmen.....	6,000
Nov. 8	The Blindness of Devotion.....	5,000
Nov. 11	The Woman's Rest.....	5,000
Nov. 29	The Gay Slave.....	3,000
Nov. 29	The Broken Law.....	5,000
Dec. 5	The Unlucky Vagabond.....	5,000
Dec. 12	Her Mother's Secret.....	5,000
Dec. 19	A Soldier's Oath.....	5,000
Dec. 26	Destruction.....	5,000
Jan. 2	Green-Eyed Monsters.....	5,000

## Kleine-Edison

## Released week of

Oct. 20	The Green Cloak.....	Kleine	5,000
Nov. 3	The Sentimental Lady.....	Kleine	5,000
Nov. 10	Children of Eve.....	Edison	5,000
Nov. 17	The Politicians.....	Kleine	5,000
Dec. 1	The Danger Signal.....	Kleine	5,000
Dec. 8	The Destroying Angel.....	Edison	5,000
Dec. 15	The Bondwomen.....	Kleine	5,000

## Kriterion

## Released Week of

Nov. 29	The Witness.....	Paragon	2,000
Nov. 29	Billy Putt One Over.....	Santa Barbara	1,000
Nov. 29	Big-Hearted John.....	Alhambra	2,000
Nov. 29	Sherlock Holmes Boob Detective.....	Santa Barbara	1,000
Nov. 29	The Keeper of the Flock.....	Santa Barbara	1,000
Nov. 29	The Unloaded Gun.....	G. K.	1,000
Nov. 29	The Western Border.....	Monty	2,000
Nov. 29	Catching a Speeder.....	Punch	1,000
Nov. 29	Father and Son.....	Trump	2,000
Nov. 29	Such a War.....	Pyramid	1,000
Nov. 29	A Mask, a Ring and a Pair of Handcuffs.....	Navajo	2,000
Nov. 29	Syd, the Bum Detective.....	Alhambra	1,000

## Metro Features.

## Released week of

Nov. 8	Pennington's Choice.....	Metro	5,000
Nov. 15	The Woman Pays.....	Metro	5,000
Nov. 22	One Million Dollars.....	Metro	5,000
Nov. 29	Barbara Frietchie.....	Metro	3,000
Dec. 6	A Yellow Streak.....	Metro	5,000
Dec. 13	The House of Tears.....	Metro	5,000
Dec. 20	Rosemary.....	Metro	5,000
Dec. 27	Black Fear.....	Metro	5,000
Jan. 3	What Will People Say?.....	Metro	5,000

## Mutual Master-Pictures.

## Released week of

Dec. 2	The Forbidden Adventure.....	Mutual	5,000
Dec. 9	The Buzzard's Shadow.....	Mutual	5,000
Dec. 16	The Mill on the Hill.....	Mutual	5,000
Dec. 23	The Painted Soul.....	Mutual	5,000
Dec. 30	The Deathlock.....	Mutual	5,000
Dec. 30	Accomplices.....	Mutual	5,000
Jan. 6	The Other Side of the Door.....	American	5,000
Jan. 3	The Foundling.....	Famous Players	5,000
Jan. 6	Tongues of Men.....	Morocco	5,000

## Paramount Features.

## Released week of

Dec. 9	The Unknown.....	Lasky	5,000
Dec. 13	The Cheat.....	Lasky	5,000
Dec. 13	Paramount News Pictures.....	Paramount	1,000
Dec. 16	The Reform Candidate.....	Pallas	5,000
Dec. 19	The Immigrant.....	Lasky	5,000
Dec. 23	The Old Homestead.....	Famous Players	5,000
Dec. 20	Paramount News Pictures.....	Paramount	1,000
Dec. 27	Lucy's Crime.....	Paramount	1,000
Jan. 3	Paramount News Pictures.....	Paramount	1,000

## Pathe.

## Released Week of

Jan. 3	New Adventures of Wallingford No. 14.....	Pathe	2,000
Jan. 3	Lord of the Harem.....	Photocolor	500
Jan. 3	Quaint Dances of Japan.....	Globe	500
Jan. 3	Pathe News No. 2.....	Pathe	1,000
Jan. 3	Pathe News No. 3.....	Pathe	1,000
Jan. 3	Luke Leans to the Literary.....	Phunphims	1,000
Jan. 3	The Red Circle No. 4.....	Balboa	2,000
Jan. 3	Acht! Such Crime.....	Star	1,000
Jan. 3	The King's Game.....	Gold Rooster	3,000

## Triangle Film Corporation.

## Released week of

Jan. 2	Worst of Friends; Weber and Fields.....	Triangle-Keystone	2,000
Jan. 9	Let Katy Do It; Jane Grey and Tully Marshall.....	Fine Arts	5,000
Jan. 9	The Great Pearl Tangle; Sam Bernard.....	Triangle-Keystone	2,000
Jan. 9	The Corner; William Mack-George Fawcett.....	Triangle-Kay-Bee	5,000

## World Features.

## Released week of

Dec. 6	The Gray Mask.....	Shubert	5,000
Dec. 13	The Siren's Song.....	Shubert	5,000
Dec. 13	The Labyrinth.....	Equitable	5,000
Dec. 20	Over the Wall.....	Equitable	5,000
Dec. 27	The Rack.....	Brady	5,000
Jan. 3	The Ransom.....	Triumph	5,000
Jan. 3	Camille.....	Shubert	5,000



# Brief Stories of the Week's Film Releases

## General Program

**Heart-Selg News Pictorial No. 103.—HEART-Selg.—DUMMIES.**—27.—The Manhattan, large ferry, is smashed when a tramp steamer crashes into it. Heart's troops, marines and blue-jackets; *Percy, d'Almeida*, Portuguese bark, is beached at Mantoloking Beach, N. J.; forest dymites to prevent forest fires, Lynnfield, Mass.; Hotel Biltmore, New York, has frozen garden on its summit for skating.

**Final Synopsis Heart-Selg News Pictorial No. 104.—HEART-Selg.—DUMMIES.**—30.—Liner *California* brings gifts and greetings from across the sea; Mayor Dahlman of Omaha, Neb., aids animal keeper in caring for wild denizens of the forest; Henry Elmsley, New York, who swims in a straight jacket, takes a roll in the snow; boat that will not tip over and turns in a very small space, "walks away" with a much larger launch of fifteen horse power, Baltimore, Md.; the only building in honor of Santa Claus in the world is to be erected in New York by the International Santa Claus Association; liner *Minneapolis* anchors off Verba Buena Island; business men at breakfast; *Benjamin*, give Yuletide festival for children; \$25,000 bridge of Spokane, Wash., falls killing five men and injuring twelve others.

**At the Risk of Her Life.—KALEM.—JANUARY 1.** An episode of the "Hazards of Helen" railroad series featuring Helen Gibson as the operator at Jamez, Franklin Hall as Tony, renegade, and Robyn Adair as Jim, a cowboy.

**The Lesser Evil.—BIOGRAPH REISSUE.—JANUARY 3.**—Featuring Blanche Sweet, Mae Marsh and Edna May Oliver. The captain and his mutiny-plotters' plans and they take her aboard the schooner, which is given chase by her lover aided by a revenue officer. The captain makes advances to the girl, but when the crew mutinies and tries to get the girl he defends her. There is only one shot left in his pistol and she begs him to kill her rather than to let her fall into the men's hands, but help arrives in time.

**Sorrows of Happiness.—(FOUR REELS)—LUBIN.**—JANUARY 3.—Featuring June Daye and Crawford Kent. Mary, a single little girl, is betrayed by David Garrick, a man from the city, who promises to marry her at three o'clock of a nearby day. When the day arrives he receives word of his father's death and that he has been left sole heir. He breaks his promise to Mary and goes back to the city. Grace, Mary's older sister, later avers what he has done and her sister. For a longer review see another page of this issue.

**His Lordship.—LUBIN.—JANUARY 3.**—Featuring Edna May Oliver. A man takes a job as a waiter in a restaurant and later when Otto is on the floor in a deep slumber with a couple of empties at his side he is dressed in silk and placed in a luxurious bed and still later he beholds a uniformed butler who asks him how his lordship is feeling. (He then is dressed in evening dress and escorted to the ball room and becomes impressed with the fact that he is really a lord. Then Carrie has the butler tell her and tell her that she is to be married to marry another woman. Dragging her four children with her she hastens to the Vanderlief's home and there stops the wedding.)

**The Avenging Shot.—(TWO REELS)—BIOGRAPH REISSUE.**—Featuring Vera Sison, Jack Mulhall and George Raymond. When he hears the voice he has been waiting twenty years to hear the old curio seller goes into the shop where the stranger is threatening his daughter with prosecution for theft if she did not yield to his wishes and with trembling hand the old man kills the stranger who was the old man's wife away and shot her years before while attempting to escape from the avenging husband.

**Her Lesson.—(TWO REELS)—ESNAYAN.—JANUARY 4.**—Featuring G. M. Anderson and Ruth Savigne. The captain realizes that his wife is being paid much attention to by one young Rodney Hildebrand. He returns home one evening and finds the room filled with flowers which Rodney has sent her and also a note saying that Hildebrand will take her to the opera that night. When the

young man comes the capitalist offers him \$25,000 to leave the country and Hildebrand accepts, showing that his love could be bought for a paltry sum of money.

**The Missing Mummy.—KALEM.—JANUARY 4.**—Featuring Bud Duncan as Bud; Charles Inslee as Spike, his pal; Ethel Tear as Ethel; Jack McDermott as Jack, her sweetheart; Gus Leonard as Prof. Arnest Workner and Charles Mulguro as Prof. Arnest Delvian.

**The Skating Rink.—(THREE REELS)—BIOGRAPH.**—JANUARY 5.—Featuring Bud Ross, Madge Kirby, Louise Owen and Jack Mulhall. The roller skate salesman when he arrives in Slow Center, meets two dashing country maidens and learns that their father's barn is in danger of foreclosure because they are married to money lender's sons. Mr. Breeze, when he sees the barn, decides that it is just the place for a skating rink and everybody makes money until, as a climax to a race between the farmer and the money lender, with the mortgage as prize, the barn is burned to the ground by the baffled loser.

**Mike-A-Minute Monty.—ESNAYAN.—JANUARY 5.**—Animated cartoon. Mike-A-Minute Monty's test is broken when he receives a message requesting him to meet his heavyweight wife at the railroad station. He is met by a woman in a machine, and while sailing through the sky he sees some diving girls in much abbreviated costumes. He goes over after him, landing in the pool. The pool is flooded and Monty gets a derrick to haul her out. This is a split reel release, and the remaining five hundred feet contain scenes taken in the Canadian Rockies.

**The Honor of the Road.—(TWO REELS)—KALEM.**—JANUARY 5.—An episode of the "Stingaree" series featuring Helen Gibson as the "Stingaree," Thomas Lingham as Hardacre, Frank, a cowboy, as Duncan, Paul C. Hurst as Hawk, Edward Clisbee as Sergeant Lansing, Marin Sais as Ethel and Ole Kirkby as Mrs. Kirkby.

**Vengeance of the Oppressed.—(THREE REELS)—LUBIN.—JANUARY 6.**—Featuring Francis Billington and L. C. Shumway. Sergius Kosloff, a Cossack figure and Ruth, his daughter, is shot to death by Markowitz and makes advances to Aaron Markowitz and the next day Sergius leads his Cossacks against the Jews and Esther kills herself and Aaron with his baby girl makes his way to America, vowing vengeance. Twenty years later he is a Cossack and an international financial figure and Ruth, his daughter, is shot to death by the brilliant young Dr. Russell Parker. Aaron figures in a loan made to the Russian Government and later learns that the Russian attaché is Sergius Kosloff. Aaron sets a trap for the attaché, who is killed for being a traitor and Aaron later passes away satisfied that his people have been avenged.

**Crossed Clues.—KALEM.—JANUARY 7.**—An episode of "The Ventures of Marguerite," featuring Marguerite Courtet as Marguerite, Roland Broussard as Bob Winter, Richard Purdon as Peter Enright, Forrest Cummings and Hassan Mussato as Hawley and Swartz, foreign agents, and Joe Soltan as Borden.

**The House of Revelation.—(THREE REELS)—ESNAYAN.—JANUARY 8.**—Featuring John A. Lorenz, Marguerite Clayton and John Junior. Lady Denning loves Hon. Charles Raleigh, but is afraid of him. He is ordered to go to the governor and Flanders and there sacrifices his arm in saving Lady Denning's brother's life. He later inherits the estate and goes to investigate. He finds a skeleton of a man and beside the carcass is a letter. It tells of how the first Sir Charles had insulted a certain Lady Olive, how her cause was championed by Godfrey, who challenged Sir Charles, and they agreed to throw dice to see which one would commit suicide. The model commit suicide. Sir Charles then understands why Lady Denning fears him. It is the atonement he must pay, but Lady Denning, after hearing her brother's story, loses her fear of Sir Charles, and he has atoned for the wrong done by his ancestor.

**When Seconds Count.—KALEM.—JANUARY 8.**—An episode of the "Hazards of Helen" railroad series, featuring Helen Gibson as Helen, at Lone Point, Percy Pembroke as Frank, relief operator, Clarence Burton, Franklin Hall and Robyn Adair as Jim.

**Billie's Headache.—LUBIN.—JANUARY 8.**—Featuring Billie Revere. Billie is invited to dine at his sweetheart's home on Sunday. As the dinner is not ready upon his arrival he joins the family in

a little gab-fest and is given the best chair in the room, which is grandfather's rocker, but no sooner does he sit down than Billie realizes something is wrong. He discovers that his trousers have become caught in a break in the chair seat and try as he will he cannot rise. Dinner is announced, but Billie, because of his awkward predicament, declines, saying that he has a headache. Mrs. Gray orders Billie to be put to bed and when the family are asleep he tries to get away, but is mistaken for a burglar by Mr. Gray. After much trouble Billie is taken into custody by the Constable who imposes a fine on Billie for appearing in public insufficiently clothed.

**The Surprises of an Empty Hotel.—(FOUR REELS)—VITAPHONE.—JANUARY 10.**—Charles Richmond and Arline Freely are featured. Theodore Marston produced the picture. It is a pleasing melodramatic romance telling of the adventures of a young American girl, whose presence in a practically empty hotel stirs it into activity. For a longer review see another page of this issue.

**By Love Redeemed.—(THREE REELS)—VITAPHONE BROADWAY STAR FEATURE.—JANUARY 15.**—Produced by C. Jay Williams and featuring Jewel Hunt, who is seen to advantage as the motherless girl whose unusual impulses are the result of an injury to her head. Circumstances bring her to the notice of a surgeon skilled in performing the trephining operation. The operation, which consists of relieving the pressure on her brain, brings her back to a normal condition and she marries the young man who has loved her long time and made this wonderful change possible. The story has been given an effective production, and the situations, all rather exaggerated, acted by the star and a strong Vitaphone cast, which includes Garry McGarry.

## Mutual Program

**Old Kentucky or the Oriental Occults.—FALSTAFF.—JANUARY 1.**—The rich man who hates his relatives and loves his money. The relatives really hate him, but fall over themselves trying to be popular with him, skillfully scheming for money from him. Finally the old gentleman pretends to die. His will reads that the estate is to be equally divided among those male relatives who join the Optimistic Oriental occults, a secret society of which, it is said, the deceased had been very fond. The ordeal of conferring the first degree proves sufficient to deaden the relatives' feel forever. Meanwhile the wealthy old man witnesses with keenest pleasure the terrible initiation of his enemies.

**Matching Dreams.—(TWO REELS)—AMERICAN.—JANUARY 3.**—Featuring Vivian Rich and Alfreed Vosburgh in the story of a poor young seamstress, who is a dreamer and who meets Hugh Clayson, a rich young author. Their friendship ripens into love and we last see them clasped in each other's arms. For a longer review see another page of this issue.

**Billy Van Deusen's Shadow.—BEAUTY.—JANUARY 4.**—Featuring John Stepping in a double role and Carol Holloway. Billy, a tennis enthusiast,

when his ball goes through the window of Mrs. Smudge's home enters to reclaim it, and she and her daughter, when they see his card, look him up in the Blue Book and find he is very rich.

Before long he and the girl are engaged. She chances to glance from her window and discovers Hank, a waiter, flirting with a passing girl. Hank's features are so familiar to Billy's and Flora think Hank is Billy. When mother and daughter enter a cafe for dinner the waiter who waits on them is none other than Billy. How much trouble ensues. The next day Billy calls on the Smudges, but he finds that they have moved and have left no address. So Billy, crest-fallen, weans his weary way homeward.

**The Bubbles in the Glass—(THREE REELS)—TAXIDROMES—JANUARY 4.**—The cast includes Lorraine Hulbig and Harris Gordon. The story tells of a young man who through unfortunate investment and extravagance has lost all his money. He contemplates suicide, fully determined to take his own life after finishing the glass of wine before him. While gazing at the glass of champagne his thoughts turn to the girl he has promised to marry and whom he has just left with the excuse that he has business to attend to. In the glass he sees what he terms "The Tragedy of the Wine Presses" in which a girl who loves and trusts the man she is to marry is the real sufferer when he meets misfortune. This fills him with a desire to fight and win his way back to fortune and he is surprised to find that the girl, his fiancée, has returned to him because she felt, intuitively, that he was in trouble.

**Hilda's Husky Helper—FALSTAFF—JANUARY 6.**—Louise Emerald Bates is Hilda, the famous strong woman who headlines in vaudeville by lauding Cooper is seen as the clerk whose meekness is misunderstood and taken advantage of at the office and by her partner. The story tells of Hilda in her act one night and the office force as well as his sweetheart sit dumbfounded in the audience while he performs such feats as carrying Hilda and a few men on his shoulders, because they do not know that the weight is carried by invisible wires. After the show they hasten to congratulate him. He forgives them all, but never returns to the office. He is now a successful strong man in vaudeville.

**Time and Tide—AMERICAN—JANUARY 7.**—Featuring Alfred Voughn and Nell Frazer. William Lang, a wealthy widower, who is crazy about the ladies, is taken to the seashore by his son Ned, who tries to make him realize that the girls do not love him but his money. Here Ned meets with Ruth Walters, a pretty fair maiden,

and he is soon head over heels in love with her. When he tells his father of his approaching wedding, he announces that he wishes to have a double wedding. Ned finally succeeds in showing his father that the widow cared only for his money and then he takes her father for a walk out on a rocky point. The tide comes in and they are cut off from land. Ruth rows out in a boat, takes Ned aboard, leads from her father, and when the tide goes down father comes back to shore and by this time Ned and Ruth are married, so father is forced to grin and bear it.

**Jerry in the Movies—CUB—JANUARY 7.**—Featuring George Oves. Pocket is a moving picture director and cast as a policeman. Jerry knows all about the motion picture producing business—in his mind—and he conceals it gets him into much trouble. He makes a mess of the scenes, causes a wreck, demoralizes the whole company, and, incidentally, runs several hundred feet of film.

**The Hills of Glory—(TWO REELS)—MUSTANG—JANUARY 7.**—Featuring Helene Rosson and F. Forrest Taylor in the story of JUSTUS McANNA, a young physician, who goes into the Kentucky mountains and there meets Cherie Blossom and falls in love with her. He marries the girl and returns to the city and forgets her. However, she is finally reunited and everything ends happily. For a longer review see another page of this issue.

J. C. G.

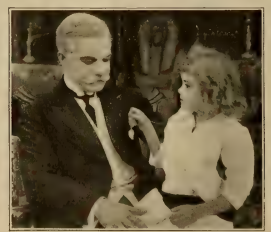
## Universal Program

**The Power of the People—(TWO REELS)—Fourth episode of "Graft"—Bruce Larnigan finds himself compelled to resign his office as District Attorney. He continues his attacks on the criminal trusts, however, through the medium of a magazine. Bruce's investigation takes him to Chicago, where he discovers much irregularity in the Grain Trust and succeeds in catching a schooner, under orders, dumping grain overboard to create a shortage and give the trust an excuse for boosting prices. The crew, diving that he is a spy, set upon him. Bruce jumps overboard, badly wounded, but is picked up by a yacht captained by his long-lost brother, Tom. Then he returns to New York with the evidence against the grain corner. He, frenzied at the attacks made on Bruce and his mother, holds a mass meeting which results in Dodson, the leader of the Grain Trust, promising to right conditions. Dodson, however, still fearing an attack by the mob, commits suicide. Tom reports his victory to his brother, and Bruce adds another name to his list as having paid the debt of vengeance.**

**Universal Animated Weekly No. 19—UNIVERSAL—DECEMBER 29.**—Echoes of President Wilson's marriage to Mrs. Edith Galt at Washington, D. C.; stock yards cluttered with cattle, sheep and goats, Chicago, Ill.; Baron Ye-ichi Shibazawa with party of Japanese notables visit Universal City; Captain Louis Lane and John Borden to brave Arctic for furs, Chicago, Ill.; French Algerian troops lend their aid to strengthen position against the enemy; French recruits are through strenuous drills in England; span weighing 468 tons, part of two-million dollar bridge, is placed in position over Columbia River, Vancouver, Wash.; lost submarine, submerged for twenty-five years, is raised from river bottom, Chicago; cartoons by Hy. Mayer.

**Jed's Trip to the Fair—NESTOR—JANUARY 3.**—Jed, a country boy, is country boy in the Exposition Contest of the Sacramento Bugle, receiving \$500 in cash and two round trip tickets to the San Francisco Exposition. Robert and Jed and his sweetheart in keeping Lee, a handsome crook, and his various accomplices from getting his money, compose the substance of the picture.

**The Gray Sisterhood—(THREE REELS)—GOLD SEAL—JANUARY 4.**—Second episode of "Lord John's Journal," scenarized by Harvey Gates from the story by C. N. and A. M. Williams and produced by E. J. Le Saint. The opening scene of this episode finds Lord John in the theater where his play is having its premier. In the box opposite he notices the beautiful Maids who is with Roger Odell. He notices her fear every time she glances at Dr. Rameses who is in the audience. Later in the evening Lord John meets Maids and upon learning that she has resolved



to enter the Gray Sisterhood, tries to dissuade her. She explains her reason by telling him her history, a certain unpleasant phase of which she wishes to forget, but cannot as long as she remains in present surroundings. The next day he follows Maids to the home of the Sisterhood. There he rescues her from Dr. Rameses, who, it transpires, maintains the place as a branch of his criminal headquarters.

**Shattered Nerves—REX—JANUARY 4.**—Ted Harrison is suffering from a nervous complaint. The slightest tapping or rasping noise drives him crazy. He goes to a sleep specialist and has many experiences, none of which are calculated to improve the condition of his nerves. Among these is a vicious struggle with the man who appropriates his sweetheart and marries her. Ted finally awakens and notes with satisfaction that

his conscious nervousness is a mere trifle when compared with the horrible dream.

**The Heart of a Mermaid—(THREE REELS)—IMP—JANUARY 5.**—Featuring Mary Fuller. Bailey Dryden, a young millionaire, collects his chums together for a last voyage on a yacht before he marries the dull daughter of wealthy parents. While on the voyage he has a fantastic dream, which is visualized on the screen. In it, a beautiful mermaid comes up out of the depths and falls in love with him. He promises to love her for all time, and she assumes human form. He then brings his prize to the yacht, but after some time finds he must institute some way to keep her wildness in order. He punishes her for some of her wilful misdeeds, such as jumping off into the water in her evening clothes for a swim. He makes love to the wealthy girl in plain sight of the ex-mermaid. The latter misconceives his motive and jumps into the brine, never to return.

**The Underworld—LAEMLE—JANUARY 5.**—A comedy-drama in which some crafty members of the underworld execute a tragedy for the benefit of a wealthy slumming party. The members of the party, who are made to witness a sensational murder, receive the scare of their lives, and they are rescued by the police. The latter take revenge. After their departure there is a hilarious rejoicing in the den and the manager divides the easy money.

**Cat, Emmy and His Dogs—(SPLIT REEL)—POWERS—JANUARY 6.**—A varietal act composed of the "stunts" of a number of well-trained dogs. On the same reel is

**Building Up the Health of a Nation—Lesson No. 1 of an educational series.**

**The Law of Life—(THREE REELS)—IMP—JANUARY 7.**—With King Baggot, Robert Mackenzie and Sidney Powell love Helen. The former has



ruined a young girl, Nan. Through the power of drink, Powell leads Robert into such a state of mental debility that the latter takes La Carmona, a dancer, to his apartment. The next morning, in full possession of his faculties, Robert is stunned at the situation he is in. Helen refuses to marry him and becomes a prostitute. Robert is later killed by Nan. Robert consents to a marriage with Carmona, but she dies soon after the birth of a child. Robert is later killed again and once more pledge their troth beside the sleeping form of the baby.

**Flivver's Art of Mystery—NESTOR—JANUARY 7.**—Flivver takes lessons from a conjurer and proceeds to put them into practice at his grandparents' golden wedding. Flivver meets with failure in disaster in every experiment and his attempts to follow the conjurer's text-book, he succeeds in injuring and mortifying every member of the party.

**Those Female Fakes—JOKER—JANUARY 8.**—With Max Asher. Max and his uncle have everything pertaining to the female. They have made an agreement between them that the first who says attention to a woman will have to pay the sum of \$50,000 to the other. They both fall from grace at the same time and after much ludicrous effort to hide their secret, the two get wise to each other and call off the agreement.

**On the Trail of the Tigress—(TWO REELS)—BISON—JANUARY 8.**—Featuring Paul Bourgeois and Betty Schade. Piddetta, a notorious French society woman and lover of one of Paris' worst gangs of crooks, imprisons Betty Hoffman, daughter of an American millionaire, in her underground hideout. Betty's parents pay an enormous amount of money for her safe return, but Piddetta does not release the girl even then, realizing that her chateau will be discovered. However, Piddetta is betrayed by one of her former admirers. The

detectives miraculously escape the animals that the woman keeps for her protection, and Pidetta and her gang are left to either starve in a secret



room, or come out and be torn to pieces by the lions and tigers.

**Billy's Reformation**—(Two Reels)—L. KO—JANUARY 9.—When Billy inherits a fortune of seventy-five million, he becomes so unmanageable that his wife is obliged to send him to her sister to be reformed. On the train he flirts with a pretty girl. He is chased from the train and arrives at the sister's house in his pajamas. There he again meets the girl and tries to win her from her sweetheart. He demoralizes the household and in a battle that follows he is bested. He finally escapes his ordeals a sadder but a wiser man.

**Blind Fury**—LAEMLER—JANUARY 9.—Jack Kelly makes a rich strike. He is strongly attracted to Jim Fulton, a tenderfoot who needs money, and takes him into partnership with him. They both fall in love with the same girl, but, as Jack keeps in the background, the girl yields to Jim's entreaties and wears his ring. However, it soon becomes evident to Jack and Alice that they love each other. Jim, in a jealous rage at seeing the two in an embrace, shoots his partner, learning soon after that he had no grounds for such an act and that his partner intended to treat him fairly. With Jack on the road to recovery, Jim leaves the two together.

## Feature Programs

### Fox

**A Soldier's Oath**—(Five Reels)—FOX.—Featuring William Farnum in the story of a soldier who is entrusted with the jewels of a count. Later his wife is murdered and a crook takes the jewels and these are afterward presented to the soldier's daughter as betrothal gift by him. Later she learns the means of clearing the soldier of his wife's murder and reuniting the girl with the man she loves. For a longer review see another page of this issue. J. C. G.

### Kleine-Edison

**The Devil's Prayer-Book**—(Five Reels)—KLEINE-EDISON.—Produced by George Kleine from the story by Max Marcin. The cast includes Alma Hanlon, Arthur Hoops, Frank Belcher and Ruby Hoffman. For a longer review see another page of this issue.

## Mutual Master-Pictures

**The Deathlock**—(Five Reels)—MUTUAL—DECEMBER 30.—Wilma Wilkie and David W. Butler are featured in this production which was actually filmed in the Klondyke. A full review of the picture appears on another page of this issue. N. G. C.

**The Other Side of the Door**—(Five Reels)—AMERICAN DE LUXE EDITION—JANUARY 6.—Featuring Harold Lockwood and May Allison in the story of one John Montgomery, a rich young Southerner, whose wealth gets him into bad habits. He meets Ellie, a young Southern girl, and falls in love with her, but he also is ensnared by Carolella, an adventuress, who is the mistress of the gambler of the town. The gambler murders and all circumstances point to Montgomery as the murderer. Finally, however, the matter is cleared up and happiness is seen for Montgomery and Ellie. For a longer review see another page of next issue. J. G.

## Paramount

**The Immigrant**—(Five Reels)—LASKY.—Featuring Valdesia Surati as an immigrant girl who comes to America and on her way here meets a young civil engineer, David Harding, with whom she falls in love, and also J. J. Walton, a wealthy contractor, who desires her. Later she becomes Walton's mistress and they go out West where Harding is constructing a dam. Harding is invited to Walton's home with the idea of being bribed and here he meets Masha and a bond is established between the two. Walton decides to wreck Harding's dam and in the flood that follows he is killed, while Harding begins life over with Masha amid the ruins of his work.

**The Old Homestead**—(Five Reels)—FAMOUS PLAYERS.—A picturization of Denman Thompson's celebrated rural play directed by James Kivins wood. Frank Losce is seen in the leading role. Creighton Hale, Louise Huff and Denman Moley are prominent in the supporting cast. For a longer review see another page of this issue.

## Pathe

**Pathe News No. 102**—PATHE—DECEMBER 22.—Garlic automobile appears in the streets of Houston, Texas; the largest electric locomotive makes its first run at Butte, Mont.; home of Mrs. Norman Galt, where her marriage to President Wilson was performed in Washington, D. C.; the carriage of a captured German gun forms a vantage point for the recruiting orator, London, England; submarine, forty years old, which sank with its inventor on the first trial trip, is discovered by a diver in the river bed, Chicago, Ill.; cartoons; 15,000 school children march against John Barlow in "No License" demonstration, Boston, Mass.; unusually fine products of the breeder's art are exhibited at the Northwest Pacific Stock Show, North Yakima, Wash.

**Pathe News No. 103**—PATHE—DECEMBER 25.—Merchandise congest piers of Brooklyn, N. Y.; heavy snow fall puts the horse and the auto out of service and oxen are used to distribute milk; Roseland, N. J.; resourceful British soldiers use empty jars to make rough and ready bombs at Ypres, Belgium; and also learn to use asphyxiating gases to cover their attacks on the enemy trenches; continued smuggling of opium, cocaine and "wet goods" leads forth energetic action by the local police of Oklahoma City, Okla.; Jack Frost does his best to aid the skating craze in New York City and hundreds glide on frozen lakes in the various city parks; Allies' answer to the Zeppelin menace.

**Twenty Years Later**—(Two Reels)—PATHE-BALBOA.—Third episode of "The Red Circle," featuring Ruth Kold and Frank Mayo. June Kold learns from her nurse that she is the daughter of the once notorious Jim Borden and of her inherited criminal tendencies. While Lamar, the woman who is trying to travel the mystery and apprehend the woman who robbed the loan shark, is visiting her the butler hands her a portion of one of the notes which she took from Grant's office and which he has found in her room. The nurse sees this and in order to remove suspicion from June, she dresses in the girl's clothes and veiled she walks past the detective while he is looking over the ground near where the mysterious woman left the auto on the day of the robbery. He follows her to a vacant garage and the closing scene shows him trying to break in the door. For a longer review see another page of this issue.

## Triangle Program

Released Week of January 2.

**Between Men**—(Five Reels)—KAY-BEE.—Featuring William S. Hart, House Peters and Enid Markey in the story of how a Western mining man, in gratitude for needed help, responds to the call of a friend and aids him in finding a would-be friend in Wall street, and also wins the love of his friend's daughter. For a longer review see page 1268 of the issue of December 18th.

**Dizzy Heights and Daring Hearts**—(Two Reels)—KRYSTOL.—Featuring Chet's Conklin and Dave Anderson as two rival suitors bent on purchasing an aeroplane. Their adventures in the air and on each are thrilling and in the end production and bombs are dropped, bridges blown up, and Anderson loses control of his flyer and lands in a tree. The picture is a comedy in the last scene shows Conklin buried when the dynamite explodes and shatters a smoke stack on the aeroplane factory. For a longer review see a future issue of MOTOGRAPHY.

**Cross Currents**—(Five Reels)—FINE ARTS.—Featuring Helen Ware, Teddy Sampson and Courtney Foote in the thrilling story of an older sister's sacrifice for a younger one. Elizabeth Crane is the fiancée of a clever young diplomat. He becomes fascinated with Elizabeth's sister,

Flavia, who returns from Paris and later they are married. On a wedding trip the yacht is destroyed by fire and Elizabeth and Paul drift



ashore on a desert island and after a time he claims her as his wife, as he says the sea has given her to him. Later a searching party finds

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them and Elizabeth disappears into the sea while Paul's wife throws her arms about him and they start their journey homeward. For a longer review see page 1288 of the issue of December 18th.

**The Great Pearl Tangle—(Two Reels)—TRANGLE-KEYSTONE.**—Featuring Sam Bernard. Amusing complications and mix-ups occur in this production and it all comes about through the stealing of an expensive string of pearls, around which the ins and outs of the tangle center. A longer review of this production will be found in a future issue of *Motography*.

## Universal Special

**Langdon's Legacy—(Five Reels)—BROADWAY UNIVERSAL—JANUARY 3.**—Jack Warren Kerrigan is featured in his first five-reel production in the role of Jack Langdon, manager of a mine in Peru, who returns to the United States after



being left a ladies' seminary by his maiden aunt. Finally, after several exciting adventures, he returns to Peru, accompanied by one of the seminary pupils as his wife. A full review appears on another page of this issue. N. G. C.

## V. L. S. E. Inc.

**What Happened to Father—(Five Reels)—V. L. S. E.—VITAGRAPH Blue Ribbon Feature** produced by C. Jay Williams and starring Frank Daniels. Father's extravagant daughters exhaust his bank account and he decides to make a fortune in writing and producing comic operas. A mix-up at the theater on the opening night takes him away from home and the wedding of his older daughter. Before he returns to his worried wife he goes through all sorts of trouble. For a longer review see another page of this issue.

**Missy—(Two Reels)—LAEMMLE—JANUARY 6.**—With Myrtle Gonzalez and Frank Newburg. Dave Briscoe's wife, Jenny, elopes with another man and starts for the city. Dave, however, intercepts the pair before they can leave and demands that his wife give him the custody of their child, Missy. When Missy grows up she does not fully esteem the love of Ivan McDonald, a trader who helps her father. As a result of a misunderstanding with her father over a city lad, Missy secretly leaves and takes up with a young man who calls her father. As a result of a misunderstanding that love in a hut with a true man is better, than all the fineries of civilization with a cad. She accordingly refuses to marry the man whose real character she discovers in the nick of time, and returns to her father and Lon.

## World

**The Dragon—(Five Reels)—EQUITABLE.**—Featuring Margarette Fischer in a double role. Carrollton is robbed of his wife by a wealthy banker and the only thing left him is his baby girl Mescalita. Years later he tells her a fair tale of the tragedy of his life and that the lure of wealth that took away his wife is a dragon which lives on Fifth Avenue. Mescalita resolves to find the dragon and make him give back her mother and after some time she meets her mother's seducer and asks him if he knows where the dragon lives. He takes her to his home and there Elizabeth recognizes her daughter and saves her from Tanner's clutches and together they leave the house. By her innocence the girl kills the dragon and rescues her mother.

**The Rack—(Five Reels)—WORLD.**—Featuring Alice Brady in the story of a young bride who is lured to a roadhouse by a young married man. Later Blanche Gordon tries to reconcile Jack Freeman and his wife, Louise, but Freeman is in love with Blanche and unaware of this, she

meets him frequently. It is in the roadhouse when Freeman is attempting to make love to Blanche that there is a knock. The door has steps into the hall and recoils a moment later shot through the heart and Blanche flees leaving her scarf behind her. Later it is discovered that Donald Mackenzie, who hated the man, had followed him to the roadhouse and shot him and Blanche and her husband are reunited.

## THE PRESS AGENT SAYS

In the production of the *Passion Play* an actor, whose name does not matter, for a number of years has been cast in the role of Judas Iscariot. Now in his private life, this man was, perhaps, no better than any of his fellows, but certainly he was no worse than the great majority. The story is not a myth and its pathos is apparent to any thinking man. So it cannot but come as a relief to theater-going America to learn that what threatened to be something of a duplicate of the story has been nipped in the bud at Universal City by the casting of Sherman Bainbridge in the role of sympathetic lead in the production of western drama instead of in his customary roles of villain, deep-dyed and unchangeable.

Rachael Crothers, the noted playwright and author of at least four Broadway successes, is now working exclusively on original scenarios for the Equitable Motion Pictures Corporation. Harriet Ford is performing like functions for Triumph, a producing concern allied with Equitable.

Raymond Schrock, who has been editor of scenarios for the Imp-Universal forces, has written 112 scripts in the last two years. He will become a director when the Universal gets into the new studios.

Belle Bennett, who will be remembered for her excellent work in the Lubin eastern productions, and who is now connected with the Horsley Studios as leading lady, playing opposite George Ovey, is in a critical condition at the Sisters Hospital in Los Angeles, having nearly sacrificed her life for a crippled boy who was severely burned by live wires a few weeks ago. Miss Bennett gave nearly sixteen inches of skin for the boy's limb and in so doing has not only jeopardized her future, but will, at the best, keep her under a physician's care for several weeks. Miss Bennett has refused to divulge the boy's name, as he doesn't care to have known the facts of a girl's sacrifice for his life, and it was only with great persuasion that induced him to allow Miss Bennett to have the operation performed.

The Kinemacolor Company, which is producing a five-reel production entitled "Her American Prince" in which Arthur Donaldson and J. Frank Glendon are featured, have found it necessary, on account of bad weather conditions, to leave New York and go to St. Augustine, Fla. where the remainder of the exteriors will be taken.

Claire Whitney who is to be featured in the billing of the photo-plays now being produced by the Fox Film Corporation at Kingston, Jamaica, has leased a beautiful estate on the outskirts of the city due to the fact that William Fox has cabled her to the effect that it will be late in May before she may return to America.

Frederick Church, who has for the past

six years played heavies opposite G. M. Anderson in practically all of his productions, has signed a contract with the Universal Film Manufacturing Company to play leads and heavies under the direction of Joseph DeGrasse. Mr. Church's popularity on the screen has necessitated this director in casting Mr. Church in new roles of leading parts, and it is expected that before many moons he will be one of the most popular men on the Universal program. Besides possessing unusual talent, Mr. Church has a wonderful personality that is pleasing to thousands of photoplay fans daily.

Clifford B. Gray, formerly leading man with World Film Corp. is now playing opposite Mary Fuller, the Universal Favorite in "Madame Cutes" with Lucius Henderson as director.

Marcia Moore, who was connected with the Universal Film Mfg. Company on the Pacific Coast, playing ingenue leads, and who later played important parts in the Quality Pictures Corporations under the direction of Francis X. Bushman, has returned to the Universal and will play leads in the Rex Brand of pictures under the direction of Joseph DeGrasse.

With a large and well equipped studio and plant, many new players who have already distinction, and new directors and cameramen of wide repute in the moving picture world, the Nola Film Company, completely reorganized, will begin in the near future the production of five-reel features in New Orleans. Capt. W. J. Hannon, President and General Manager of the Company has just returned from New York where he has completed arrangements with the Associated Film Sales Corporation for the release of a five-reel feature every three or four weeks.

Lynn Reynolds now holds the title for being the youngest motion picture director in the industry. His efforts as an assistant director for the past five years have at last been recognized and he has been given an opportunity to prove his merit as a director of films. He is now working on his eighteenth picture for the Universal, and as Mr. McRae, the Director General, said, "Mr. Reynolds has the makings of one of the best directors in the business if he will continue the way he has started." Mr. Reynolds' productions, dramatic, will be released under the Powers brand.

D. W. Griffith's spectacle, "The Birth of a Nation," will be at the Liberty Theater for two more weeks, its extended engagement ending there on January 8. This marvelous production enters upon its final fortnight at the Liberty Theater, enjoying the distinction of having had the longest run of any theatrical attraction in New York this season.

Beverly Bayne, the Metro star, who is now working with Francis X. Bushman in the big Quality-Metro wonderplay, "Man and His Soul," at the Rolfe-Metro studio, remembered that 768 young girls with an autographed photograph at Christmas. Miss Bayne usually sends her photograph upon request, and every mail brings a score of petitions. During the last three or four weeks she has had her secretary put aside the letters that were known to be from young girl admirers, and the photographs were mailed so as to reach the young misses at Christmas time.

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New York City

J. Albert Hall has signed with the Metro to play the heavy part with Edmund Breese in a forthcoming six reel production which is now being made at the Colonial studios in New York. Mr. Hall has recently finished playing the lead opposite Julia Dean.

If John Wyse were not such an efficient stage manager, he might be pressed into service as a screen comedian. Since the Horkheimers first began making pictures in Long Beach, Wyse has had charge of the stage for them. He is fat and hearty. Any sort of a set that is needed, John Wyse can build. He knows his business, as few in the business.

H. Cooper Cliffe, who plays Baron Chervial in the William Fox photoplay production of Richard Mansfield's stage success, "A Parisian Romance," was selected for the part by Mr. Fox because of his unusual resemblance, in actions and mannerisms, to Mr. Mansfield.

Maurice Cytron has joined David Horsley's staff of assistant directors and has been assigned to Director Bowman's company, now producing "The Bait," which is to be the first Horsley-Mutual Masterpicture, de luxe edition, release. He was associated with Mr. Bowman when the latter was directing plays starring Francis Bushman at the Quality studios.

The new leading man seen in the "Ventures of Marguerite," is Arthur Albertson, recently transferred from the Kalem studios in Jacksonville to appear in the popular series.

Enid Markey, the young and beautiful leading woman of the Ince forces, who has been conspicuous in Triangle Kay-Be features, has been promoted to stardom, it was announced this week, and is now working under the direction of Raymond B. West as the heroine of a modern war story from the pen of C. Gardner Sullivan. Her first day's work nearly resulted disastrously for her, however, for she barely escaped blindness from the constant glare of Winfield-Kerner lamps. The lamps were used at night and while they poured their bril-

## HEADQUARTERS

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## "BUILT BY BRAINS"



**You Can't Show a Beautiful  
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THE TALK OF THE MOTION PICTURE FIELD  
**GOES POSTERS**  
POST THEM AND PACK YOUR THEATRE  
GOES-CHICAGO

liancy flush in her face, Miss Markey worked before them for several hours. The following morning found the young star in intense pain, but quick treatment by her physician relieved her and enabled her to return that afternoon to the studio.

Valli Valli, the Metro star, who has the stellar role in the new Columbia-Metro feature production, yet unnamed, was bitten on the nose by a greyhound, while working in one of the scenes. Director William Nigh, who is producing the feature, had his company of players on Staten Island, making exteriors. The greyhound used in the picture proved a vicious animal, and he snapped Miss Valli on the nose before she could avoid him. The wound did not prove serious as Robert H. Thompson, the assistant director, rushed in upon the scene and drove the hound away.

G. M. Anderson, leading man in Esanay's western production, has been in the ranges of California for locations which he used in a recent production of his troupe. Mr. Anderson is a firm believer in "natural sets." He will not make up a scene if there is one available within a radius of twenty miles. This holds for both exterior and interior settings. He also prefers natural lighting, and the big western studios is especially fitted so that the sets are lighted by sunlight.

Edwin Carewe, who is directing the new Metro feature production, "The Upstart," in which Marguerite Snow is starred and George Le Guere featured, has returned from Savannah, Ga., where he took his company of players to make about thirty exterior scenes. While in Savannah the Metro players were royally entertained, as it is the home town of Miss Snow. There were many social affairs arranged in their honor there, but not enough to interfere with some very expeditious work on the part of Director Carewe.

Hayward Mack, the former Edison star, who made such a tremendous impression by his playing in "Father and the Boys," produced at Universal City, is now working under the direction of Joseph De Grasse in a five-reeler entitled "Love Thine Enemy," and besides appearing in "Her Scoop," in which he appears opposite Marjorie Elison, in private life, Mrs. Mack. The latter production will be Miss Elison's debut under the Universal banner, but from past performances it is easy to predict that she will soon become a favorite. Both these young people are enjoying their first winter on the Pacific coast immensely and seem destined to remain Universalites for a long time to come.

## SOME NEW THEATERS

### Florida.

The announcement was made several days ago that a representative of the Highland Film company, of Cincinnati, Ohio, would arrive in Jacksonville in the near future for the purpose of establishing a studio here. The Highland Film company has branches in Wilmington, Delaware, and Covington, Kentucky, and according to the statement of President Ford of the concern, is a newly organized company. Their desire is to build a Southern studio in the near future and it is probable that this city will be selected.

The Orpheum theater, one of the leading moving picture houses of St. August-

ine, which has been closed for several months, has been leased by H. B. Aldrich, of Atlanta.

Headquarters for the Barker-Swan Film company has been opened in the Jefferson Hotel at Peoria by A. H. Shields, secretary of the company. These headquarters will remain in the hotel until the new studio at the corner of Main and Fink streets is completed. Secretary Shields is of the opinion that it will be ready for occupancy by January 20. The brick foundation is already in and he declares that Contractor Hasbrouck will have the structure under roof within three weeks.

John B. Mayes has assumed the management of the Elite theater on South Cherry street, Galesburg.

International Film syndicate, Chicago; capital, \$350,000; incorporators, Edward R. Newmann, George S. Pines, Richard R. Klein.

Mr. and Mrs. T. L. Van Preter have opened a motion picture show in Alton.

Clarence Bain of Rochelle recently purchased a half interest in the Rose moving picture theater of Byron. The Rose theater, located in the Kiley building in Byron a few months ago, at first showing every other night, but because of the success they have had, have lately been showing every night.

The incorporation papers of the Garden Picture company of Canton have been recorded at Lewiston. The company is incorporated with a capital of \$1,500. The officers are: J. B. Bass, president; J. B. Ross, vice president; and George Ross, secretary-treasurer. Mr. Bass and George Ross each have six \$100 shares, while Joe Ross has three shares of \$100 each.

The Mirror theater building at Sixth avenue and Fifteenth street, Moline, has taken on an appearance of newness since being remodeled by the owners. The entire structure has been given a coat of stucco.

J. P. Bly of Bellevue has been awarded the contract to pebble dash the new Fultonian theater in Fulton.

Art Roath has closed his picture show in the Burn's Hall, Huntley, for repairs.

### Iowa.

The Idle Hour in New Hampton had a slight blaze December 2. Harry Ingalls was badly burned.

Three lives were imperiled and two people were hurt when the big crest fell at the Garden theater, a moving picture house, in Iowa City, December 1, carrying hundreds of pounds of framework, which tore loose from the wall, with it. The frame struck Harry D. Breene, agent of the C., R. I. & P. Railway Company, on the head, and he was later taken to a surgeon; Mrs. Archie Hanlon, wife of the proprietor, was buried beneath the falling mass, and Floyd Porch was pinned against a piano and suffered from shock and bruises. The men, though nearly crushed, managed to uphold the heavy weight, keeping the impending burden off the woman until assistance arrived.

A fire panic was threatened at Nevada when a motion picture film became overheated and burned. C. A. Brealy, proprietor, was injured.

The Princess theater managers, Brown & Anderson, of Boone, completed the installation of their new pipe organ, a \$5,000 instrument.

### Kansas.

W. H. Willie has remodeled his places of amusement in Mulberry.

### Louisiana.

Fire caused by the ignition of a film in the Dixie motion picture theater in New Orleans caused a damage of about \$20,000, destroying many buildings.

### Maine.

Techni-Color Motion Picture Corporation, Portland.—Manufacture and deal in motion pictures, machines, cameras, equipment; capital, \$150,000.

Universal Theatres Corporation, Portland.—Moving picture theaters and all places of amusement, and things incidental to said business; capital, \$1,000,000.

### Maryland.

Bids for the construction of a new moving picture theater at 2804 Pennsylvania avenue, Baltimore, will be asked for shortly, after S. Raith, who is planning to build it, secures the necessary franchise.

The Howard Amusement company let contract to John J. Waylan, 117 East Center street, Baltimore, to erect a motion picture theater at 404-406 North Howard street. The building will be brick, steel and timber, 37x121 feet. Building exclusive of fixtures cost \$10,000.

Southeast Baltimore is to have another moving picture theater. The Linwood Amusement company will erect a one-story structure, 45 by 70 feet, at 902-904 South Luzerne avenue. John H. Kelly is the builder.

A moving picture theater, with a seating capacity for 500, will be opened in the near future at Towson. In the same building will be located two stores.

Extensive improvements are being made in the Glen motion picture parlor, 714 East Baltimore street, Baltimore. A new ticket office, exits and a new floor are being installed.

The Lexington company of Baltimore City, Inc.; operation of motion picture theaters, etc.; \$2,000; Anna M. Putts.

### Massachusetts.

Central Feature Film Co., Boston; capital, \$2,000. Directors, Edward Klein, president; John J. Dervin, of Dedham, treasurer; J. H. Liverman.

Metropolitan Film Co., Boston; capital, \$5,000. Directors, William R. Scharton, president; Victor A. Scharton, treasurer; J. H. Liverman.

### Michigan.

John T. Connors and J. W. Harpstrite of St. Joseph, who have been conducting moving picture theaters in Hartford and Watervliet, have disposed of their interests. The theater at Hartford was sold to Samuel Martin and Guy Fish of Hartford, and the Watervliet house was purchased by V. C. Decker of Paw Paw.

Ground has been broken for the Ferry Field theater that is to be erected on Grand River avenue, Detroit. It will have a seating capacity of 1,500 persons and will probably be ready for the public March 1.



# MOTOGRAPHY

*The* **MOTION PICTURE  
TRADE JOURNAL**

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**HERBERT FORTIER**  
IN



**"THE CITY OF  
FAILING LIGHT"**

FOUR ACT DRAMA

**"A BATHTUB  
MYSTERY"**  
DAVE DON COMEDY



— ALSO —

JAN. 10<sup>TH</sup>  
**"THE LOST BRACELET"**  
1 ACT DRAMA

JAN. 11<sup>TH</sup>  
**"THE OLD WATCHMAN"**  
2 ACT DRAMA

JAN. 13<sup>TH</sup>  
L.C. SHUMWAY  
**"THE BOND WITHIN"**  
3 ACT DRAMA

JAN. 15<sup>TH</sup>  
BILLIE REEVES COMEDY  
**"A SKATE FOR A BRIDE"**  
ONE ACT





## Triangle Plays Pull Record Crowds

The Holiday Slump loses its terror for the man who has the kind of goods the public wants. People buy the best values.

Actual proof of the success of TRIANGLE PLAYS has been given during the past week. Following is a telegram which was sent on Christmas Day to our District Superintendent in Philadelphia by Mr. E. H. Hulsey, of Texas, one of the most prominent theatre owners of the South, who operates the Old Mill Theatre in Dallas, and many others:

Dallas, Texas, December 25th.

Mr. Arthur Lucas,  
TRIANGLE FILM CORPORATION,  
Philadelphia, Pa.

"Submarine Pirate" broke our house record today. Did nearly a hundred dollars more than \* \* \*. House seats fifteen hundred. From three o'clock this afternoon to nine tonight we were never able to get all people in with show lasting only one hour and a quarter.

E. H. Hulsey.

"Nothing succeeds like success" is an old saying that applies to the moving picture business as well as any other. The more successful the concern, the more rapidly and easily are orders received. The stream of TRIANGLE contracts persists, the dollars continue to flow into the box office of TRIANGLE Theatres.

ARE YOU GETTING YOUR SHARE OF THE PROFITS?

**TRIANGLE FILM  
CORPORATION  
71-WEST 23<sup>rd</sup> ST - NEW YORK**





Henry B. Walthall in one of the big scenes from "The Mistletoe Lady," the freerel Estamay feature, released on January 3, through P. L. S. R.

# MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV

CHICAGO, JANUARY 15, 1916

No. 3

## Metro Begins 1916 with Many Activities

COMPANY GOES TO LABRADOR

METRO begins the new year with a rush that bodes well for the coming season, according to an announcement made at the new offices of that corporation in the Longacre building, New York City. Two new directors have been added to Metro's already large staff, a new star will shine from the Metro firmament, a new leading woman, who later will doubtless achieve stellar rank, will be seen and the initial work has been done on many new and elaborate motion picture productions.

O. A. C. Lund, who has a long line of motion picture achievements to his credit, is one of the new directors, and the first feature he will produce for his new connections promises to be one of the most notable and unusual ever planned for the Metro program. The locale of this feature, which is as yet unnamed, is in the snowy wilds of Labrador and thither Mr. Lund will go with a company of Metro players, headed by Hamilton Revelle and a very well known leading woman who has been selected, but whose name is at present withheld.

Mr. Lund is now in Portland, Maine, whither he has gone to perfect arrangements for this distinctive feature picture. Early last week he telegraphed from that city that he had chartered two ships, with which the Metro players, cameramen, etc., will make the trip into the frozen north. One of these vessels will carry the party, and is an Arctic-going ship, capable of withstanding the pinch of the ice floes, which are certain to be encountered north of Newfoundland at this season. The other is an old tramp steamer to be used in staging the photoplay.

What is said to be one of the most startling effects ever shown on the screen will mark the destruction of this latter vessel, which, when all is ready, will be sent full speed ahead until it crashes into a huge iceberg. This will mark the climax of the expedition, but many other scenes, equally thrilling and equally perilous will be filmed beforehand. Real icebergs and bona fide views of the desolate Arctic wastes, which are required in the development of the story, led to the determination of the Metro officials to send the company under Mr. Lund's direction into the Labrador region. The start will be made during the next fortnight, Mr. Revelle and the other players leaving New York early the coming week.

The production will be made under the auspices of Rolfe Photoplays, Inc., for the Metro program. An unusually strong supporting cast has been engaged. Mr. Revelle, who was last seen on the screen in "An Enemy to Society," a Columbia-Metro feature picture,

has been appearing in a prominent role in "Fair and Warmer," one of the big stage successes of the present season, at the Eltinge theater, New York. He will leave the cast of that play to accompany Metro's Labrador expedition. Mr. Revelle is a permanent Metro star, and it was only through permission granted by Metro that his services were loaned to Selwyn & Company to appear in the stage production under their management.

Metro also announces that Julius Steger, the popular dramatic actor, who recently joined forces with Metro as a permanent star, will begin work immediately upon the five-act feature production, "The Blindness of Love." This dramatic vehicle, which was especially selected with Mr. Steger's gifts in mind, was written by Ruth Mitchel Comfort, the well known dramatist and novelist. The production will be made by Rolfe Photoplays, Inc., for the Metro program, and will be directed by Charles Horan.

Mabel Taliaferro, who achieved fame on the speaking stage in "Polly of the Circus," "Rebecca of Sunnybrook Farm" and other notable productions, will begin work on two new Metro wonderplays. The interiors for both will be made in the Rolfe Photoplays, Inc., studio, and the exteriors taken as soon as the weather permits. However, there will not be an unnecessary delay, for if inclement weather prevails for any length of time the company of players will be sent south, where other Metro companies are now at work in Florida and Georgia.

Edwin Carewe, who directed Emily Stevens in "Destiny, or The Soul of a Woman," and "The House of Tears," and Ethel Barrymore in "The Final Judgment," will direct Miss Taliaferro in the two new feature productions. A new leading man will be seen with Miss Taliaferro in both these features, although he has not yet been selected. The Taliaferro features will also be produced by the Rolfe Photoplays, Inc., for the Metro program.

William Nigh, who is at present directing Valli Valli in "Her Debt of Honor," has a few exterior scenes to make before completing the feature, and as soon as they are finished he will begin work on another big Metro production in which Lionel Barrymore and Marguerite Snow will be starred. This five-part photodrama is still unnamed, and was written by Mr. Nigh himself, who is also the author of "Her Debt of Honor" and "A Yellow Streak," two Metro productions.

Howard Truesdell, who has been associated with Charles Horan as assistant director at the Rolfe

studio, is already at work as co-director with Fred Balshofer on a new production, which will be made by the Quality Pictures Corporation. Mr. Truesdell has had a long and varied career on the speaking stage, and since he went into motion pictures has made an exhaustive study of their making. He is fortunate in being associated with Mr. Balshofer in his first picture as a full-fledged director. Mr. Balshofer is one of the few who can, in every branch of the business, qualify as an expert.

Mr. Truesdell and Mr. Balshofer will go to northern Maine to make the exterior scenes, where scores of thrilling and exciting situations, including a chase by a pack of ferocious timber wolves and a hand-to-hand fight with a bull moose, will be photographed. The production is still unnamed, but will be made by the Quality Pictures Corporation for the Metro program.

Mary Miles Minter, who is in St. Augustine, where she has just completed the final scenes in "Dimples," a five-part Metro feature released February 14, will begin work immediately upon another feature production, "Love Triumphant." The exteriors of this feature will be made in Florida, and a majority of the strong supporting cast that appeared with Miss Minter in "Dimples" will remain to work in the new picture. Thomas J. Carrigan, her new leading man, will be featured in "Love Triumphant" with Miss Minter.

## WILLIS HEADS NEW EXCHANGE

**Will, on January 1, Open Chicago Office of New Film Corporation, Which Will Re-issue Famous Productions of the Past**

John Ellsworth Willis celebrates the new year by opening the Chicago office of the New Film Corporation at 207 South Wabash avenue, as manager of the Chicago branch and manager of the western division.



John E. Willis.

Mr. Willis has been with the General Film Company, as manager of its offices and as special representative and division manager ever since the General Film Company was started, with the exception of six months when he was division manager for the Mutual Film Corporation with offices in Chicago.

There is probably not a single individual in the United States today who has been in closer touch with exchange matters from all angles than Mr.

Willis, due to the fact that he has been in practically every territory and has met exhibitors of all classes of theaters at first hand.

The New Film Company, whose destinies in this part of the country Mr. Willis will guide, is in reality a new film company with a new and splendid idea

which, briefly outlined, is the re-issuing of the tremendous feature successes of the big film manufacturers in such a way and at such prices that the smaller exhibitor, unable to pay high prices for features, will be enabled to get them for the prices he can afford to pay.

It is a well-known fact that the feature exchanges, getting two or three releases a week, do not operate very long before they have so much film and are so busy with the first run or first week customer, that they have not the time nor the facilities for taking care of the twenty-week customer who, in most cases, has no opportunity to run the splendid film successes in the feature line.

The New Film Corporation will take the big film successes when the original distributing company has exhausted their possibilities and will, without changing the title, make new leaders and new titles bearing the New Film Corporation's trade mark and will then rent these features to exhibitors at prices never before approached in this business, so President Warner says.

The Chicago office will open on January 1 with fifty multiple reel features and fifty single reel comedies, in which will appear such well known actors as Jefferson DeAngelis, Weber and Fields, Richard Carle, Katherine Osterman, Paula Edwards, Tom Wise and others. These films will all be in splendid condition, well-cleaned and carefully examined to see that they are perfect before going out, and a success should be attained in Chicago similar to that which has been scored in New York by this same company within a very few weeks.

President Abraham Warner has been in Chicago for several days arranging the details incidental to the opening of the Chicago office, and states that with all of the competition in a big city like New York, the business of the New Film Corporation was over a thousand dollars the first week the office opened.

President Warner secured the services of F. L. Smith, of Cleveland, formerly special representative of the General Film Company, who will be in charge of the Cleveland offices.

The officers of the New Corporation are Abraham Warner, president; A. S. Aronson, vice president-treasurer, and H. M. Warner, secretary. The home office is at 145 West Forty-fifth street, New York City, and about fifteen branches will be opened.

## Louise Horner New Horsley Player

A recent addition to the Cub Comedy stock company headed by George Ovey, producing Cub Comedies for release on the Mutual program, is Miss Louise Horner, a comedienne of long experience and known to theatergoers the country over for her interpretation of "slavery" types. Miss Horner was especially engaged by Milton Fahrney, director of the Cub Comedies, to play the "slavery" in "Jerry in the Movies," because of her peculiar fitness for the character. Her work in this release was so excellent, however, that Mr. Fahrney made her a proposition, on behalf of Mr. Horsley, to remain with the company indefinitely. Miss Horner's engagements on the speaking stage were many, but the one in which she scored her biggest success was "A Knight for a Day," in which she played the "slavery," a part originated by Miss May Vokes. She played the role for several seasons, showing in most of the high-priced theaters from coast to coast.



# Pictures Benefit Legitimate Stage

## SO THINKS BRADY

IF THERE is one man more than another qualified to discuss the relation between the motion pictures and the stage it is William A. Brady, the prolific producer of successful "spoken dramas" and one of the main contributors to the World Film Corporation program. Contrary to many managers and actors who see in the advancement of the motion picture industry a menace to what they are pleased to term "the legitimate stage," Mr. Brady believes that the screen will prove ultimately a great boon to the real drama.

"It is true," said Mr. Brady the other day, "that motion pictures have dealt a severe blow to one phase of the theatrical business and for that alone we should be duly grateful. I refer to the death of the old No. 1, 2, 3, 4, companies that used to flit about the country perpetrating outrages in the name of histrionic art. Motion picture dramas have taught the public the folly of being buccinated out of \$1.50 or \$1.00 to witness a fourth-class performance of a big New York dramatic success. No longer can the New York producer, who achieved a tremendous hit at one of the metropolitan theaters with a new play and fine cast, organize half a dozen cheap companies of inadequate players and scatter them broadcast throughout the land, raking in the dollars on the strength of the widespread comment aroused by the original production.

"Of course this has worked disastrously for a certain element of the theatrical profession. It has been a serious matter for actors of inferior ability and for those managers whose one idea of their business was to make a killing with a play in one season, a cleanup, one grand sweep of every possible dollar. But after all, these are the least desirable elements in the busi-

ness and it will be just as well when they return to the more prosaic occupations for which they are fitted.

"But to attempt to argue that motion pictures have seriously affected the stage in its highest and truest aspects is absurd. This is a boom season throughout the country. Motion picture houses are swamped with patrons, and yet there has been no worthy play or musical entertainment staged this season that has not met with prompt and substantial support on the part of the public. Good plays, well presented, do not fail today any more often than before the motion picture was invented. It is merely that the motion pictures have taught the public not to waste its money on inferior theatrical attractions.

"As for the future of the motion pictures, I do not consider myself enough of a prophet to attempt a forecast. But if I have at any time a vision of what the future of this great industry will bring, it is this: I look for a tremendous advancement in the educational aspect of the motion picture. There is no limit to the possibilities of motion photography in the way of disseminating knowledge in a form fascinating to the young and old.

"I also can conceive the day when the motion picture as a distributor of news will run the daily paper a close race in popular favor.

"In the realm of the drama, the motion picture industry has only scratched the surface of its possibilities. Thousands of ingenious minds are concentrating night and day upon mechanical and artistic improvements and the great writers of fiction and drama are just beginning to realize that in motion pictures lies a great and fertile field for their imagination and creative power.

"The day of the melodramatic 'thrills' on the screen, with its shipwrecks, train collisions and desperate deeds of daring and peril is rapidly drawing to its close. So, too, is the era of photodramatic adaptations of popular novels and old-time plays. Virile and vital dramas of modern life, written by men and women who have given the best of their brain to the study of the possibilities and limitations of the film, are rapidly coming to the fore.

"Some day, soon perhaps, a mechanical genius will find a way to adapt to the projection the principles of the old device through which we used to look at collections of photographs and which used to bring into bold relief the contour of all the objects in the photograph. When such a device comes to the motion picture and we can get the now missing third dimension, thickness, on the screen, then, perhaps, it will be time for those interested in spoken drama alone to fear the encroachment of the new art."

## Pavlowa to Appear Again

Is Anna Pavlowa "picture" struck? Now that the great Russian dancer has had her first experience in cinematography, and has personally witnessed her debut in the silent drama with considerable satisfaction over her first effort, she has become so enthused over this new form of entertainment that she is personally working on a Nippon love story in which her dancing will again be featured, which she proposes to complete before the end of the present theatrical season. Then she will go over the scenario with Lois Weber, her personal director of photoplays, and they will then put on an original production for the Universal far exceeding even the massive production of "The Dumb Girl of Portici." For the new play which Pavlowa is now writing, Harry McRae, formerly general manager of Universal City, will have charge of technical details, and will leave on the ship *Tenyo Maru*, sailing from San Francisco January 8 for Japan, where he will seek the proper setting for this new Pavlowa masterpiece, which will cost the Universal, it is estimated, something like \$300,000 to produce. Mr. McRae's idea of going to Japan early is to have plenty of time to look around the country so that when the producing company arrives there, everything will have been prepared in advance, as Carl Laemmle, president of the Universal, wants to have this scenario from the hands of Pavlowa, produced under the most ideal conditions.

## Who's Got These Reels?

The Associated Film Sales Corporation wishes to announce that four reels have mysteriously disappeared from its office—"The Woman He Married," two reels; "Beyond the Trail," one reel, and "Fatty's Nightmare," one reel. A liberal reward will be given for their return or for information leading to the apprehension of the guilty parties.

## POWERS PENS FILM FUN

**Noted Cartoonist Brings His "Joys" and "Glooms" and Other Comic People to Life for Hearst-Vitagraph News Pictorial**

Tom Powers, noted newspaper cartoonist, has found a place in the movies and is being presented as one of the main features of the Hearst-Vitagraph News Pictorial. "Joys" and "Glooms," made famous in the Hearst newspapers, will be seen in the Hearst-Vitagraph semi-weekly news film. "Mrs. Trubbel,"



Tom Powers, the Hearst-Vitagraph cartoonist.

"Powers Phables," "Never Again!" the "Down and Out Club" and "Charlie and George" will be other features to be seen in motion from the pen of America's famous comic artist.

T. E. Powers began life as a grocery clerk, but lost his job because he caricatured on wrapping paper the features of his boss. Some of this paper went out wrapped about groceries, and eventually came to the hands of the grocer, who, failing to appreciate genius, decided to dispense with the services of the young artist.

Powers then obtained employment with a lithographer at \$2 a week, but soon decided he would have to seek some occupation more remunerative. Having a job which paid better, Powers was able to save more money, and not long after went to Chicago, where he attended art school.

The publisher of a Chicago newspaper was attracted by some small illustrating Powers had done and gave him a position. Powers worked with the Chicago newspapers until 1894, when he went to New York City. He was with the *New York World* until Mr. Hearst took him over to the Hearst organization, where Powers has been ever since.

## Mrs. Langtry for Terriss Film

Lady de Bathe, better known as Mrs. Langtry, or the "Jersey Lily," has accepted the offer made to her by her former leading man, Tom Terriss, now an American film manufacturer and president of the corporation which bears his name, to become a screen star. At the conclusions of her vaudeville engagement she will be presented by the Terriss Film Company in a motion picture version of a celebrated English novel, whose publishers are just printing its tenth edition.

One of the first steps taken by Tom Terriss in arranging for the material expansion of the Terriss Film Corporation during the coming year was the engagement of Frank G. Kugler, who will be associated with the actor-director in the direction department of the company. Because of his long and wide experience in the photographic department of the film industry, Mr. Kugler will also have charge of the Terriss camera forces.

Kugler is best known in this country for his masterly photography of the principal Fox features with Directors Edgar Lewis and J. Gordon Edwards. He has made many inventions to aid the motion picture camera and has developed many of the most telling light effects. He was with the Edison Company for three years.

## Mary's Story Much Like Henry's

By a strange coincidence, in "The Strange Case of Mark Page," the Essanay series in which Henry Walthall and Edna Mayo are starred, Miss Mayo plays a part that coincides in many ways with the story of the life of Henry Walthall.

Mr. Walthall came to New York from a village in Shelby county, Alabama, seeking his fortune on the stage. He struggled for a hearing and finally got a place with a repertoire company touring the smaller cities. He had troubles and inconveniences galore until he finally fought his way to stardom. Miss Mayo, as "Mary Page," is a small-town southern girl, who goes through many of the trying experiences that were Mr. Walthall's. But, being a girl, in love and pursued by a man she hates (and of whose murder she finally is accused) "Mary Page" has more trouble to combat than Mr. Walthall ever dreamed of.



Henry Walthall

The Essanay Company, for two years, has been planning to produce a moving picture series. At first it didn't have quite the star it believed necessary. Then it signed Mr. Walthall, settling that difficulty. Next it had trouble finding a suitable story. After a long search it was discovered. The production of "The Strange Case of Mary Page" is the result. It is announced that this tale is first a huge red-blooded love story. The thrills are many, but they are all consistent with the tale.

The Essanay Company reports that its exchanges are besieged with requests for bookings on "The Strange Case of Mary Page." Perhaps more prints than ever before were issued for a series will be necessary to supply the demand. The first episode will be released the latter part of January.

## TRIANGLE'S 1916 CAMPAIGN

### Big Film Corporation Will Rapidly Extend Its Service to All Important Points and Will Soon Announce South American Releases

There was an air of aggressive activity around the executive offices and branch exchanges of the Triangle Film Corporation in the closing days of the old year and the opening days of the new. Triangle heads are preparing a tremendous 1916 campaign. With approximately six hundred theaters lined up in the film service by January 1, the executives confidently expect within the next few weeks to have at least one thousand service contracts actively in force.

The methods of promotion and publicity used will be extensive and worthy of an organization that includes foremost directors and stars and that has just sent Sir Herbert Beerbohm Tree to the west coast to stage "Macbeth." Important announcements will be made in the near future concerning the South American and other foreign releases. Here in our own country the Triangle will be brought to every locality of playable size that appreciates the highest art in films as exemplified by the Griffith-Ince-and-Sennett-supervised productions.

### Nine]Reels of Drama and One Comedy

The Vitagraph weekly program announced for release during the week commencing Monday, January 10, will consist of nine reels of drama and one of comedy. Monday's releases will comprise a four-part drama and two single reel dramas. A "Sidney Drew comedy" is announced for Friday and on Saturday a three-part Broadway Star feature will close the week's releases.

The four-part drama announced for Monday in the Personally Picked Program is "The Surprises of An Empty Hotel," written by Archibald Clavering Gunter and produced by Theodore Marston with an all-star cast including Charles Richman, Leo Delaney, Arline Pretty, William Dunn, Robert Gaillard and Ethel Corcoran. The story holds the interest from the beginning and in a thrilling climax, audiences will see a large steam yacht blown to pieces by fifty pounds of dynamite.

The plot tells of the efforts of rascally attorneys to push the claims of common law widows to the estate of a wealthy man. They plan to rid themselves of the real widow and endeavor to obtain evidence by spying on her in her room in a huge hotel, emptied by a scare of sickness. It is a mystery story

of unusual originality handled in a different manner, capably directed and splendidly acted.

"A Cripple Creek Cinderella," a one-part drama released with the locked reel program, was produced at the western studio of the Vitagraph Company by Ulysses Davis and was written by Daisy Smith. The cast includes William Duncan, George Stanley, Alfred Vosburgh, Mrs. Vosburgh, and Carleton Weatherby.

"When Lin Came Home," a single-reel drama, completes Monday's releases. This drama is one of real heart interest and employs a cast of players including George Holt, J. Carleton Weatherby, Miss Wolbert and William Weston. The story was written by L. Case Russell and produced by William Wolbert.

Friday, January 14, "When Two Play a Game," a one-part comedy featuring Mr. and Mrs. Sidney Drew, is announced for release. The story was written by William B. Courtney and produced by Mr. Drew. The theme shows a wife with many women friends daily at the house, knitting socks for soldiers, much to her husband's discomfort. He plans to escape this unpleasantness and suddenly becomes a victim of aphasia, with the help of a friend. His wife hears of his plans and resolves to teach him a lesson by playing the "lost memory game" herself. After many complications, both confess and "make up."

A three-part Broadway Star feature "By Love Redeemed," written by Alice Williams and produced under the direction of C. Jay Williams, is announced for release on Saturday, January 17. The cast includes Jewell Hunt, Logan Paul, Garry McGarry, Anders Randolph, Paul Hornung, and Belle Bruce.

### Rube Miller with Vogue

Rube Miller has been added to the directing staff of Vogue comedies. Mr. Miller earned an enviable reputation in the making of comedy pictures for Keystone and L-Ko, as well as playing leads in many laugh-creating roles. For a time he produced the "Ham and Bud" comedies for Kalem.

Miss Madge Kirby and Arthur Tavares, the latter a Keystone graduate, will appear under Mr. Miller's direction. Miss Kirby is a typical English girl and a convert from the speaking stage, where she appeared with Richard Carle and Fred Walton. Her first motion picture experience was under the direction of Dell Henderson.

In addition to these new stars, Miss Helen Neice, formerly character lead for Lubin-Melville Company, has been signed to play the heavy dramatic parts. "Oh, for the Life of a Fireman," a forthcoming Vogue release, produced by Jack Dillon, with Russ Powell in



Scene from coming Vitagraph features. At the left, "By Love Redeemed," in the center, "When Lin Came Home," and at the right "A Cripple Creek Cinderella."



the leading role and Priscilla Dean as ingenue, has been shown to exhibitors and declared to be the style of slap-stick desired. It is a story of one who yearns to be a fireman and he gets the chance, permitting the staging of some unusual thrills as well as side-splitting comedy situations.

## BUILDING BLOWN TO ATOMS

**Producer Ince Stages Big Explosion for Scene in Coming Triangle Production That Will Feature William Collier**

Inceville-by-the-Sea, where Producer Thomas H. Ince is turning out feature photodramas for contribution to the Triangle program, was, this week, the scene of what is expected to be pronounced as the most spectacular explosion ever staged in the history of motion pictures. A solid three-story building, constructed of timbers, concrete and brick was dynamited and then burned to the ground for realistic effects in some scenes for the current Triangle-Kay-Bee subject in which William Collier, the noted American comedian, will be starred.

Three hundred persons took part in the filming of the scenes, yet none suffered injury. Nine cameras were focused on the explosion, yet none missed any detail. Twenty-five sticks of dynamite and three kegs of black powder were used to shatter the structure, yet the surrounding buildings remained virtually unharmed.

The building which was sacrificed graced a corner of the extensive plateau within the Ince domain and so substantially was it constructed that six weeks were required for its completion. It was designed to represent an office building, and, hence, the chief material employed was concrete. Steel girders and timbers formed the framework.

In preparing to film the scenes, Producer Ince, assisted by two of his subordinates, Raymond B. West and Walter Edwards, instructed each of the three hundred men and women appearing therein to race away from the building in all directions, the moment the signal was given. Each of the nine cameras was safely concealed behind heavy oaken planks, only the lenses being unobstructed.

While the last of the crowd was only fifty feet from the building, the word was given to give the dynamite the spark. Then, with a thundering boom that could be heard for miles, the building was rent asunder. A moment later tons of sticks, stones, cement, glass and steel rained from the sky and littered the ground for several hundred feet with debris. The concussion rocked the surrounding country as far as Santa Monica, where for a time there was some consternation among the citizens.

When the smoke had cleared away, it was found, much to the surprise of Ince and his mechanics, that the skeleton of the building still stood intact. This was an unexpected turn in the events of the day, so the producer resolved to make the best of it. He hurriedly revised that part of the scenario dealing with the explosion and set fire to what remained of the structure. Slowly it burned to the ground and now all that is left is a black, charred mass of ruins.

## George Baird Passes Away

George H. Baird, one of the stockholders of the Photoplay Releasing Company, died on Thursday, December 30, of double pneumonia at his home, 5112 Cornell avenue, Chicago. Mr. Baird had made a Christmas trip to his old home in Canada, and there he contracted a cold the day before Christmas and returned to Chicago on Monday, December 27, in charge of a nurse. He was immediately put to bed, physicians were summoned and a zone of quiet was established around his home by police authority. All efforts to assist him, however, failed and he passed away quietly on Thursday. On Friday afternoon brief services were held and the body shipped back to Canada for interment.

## Ivan Publishes "Filmmessage"

Another house organ is being sent out into the trade by Ivan Film Productions, Inc. The little four-page paper is attractively handled and modestly sounds the praises of Ivan features, which include "Should a Woman Divorce?" "Sins of the Parents," "The Unwelcome Wife," "A Mother's Confession," "Concealed Truth" and "Forbidden Fruit." "A Fool's Paradise," with Christine Mayo, is in the making.



Two scenes showing the big explosion scene staged by Thomas Ince this week for a forthcoming production. After being blown up the structure was burned to the ground.

## TO ESTABLISH CUBAN STUDIO

### World Film Corporation Leases Big Tract on Island and Will Erect Studio There That Will Accommodate Several Companies

With the announcement of the departure at an early date of Clara Kimball Young and company for Cuba, comes the news that Lewis J. Selznick, vice-president and general manager of the World Film Corporation, has completed plans for the establishment in that island of a great studio and general picture plant to be known as the World Film's tropical annex.

Negotiations have been closed for a long lease of large sections of land near Santiago and the Dykeri mine district. The property includes long stretches of sea coast, many acres of dense jungle and cane fields and every possible variety of tropical settings. The sea coast included in the World Film holdings ranges from flat sandy beaches to cliffs of the most rugged and massive character. At points along the sea front the full force of the Atlantic sweeps in majestically in great rollers of green and white, while at other points are quiet lagoons of still water many feet deep, but so translucent as to permit the taking of motion pictures from above, in which the figures of divers and submerged wrecks can plainly be seen.

"It has long been a pet project of mine to establish a tropical annex for our studios," said Mr. Selznick in announcing the new plan. "Many pictures involve scenes of a tropical character, and in addition it is impossible to take the exteriors of any picture during the winter months in this climate, except those demanding just such settings as we have here at that season. I feel that the cost of sending companies specially to California and Florida and transporting them back to Fort Lee to complete the interiors of their pictures could be greatly reduced by establishing a permanent place in a climate permitting work of all kinds throughout our winter months.

"We secured the lease to the Cuban property at a remarkably low figure, and the architectural plans for the studio and living quarters for the company and working force have been passed upon. The work of construction will begin this month. It is our purpose to use the Cuban studio for many of our winter productions. It will be large enough to accommodate at least three companies at a time. On our property are locations available for almost every sort of scenic environment from mountains to sandy beaches.

"Before closing with the Cuban property owners, our scouts visited Jamaica, but found conditions there impossible for the proper and prompt production of motion pictures. Aside from the climatic obstacles such as the frequency of violent storms and a peculiar atmospheric condition that has a tendency to befog the film, the severe restrictions of the British government since the war began decided us in favor of Cuba."

### Pathe Manager Entertains Cyril Maude

Cyril Maude and several members of his company playing in "Grumpy" at the Metropolitan in Minneapolis last week were the guests of S. B. Sampson, manager of Pathe Exchange, Inc., to review "The Greater Will," a Gold Rooster play, featuring Mr. Maude.

Among those present who met Mr. Maude were representatives of *Amusements* and *Photoplay Maga-*

*zine*, two Minneapolis film papers, also the following well-known exhibitors: James Keough, Strand theater, Minneapolis; E. V. Calvert, New Garrick theater, Minneapolis; William Koenig, Gaiety theater, Minneapolis; Prosper Schwie, Calhoun theater, Minneapolis; W. E. Upham, New Nokomis theater, Minneapolis; Messrs. Frankle and Jack Elliott, Lyric theater, Minneapolis; George Granstrom, Strand theater, St. Paul; Paul La Marquard, Starland theater, St. Paul, and Mr. Green, of the Cort, New Lake, East Lake and Hamlin theaters, Minneapolis.

All those present pronounced the picture a masterpiece and congratulated Mr. Maude upon his wonderful work.

## LASKY MOVES TO NEW OFFICES

### Cramped for Space in Old Quarters, Lasky Feature Play Company Celebrates New Year by Moving to Fifth Avenue

While the Jesse L. Lasky Feature Play Company's studios at Hollywood, Calif., have been spreading out over a large tract of land, the executive offices of the firm, situated in New York, have been moved to larger and more commodious quarters also. The New York offices, heretofore comprising the entire top floor of the building at 120 West Forty-first street, are now situated in the new Rogers Peet Company building, 485 Fifth avenue, where they take in the entire eighth floor of the building. The process of moving from the old quarters into the new took place on New Year's day, soon after the return from Hollywood of Samuel Goldfish, executive head of the company.

In the arrangement of the new offices of the Lasky company there has been a marked departure from the conventional system of office architecture. The first thing that will surprise the caller is a big waiting room, handsomely and comfortably furnished with easy chairs and lounges, reading table and writing desks. The entire Fifth avenue frontage is divided into private offices for Mr. Goldfish, Mr. Lasky, Arthur S. Friend, and a directors' room. On the Fortieth street side will be the offices of Whitman Bennett, business manager, and John C. Flinn, publicity manager. In the rotunda the stenographic department is situated, and in spacious quarters to the rear of the floor the shipping department is placed.

## Cincinnati League Elects Officers

The Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce held its first annual election Tuesday, December 28, 1915, in Parlor "F" at the Hotel Sinton. The hours of voting were from 2 to 4 p. m. and in that period the major portion of the league's membership cast ballots favoring one contestant or another. Two tickets were in the field, designated as the red ticket and the blue ticket. The success of the red ticket, which was elected entire, was due to the progressive methods of campaigning at the polls adopted by the first vice-president, A. G. Hettelsheimer. Each member of the league as he approached the ballot box was presented with a red carnation, symbol of the red ticket. These carnations were handed to the members by a red-headed girl.

Following the election an excellent Dutch lunch was served. During the course of this lunch an informal session was held presided over by President F. L.

Emmert. He stated that the success of the league during the past year is ascribed largely to the fact that it had become affiliated with the Chamber of Commerce, and was put on a par with other business interests. He also called attention to what appeared to be an effort to entice motion picture exhibitors into politics. He objected strongly to this and stated, "If we are forced into politics we can put up a hot battle by throwing our arguments on the screen. I am here to say that I, for one, will fight to the finish." A. G. Hettesheimer, first vice-president said, "We are the fifth largest industry in the United States and it is high time we are shown some consideration. We have a common enemy. The way it looks, this enemy is politics. We are paying federal and state taxes, and yet they are jumping on us from all sides. We demand the right to live, and we intend to live. The motion picture screen affords us a publicity medium second to none."

The election of officers resulted as follows: President, F. L. Emmert; first vice-president, A. G. Hettesheimer; second vice-president, M. Marcus; treasurer, John J. Huss; managing secretary, H. Serkowich; sergeant-at-arms, Jesse J. Meis.

### Hal Cooley of Signal

Hal Cooley, who recently joined the Signal Company to play leads in features, is an especially good-looking young fellow of the slim athletic type. He is a New Yorker, arriving there is 1888.



Hal Cooley.

He received his education at the North West Military academy of Highland Park, Illinois, and later studied at the University of Minnesota, where he created an inter-collegiate record for a mile run, and distinguished himself in other sports.

Hal Cooley has had about as varied a professional experience as the heart of a young fellow could desire, and he would not have missed one of his adventures or misadventures, for they all contributed to his later successes, and had lots of fun.

In between adventures he was with a number of stock companies, both as an actor and a singer. When engagements were scarce, his good looks and pleasant manner brought him ready engagements on concert platforms in getting up charity entertainments.

In Los Angeles he appeared in the Dick Ferris Company in "The Man From Mexico," which was singularly appropriate and Los Angeles meant eventual pictures, and Hal became a member of the Selig Polyscope Company for several months; after which he joined the Universal and played juvenile leads. His present engagement with the Signal Company, with a release on the Mutual program offered, and Hal jumped at the opportunity which meant so much.

### Wilfred Lucas Now a Star

In recognition of his good work in "The Lily and the Rose" and other plays, the Triangle-Fine Arts studio has promoted Wilfred Lucas to stardom. Mr. Lucas, who is a native Canadian and ex-opera singer, was for five years a prominent member of "The Chorus Lady" company with Rose Stahl. He like-



Wilfred Lucas in scene from "Acquitted."

wise appeared in several other Broadway productions. For his present use as a film star, "Acquitted," a short story by Mary Roberts Rinehart, has been adapted to the screen by Roy Somerville. It is the tale of an honest man held down for years in a financial institution and finally wrongly suspected of murder. The latter-day workings of the "third degree" in extorting imaginary confessions from its victims are graphically shown. Mary Alden is Mr. Lucas's leading woman.

### "NATION'S" MARVELOUS RECORD

Wonderful Griffith Spectacle Closes in New York After Breaking All Theatrical Records, Showing to 872,000 People and Earning \$600,000

With the passing of D. W. Griffith's spectacular production, "The Birth of a Nation," from the Broadway circle is ended the most phenomenal run ever made by any attraction in the history of New York.

This wonderful production was introduced to New York at a special performance on March 2, 1915, at the Liberty theater. The public performance followed the next evening. The new offering leaped into immediate favor and started in upon a career that was destined to set all records at naught. The venture was a complete departure from all traditions of the metropolitan stage. When it was announced that an elaborate scheme of photographic spectacle and operatic embellishment was to be produced at the standard scale of prices for the best theatrical entertainment on our stage, the prediction was freely made that it would not last a fortnight. Here in concrete form is exactly what it has done:

The run at the Liberty theater continued forty-five weeks without a break. The total number of consecutive performances there was 620. During the summer months there was a supplementary engagement at Brighton Beach, which is part of the metropolitan theatrical district. This engagement was for fourteen weeks with 182 performances, making a total of 802 consecu-



tive performances in New York. In addition to this there have been eighty-four performances of the spectacle in theaters in Brooklyn and the Bronx. These, however, are not counted in the consecutive run. In round numbers 516,000 people saw the production at the Liberty theater; 196,000 witnessed it during the run at the seashore and approximately 60,000 people have attended performances of it in the outlying theaters of Greater New York, making the total attendance to date for that city 872,000. By computing this with the census reports for New York City, it will be seen that approximately one in every seven residents of the city has attended the presentations. The uniform scale of prices for the run was from 25 cents to \$2 at nights, and 25 cents to \$1 at the matinees. The average was about 75 cents a head. It will be seen by this that New York paid over \$600,000 for this one form of entertainment. This is a record never reached by any other attraction in the same space of time in any city in the world.

Anyone conversant with New York theatricals is aware that the local theater depends to an appreciable extent upon transient trade. The record of "The Birth of a Nation" is the more remarkable when it is shown that simultaneous with the New York run engagements were also under way in other important points of the country. It ran for 300 performances in Boston, the record there; 250 performances in Los Angeles, Cal., the local record; 150 times in San Francisco; 200 times in Philadelphia; over 100 times in Pittsburgh, a local record; 160 times in St. Louis, a local record, and has turned 428 consecutive performances in Chicago, which is second to the longest run ever known there, and which it will likely surpass before the end of the Windy City engagement. At the same time other companies have been touring the country. To date it is conservatively estimated that nearly 5,000,000 people have seen the great production in America. It is also passing through a London run which totals nearly twenty weeks. Additional companies are being formed for Australia and South America, while two others are touring Canada at present. As soon as the conditions warrant in Europe, additional companies will be sent on tour in Russia, France, Germany, Spain and Italy.

## MILWAUKEE FILM MEN UNITE

**Metro Manager Elected President of New Organization to Eliminate Undesirable Exhibitors and Cultivate Closer Business Associations**

D. H. Hoyt of the Metro Film Service was elected president of the Milwaukee Film Men's Credit Association at a meeting held Tuesday night, December 28. Joseph Mergener, manager of the Mutual Film Corporation, was named vice-president and W. A. Baier of Jacob's film booking office was elected secretary-treasurer of the new organization.

The meeting was attended by representatives of the various motion picture film exchanges of Milwaukee. The object of the association is to eliminate undesirable and untrustworthy exhibitors and to cultivate closer and better social and business intercourse between the film exchanges and the desirable exhibitor.

The association will be national in scope. Minneapolis has an association, and Mr. Baier will go to Chicago to interest the Chicago film exchanges in the plan of forming an organization there.

Following are other local members affiliated: J. F. Van Meter, General Film Company; J. R. Thomson, Universal Film Exchange; B. C. Smith, Casino Feature Film Company; William Aschmann, Pathe Exchange; Leo Eckstein, Famous Players Star Feature Film Company; E. S. Benham, Klondike Feature Film Company; I. P. Rink, Milwaukee Feature Film Exchange.

The next meeting of the Milwaukee association will be held on January 10 in the offices of the Universal Film Exchange, 133 Second street.

## Edison Signs Carrol McComas

Edison has captured for the star of the Kleine-Edison five-part feature, "At the Rainbow's End," released February 23, Carrol McComas, for her first appearance in motion pictures. Miss McComas has

long been sought, both by Edison and other leading companies, but her busy life in successes on the stage always prevented. Her vivacious personality, beautiful brown eyes and a certain captivating manner make her an ideal subject for the camera, and should the lens catch but one-half of her charming sprightliness, her success will be pronounced. Besides her natural vivacity, her next most marked characteristic is her remarkable versatility, which



Carrol McComas.

has enabled her to succeed equally well in dramatic roles as she did in musical comedy and in vaudeville as a whistler and singer. Four seasons were spent with Frohman, and her recent work in the lead in the stage play, "Inside the Lines," was a personal triumph. Critics and public agreed that she shared honors with John Drew in "The Single Man," while her delightful work in the musical comedy success, "The Dollar Princess" and "The Marriage Market" made some box office records. Miss McComas also appeared with Billie Burke in "Mind the Paint Girl," with Donald Brian in "The Siren," "Miss Dot" and in "The Salamander."

## Balboa Company Given Watches

Heads of departments and employees who have been with the Balboa Amusement Company for two years were presented with thin, octagonal shaped Swiss watches Christmas by H. M. and E. D. Horkheimer, heads of the Long Beach feature producing company. Among those who received the watches were Norman Manning, Will M. Ritchey, Daniel Gilfeather, Philo McCullough, R. R. Rockett, Richard Johnson, Frank Mayo, George Crane, Wm. A. Gillette, George Rizard, Bruce Smith, Frank Erlanger, E. J. Brady, William Beckway, Sherwood Macdonald, Joe Brotherton, Harry

Harvey, William Conklin, Harry Stanley, Henry King, John Wyse, J. A. Loy, Bertram Bracken, H. O. Stechan, Robert Brotherton, Charles Dudley, Roy Frechette, Ed J. Moore, Percy Dewey, Jacob Wierock, H. M. Van de Polle, Roland Groom, Gordon Sackville, W. T. Kearns, Eugene Kearns, Frank Kearns, Ed Saunders, Georgia Van Vleet, May Brotherton, Grace Scott, Nettie Clark, Mrs. B. Ahrens, Ruth Roland, Jackie Saunders, Corene Grant, Ruth Lackaye, Marguerite Nichols, Mollie McConnell, Myrtle Reeves and Mrs. G. B. Wells.

### New Feature Exchange for Boston

The All Feature Booking Agency, which controls the state rights for a number of Griffith productions and has been booking them direct to Greater New York and New England theaters from its New York office in the Masonic building, has just opened an office in Boston at 53 Church street, to take care of the New England territory. In addition to the Griffith features, which include "The Escape," "The Avenging Conscience," "The Battle of the Sexes" and six other subjects with casts which include the same players appearing in "The Birth of a Nation," the All Feature Booking Agency will book four five-reel Pawnee Bill features, produced on Major Gordon W. Lillie's buffalo ranch in Oklahoma, and also the new Sarah Bernhardt feature, entitled "Sarah Bernhardt at Home," showing the famous actress in private life at her summer palace on Belle Isle, Brittany.

Harry K. Brin, formerly manager of the Continental exchange of Seattle and recently manager of the All Feature's New York office, will have charge of the new Boston exchange, assisted by the well known Harry Jewel.

### TRIANGLE'S PATRIOTIC PLAY

"The Flying Torpedo," a War Story of the Year 1921, Shipped East and Said to Be a Sensation in Preparedness Propaganda

"The Flying Torpedo," a war story of the year 1921, has been shipped east and will soon be disclosed at the Knickerbocker theater in New York, with general release a few weeks later. The Triangle-Fine Arts, in making this war play, preferred to pack the material in five reels instead of extending it a la the familiar

type of military serial or of a long-reeler taking up an entire evening.

The motif of an impending foreign invasion of the United States controls the action of the piece. In response to an appeal of the National Defense Board, an old inventor, (Spottiswoode Aitken) perfects an aerial torpedo controllable by wireless mechanism. A band of international outlaws who sell their booty to foreign governments steal the plans and the torpedo itself and murder the inventor. Prior to his death he has made one duplicate of the mechanism. Winthrop Clavering, chemist, detective, and Conan Doyle type of novelist (John Emerson), enters the action vigorously at this point. Aided by a clever servant girl (Bessie Love), his tracing of clues brings him finally to the crooks' den, whither the police are summoned and the robbers and their spoil are taken. Clavering and Haverman (W. E. Lawrence) start the manufacture of the torpedo. An army of yellow men from the Far East invade the west coast. The deadly swarm of novel missiles annihilates most of the enemy, and those that are not killed are driven back ignominiously to their ships, thus removing forever the threat of foreign invasion of these shores.

The exciting war scenes of "The Flying Torpedo" were directed under D. W. Griffith's supervision by W. Christy Cabanne, whilst the earlier scenes were staged by Jack O'Brien. Besides Mr. Emerson, the star, and those already mentioned, the cast includes Ralph Lewis, Fred J. Butler, Raymond Wells, Viola Barry and Lucille Young. The working title of the story was "The Scarlet Band," changed to "The Flying Torpedo" recently. A notable characteristic, lifting it out of the class of ordinary war-plot dramas, is the strong vein of comedy that runs through it.

### Operator's Ball on January 24

On Monday evening, January 24, the Moving Picture Operators' Protective Union, Local 181, will hold its sixth grand annual ball at Hazzer's Hall, 111 West Franklin street, Chicago. Music for the occasion will be furnished by Lythroe's orchestra. The operators and their friends are anticipating a most joyful time. In the past their balls have been very successful, but the 1916 affair, it is anticipated, will be even more so.



John Emerson and his fellow players of the Triangle Company in scenes from "The Flying Torpedo," a coming Fine Arts war play.

# Giving the Public What It Wants

ZUKOR DISCUSSES TOPIC

THERE is no question of more vital importance to the motion picture industry than the very old, but ever new one—what does the public want? The subject is constantly before the exhibitor and the producer, and it is one which is always open to a difference of opinion. The average exhibitor bases his knowledge of the public upon his personal experience, which must of necessity be circumscribed and limited in its local extent. Therefore his views must be considered as referring to his individual community, rather than to the public a whole.

The producer, on the other hand, must attempt to strike a general average in his films which will approximate the desires of the largest number of persons. His problem is in fact an international one, as his product reaches the far ends of the civilized world.

Therefore the opinion of a man who was one of the first owners of motion picture theaters in this country and is at the same time the organizer of the pioneer feature film producing company, is of peculiar interest at this time. The comprehensive knowledge of the situation which arises from this unique position gives particular force to the opinion of Adolph Zukor, in whom is vested this dual interest. Though it is not generally known, in addition to being the founder and president of the Famous Players Film Company, Mr. Zukor is also a pioneer exhibitor, as he was one of the first exhibitors in New York City and also owned one of the first chains of photoplay theaters ever formed.

It is apparent, then, that the opinion of this man as to the methods of determining what the public really wants, as against what any one individual producer or exhibitor may think that it wants, can be accepted as being based upon fact and not upon theory.

"There is just one way of determining what the public wants," declares Mr. Zukor, "and that is to take the consensus of opinion of as many exhibitors as possible. This opinion should be based solely upon the actual record of the results obtained by showing various types of film in their respective theaters. It is in accordance with this view that the Famous Players receives from the Paramount Pictures Corporation, its releasing medium, weekly reports on every feature that is produced.

"This report covers every section of the country and a similar index extends to the foreign nations as well. From a careful study of its averages, it is simple for the producer to determine exactly what kind of films are well received and those of inferior popularity. There is no more effective method devisable for the obtaining of accurate and detailed information of a really comprehensive nature. No one exhibitor, however judicious or well informed, can ever draw proper conclusions from his own limited field of observation.

"Though the exhibitor can of course determine his own needs, it is impossible for the producer to accede to the demands of the individual exhibitor. To paraphrase a familiar line, he must meet the greatest needs of the greatest number.

"The producer who attempts to determine on his own initiative just what the public wants, or who attempts to force the public to want what he thinks that it ought to want, is predestined to come to grief.

There are those who consistently attempt to foist upon the public a salacious type of film, either under the guise of preaching sermons or with the frank intention of appealing to the sexes. The temporary success of that style of production has lured several manufacturers to release plays of this sort, but the record of the stage play, and of the photoplay, prove absolutely that the success is merely temporary and that the releasing of such pictures is poor judgment from a business standpoint. In the long run, clean pictures pay best, whether they are comedies or dramas.

"That the frankly suggestive film is a detriment to the industry as a whole there can be positively no question, inasmuch as it spurs the censors to increased activity and gives the agitators for censorship grounds upon which to base their arguments.

"Our records show that clean comedies and powerful dramas of the better sort are the supreme favorites today. The lasting success of films of this type and the heavy demands for the appearance of the stars in them, proves beyond doubt that the public today is getting what it wants. Any new attempt to gauge 'what the public wants' by different standards from those of country-wide reports on the successes of the immediate past and of the present is doomed to failure. As I have said before, it is a physical impossibility to produce films to suit the requirements of any given locality. The standards of measurement must be broad, and there is no possible way in which to make them so except that which has already been adopted.

"Individual reports are also made on the productions grouping them according to the star which appears in them. In this way we are enabled to keep strict account of the popularity of Mary Pickford, Marguerite Clark, Pauline Frederick, Hazel Dawn and John Barrymore and to see at a glance in what type of play they are best received. The constant tendency of our popularity pendulum to swing toward the stronger dramatic plays and toward the lighter comedies has determined our policy for the coming year.

"So far as the source of material is concerned,



The above picture, taken at Romaine Fielding's "Cactus" studio, at Phoenix, Arizona, shows Fielding, his expert mechanic, and his two recently purchased racing cars—a Sebring Special and a Buick Special racer. Both cars are being remodeled for the big event at Tucson, Arizona, where they will be entered as "R. F. Specials" No. 1 and No. 2.





Lenore Ulrich.



Dustin Farnum.



Florence Rockwell.

Three Pallas Pictures stars of whom much will be heard in the near future.

experience has shown that to be of no importance whatever. It makes no difference whether a play or a novel is being adapted, or whether the subject which is being produced is an original scenario prepared especially for the screen. There is just one point of importance—has the finished product real screen value: is it a good photoplay?

"The whole heated argument over this question reminds me of nothing so forcefully as the old conundrum, 'Which came first—the chicken or the egg?' They are about of the same relative importance. For, after all, the only vital thing is the fact that both are here. So long as we have our chicken, our egg and our good photoplay, what difference does it make which came first or from what source the last was drawn?"

### "Broadway Universal" New "Red Feather"

The first announcement Joe Brandt made after becoming the general manager of the Universal Film Manufacturing Company was a change of name under which the famous Universal features will be released shortly. Heretofore, all the big features of the Universal have been released on a program called "Broadway Universal Features," which has gained a great deal of prestige and renown throughout the United States and Canada, but as other concerns also appropriated the name "Broadway" for their special features, and the fact that many people confused the regular Universal program with the Broadway Universal program, Mr. Brandt thought it would be best to have a non-conflicting name, and therefore he decided upon using the name "Red Feather Productions," the first of which will be Violet Mersereau in "The Path of Happiness," to be released January 31.

The first feature to be released under the "Red Feather Productions" will be a novelty drama of the wilds, with Harry Benham supporting Violet Mersereau. This will be followed by productions even bigger than anything that has ever appeared on the Broadway Universal Features program, which will include in the very near future, King Baggot's initial

appearance on the feature programs, as well as Mary Fuller, Jane Gail, Harry Benham, Paul Panzer, and the other Universal stars who have appeared in the Broadway features.

For the first time, King Baggot will make a picture for release in the feature program. He has preferred to do the one and two-reelers which have made him famous, rather than going into the making of the longer pictures, but the constant demand for his appearance on the feature program has prompted him to make the change.

### Lasky Gets Bronson-Howard

George Bronson-Howard, one of the best-known writers in America at the present time, whose most recent book, "God's Man," is breaking all records as a best-seller, left New York last week to join the literary and photodramatic staff of the Jesse L. Lasky Feature Play Company, making his headquarters in the future at the Lasky studios at Hollywood, California. Bronson-Howard is the author of a number of novels and plays, of which "Snobs" was one. It had a long run on Broadway and subsequently appeared on tour for several seasons. It has since been pictured by the Lasky Company with Victor Moore as the star. Bronson-Howard, who is still a young man, will devote himself exclusively in his writing for the screen to photoplays for the Lasky company.

### Vassar Alumnae to See Triangle Bill

The Knickerbocker theater in New York City will be taken over for a night during the last week in January by the alumnae of Vassar College, for the celebration of Vassar night at that theater. Triangle pictures will be shown and the proceeds of the entertainment will be devoted to the support of the Intercollegiate Bureau of Occupations.

Mrs. Arthur Butler Graham is chairman of the committee of Vassar alumnae, and she reports that there will be no difficulty in filling the Knickerbocker theater for the occasion.

# The Meaning of "Griffith-Supervised"

BY CARLYLE ELLIS

**T**O WATCH David Wark Griffith at work; to see in actual productive operation the mind that has made the deepest imprint of any on the photo-drama—it is the heart's desire of every interviewer and writer of personality studies from New York to—but there is no outer boundary.

Being in Los Angeles, it seemed a simple thing to do. One had but to gain entrance to the big Fine Arts studio, where Director-General Griffith spends his life producing photoplays—and watch.

Entrance was gained—luckily we had a certain password that opened several doors before it led us to the first big open-air stages, shaded from the southern California sun by top-shades of white cotton. We were free to wander about where we liked and for as long as we liked—so long as we obeyed studio laws.

Chief of these is: Never step in front of a camera. That rule is obeyed even by the studio dogs, of which there are sure to be several. Most of these dogs have either to be led on the set, so thorough is their understanding of the rule, or else rehearsed in the one scene till they know they belong there.

The second law has purely local application and is not really a law at all. It is expressed by everyone in about the same words: "Better not bother Mr. Griffith unless it's absolutely necessary. He's a very busy man."

We conclude that he must be, not only because everyone we speak to says so, repeatedly, but because during one whole busy morning we failed to catch even a glimpse of the man. He is there—everyone says that, too. He is rehearsing or directing or consulting or all three, here or there or somewhere about, but you do not see him.

On the big, orderly stage, crowded with sets and players and technical assistants, there is a dominant spirit that you cannot at once put your finger on. If

you are used to motion picture studios you get a dozen impressions from a dozen different details and they all dovetail into an individuality—the personality of the studio, which is sure to mirror accurately the personality of its director-general.

Looking for this man Griffith you wander from stage to stage of the Fine Arts studio, up and down the paved streets of this miniature city, from the group of technical buildings in one corner to the outdoor gymnasium in the court of the men's dressing rooms or on to the great storehouses of furnishings and the shops.

Everywhere you hear one name—Mr. Griffith. The big projection room is to be clear for his work at five o'clock—he suggested a certain kind of hanging for this Renaissance drawing room and so that kind will be found at all costs—Mr. Griffith saw it in rehearsal and let it go through so it must be all right. That's a piece of business that Mr. Griffith suggested and it makes the scene. Mr. Griffith said to be there at nine sharp and, you know, he mustn't be kept waiting.

The listening visitor becomes possessed by the conviction that this invisible director is at least five men. How else is such ubiquity possible?

We stand among the quiet watchers behind the battery of cameras. Here are directors and assistant directors, operators and their assistants, players off duty or waiting for their entrance into the scene. Occasionally, a bit of vigorous, high-pitched dialogue from a set marks sharply the recording of some intense moment in a play, where the use of speech will help the players to an accentuation of dramatic values but for the most part voices are subdued to ordinary conversational tone.

There is none of the traditional shouting of directors—no fine frenzy at all. These are Griffith directors.



D. W. Griffith, the wizard of the Triangle-Fine Arts studios on the Pacific coast, as he appears when directing one of the productions which has made him famous and earned for him the title of the world's greatest producer. As Mr. Ellis says in his article there is none of the traditional shouting of fine frenzy of temperament when Mr. Griffith directs.

They use speech during the actual taking of a scene about as much as the leader of a symphony orchestra at a final rehearsal.

A director is arguing with a somewhat self-assertive player.

"Well, you know, Mr. Griffith liked it better done that way," he says, and the argument is ended.

We get it in bits like that every few minutes and all the while we have one eye open for an extraordinarily agile man in shirt sleeves whom we expect to see come tearing across the stage waving hands full of script and volleying orders (and probably imprecations) like a human cyclone. Oh! we're sure we'll know him—when he comes.

But nobody volleys and no arms are waved. This might all be a drawing room scene if it were not for the motley of costumes and the blazing of the California sun overhead. There is a little subdued laughter among the gathered knots of players behind the cameras and over there a group of women and girls—one is in crinoline and ringlets, another in modish evening dress and still another in the short riding skirt of the plains—are working on embroidery and—talking about D. W. Griffith.

"He seldom seems to see anyone," says a veteran of the studios, "unless he has business to speak of. But he sees everything and seems to know everything. They say he is the quickest and surest judge of character ever. Just one glance—and he has your number."

This is disconcerting. We stifle an impulse to escape while yet there is time, and begin to ask questions. We ask the same sort of questions of players, and carpenters, and cameramen, and even of directors. What sort of man is this Griffith, who so strangely resembles a general on a modern battlefield, with his fingers constantly on a hundred communication lines and his person in an invisible dugout miles away? The answer varies only in the wording. This a typical sample: "My boy, he's a living wonder—the nearest thing to infallible that this game has produced. He knows every scene in all the ten plays constantly in production; he sees every set; he knows every player; he passes on every foot of film. And yet he encourages the greatest possible originality from everybody and never wants any of the credit—or the limelight."

We could quote such encomiums by the foot or yard. It would establish at least one definite, tangible characteristic of the man: a rare capacity for inspiring the most unswerving loyalty of his forces from top to bottom. They perform day by day the modern, practical equivalent of swearing by him.

But we found something else, and we had come to it bit by bit during the three days we kept watch for the director-general in his own big workshop. These scenes we saw being made; these plays we saw coming into being scene by scene, night or might not be produced directly under the director-general's eye. He might not go flitting from set to set all day long as we had expected. But he was actually present in an even more complete and effective way. The Griffith ideals, the Griffith methods, the Griffith standards—these were the ideals and methods and standards of everyone on the lot. He had done more than stamp an art with his genius; more even than select and train to high efficiency a corps of workers—he had created a living, responsive and highly individualized organism for creative production.

We began to get a glimmer of what "Griffith Supervised" really means.

It was our third day of watchful waiting and we had begun to receive casual recognition as some undefined part of the institution. The agile arm-waving person in shirt sleeves had not appeared, but we had seen and recognized many celebrities of the footlights and screen and were making mental notes on the rest. One individual had attracted our attention because of his odd behavior.

"That tall, forceful-looking actor in the grey Norfolk suit," we commented to a neighbor, "seems to keep to himself a lot. He goes wandering through with that big man and talking, but he never looks around. We haven't seen him in make-up these three days and we don't remember his face on the screen. Nobody pays any attention to him, but he looks like somebody. What's his name?"

"Name!" exclaimed our neighbor, grinning at us, "his name's Griffith."

## Horsley Players Aid Doll Show

Members of the David Horsley studios in Los Angeles last week gave material aid to the sponsors of the Los Angeles Children's Hospital Doll Show held at the Hotel Alexandria to raise holiday funds for the institution.

Each contributed a doll which in costume was a replica of the work done by the donors in the motion picture studio. Belle Bennett's contribution was a doll in the costume of Iris, an Oriental maiden; Margaret Gibson's doll was dressed as a country maiden; Gypsy Abbott's was a baby doll; Shirley Earle's a Spanish belle; John Oaker's a country boy; and George Ovey's was Jerry. William Clifford made his offering through his pretty little blonde daughter, Betty, who was all toggled out in blue, with all the fancy dudads so dear to the girlish heart, and her doll was a perfect counterpart. Scores of other stars in filmland now in Los Angeles also were contributors. The dolls were auctioned by members of the show committee and several thousand dollars were realized from the sale.



George Ovey and his Jerry doll.

## Pathe's Remarkable War Picture

"The Horrors of War," a three-reel drama which Pathe will release on January 17, well lives up to its title. The scenes shown, most of them, differ from the sort exhibited in the various news weeklies and convey in a most emphatic manner an idea as to what war really means. All of them are remarkable, but some of them especially impress the observer, among them the sinking of Turkish vessels by the Russian fleet and the bombardment of various villages along the shore, the gathering of the hundreds of dead from the battlefields and their being



dumped in heaps at the edge of the burial trenches by scores of carts.

It is interesting to know the source from which many of the pictures came. There wandered into the Paris office of Pathe Freres a month or two ago an elderly individual in seedy clothes, his sole baggage a battered camera case and camera, and a few rolls of film in a can which had once contained oil. The story he told was so unbelievable that it required the projection of his films to back it up. It seemed that as a free lance he had been following one of the Russian armies and thus had secured these pictures. Despite his lack of official backing he had succeeded where so many others had failed, chiefly because his forlorn helplessness and advanced age appealed to the sympathies of the Russians. They had provided him with food and shelter through the long marches, and had equipped him with clothing adapted to the severe cold. He had taken pictures until his stock of film gave out, and then had managed to make his way to France. He was paid a handsome price for his negatives, and left Paris announcing his intention of going back to the eastern front to secure others.

From a pictorial standpoint the best scenes are those showing the Russian fleet in action in the Black Sea, bombarding the Turkish towns along the shore. The cameraman remained on deck throughout the engagement, and with a telephoto lens obtained some remarkable views of the exploding shells and their effect upon the buildings. A shell is seen to strike, then a cloud of smoke arises. When the veil is lifted the building has become a heap of ruins frequently burning like a bonfire. The spectacular effect is heightened by an aeroplane dropping bombs from the clouds. Other noteworthy pictures show a Turkish vessel under fire. First the shells are seen splashing in the water all around her. The fountains of spray get closer and closer as the Russian gunners get the range. Showers of shrapnel then break over her and a little later she settles heavily in the water and sinks.

## Costly Furnishings in Pathe's "New York"

A lot of money must be spent to give the proper atmosphere to a picture where many scenes are laid in homes of wealth. For instance in the Pathe Gold



One of the costly scenes in Pathe's "New York."

Rooster play, "New York," adapted from the A. H. Woods play of the name, and produced by George Fitzmaurice, there are some bedroom scenes in which are used lace sheets which cost \$250. The bedspread

is of hand embroidered silk and cost \$450. These figures are vouched for by Pathe as being absolutely correct. Florence Reed stars in the picture.

## R. A. Bresee of Metro

R. A. Bresee, the delightful old character actor, who is appearing in Metro features, and who was last seen in "A Yellow Streak," and "Emmy of Stork's Nest," two Columbia-Metro wonderplays, has signed a contract to sing in the choir of a Brooklyn church. He will never work in a picture on Sunday, no matter how urgent the call, and he insists on having Friday nights off, to rehearse with the choir.

More than thirty years ago Mr. Bresee was well known as a baritone soloist. He sang in grand opera, and was the leading baritone with the Clara Louise Kelly Company. Afterward he went into musical comedy, singing leading roles with De Wolfe Hopper, Francis Wilson, Lillian Russell, and other prominent stars. For several years Mr. Bresee devoted his talents singing in big oratorios. He was a soloist with the late Theodore Thomas, and also was associated with Dudley Buck.

Mr. Bresee was born in Cooperstown, N. Y., and made his debut as a singer when he was ten years old. At that time he was known as "The Boy Choir Singer." He sang at the Union Congregation Church, in Brooklyn, for five years, and during part of that time he appeared with musical productions on Broadway. He had his fling as a stock actor, and appeared with George Fawcett in a successful Broadway play. William Night, the Metro director, considers him one of the best types he has found for roles in such productions as "A Yellow Streak."



R. A. Bresee.

## "The Upstart," an Early Metro Release

"The Upstart," a five-part satirical comedy, the first of its kind ever produced by Metro, has just been completed at the Rolfe Photoplays, Inc., studio. It will be released on the Metro program January 24. Marguerite Snow, the popular screen artist, is starred in this Metro feature picture, and George Le Guere is featured. James Lackey, the comedian, also has a prominent role. "The Upstart" is a picturization of the successful play of the same name by Thomas Barry, which enjoyed a run last season at the Maxine Elliott theater in New York City, and later on tour.

The story of "The Upstart" deals with a young married man, who becomes fanatical on the subject of divorce. He leaves his wife and everything else, to go forth to reform the world. His wife, despondent over her husband's neglect for her, proceeds to obtain a di-

voice. The "Upstart's" father realizes his son comes close to being a crank, and arranges for him to spend a few weeks with his friend, a minister, who he hopes will have a good influence on the boy. The minister is none



Marguerite Snow in scene from Rolfe's "The Upstart."

too happily married, and his wife falls in love with their chauffeur. They plan an elopement, but this is prevented by the "Upstart." He then tells the minister the circumstances of his wife's infatuation, setting it forth as a hypothetical case. The minister insists that no man should live with a woman that did not love him, and that wanted to go with another. The "Upstart" then confronts him with his own wife, who confesses her indiscretion and avowal to carry out her plans.

Brought home to him in this fashion, the minister changes his mind. He commands his wife to stay. She refuses and leaves with the chauffeur. She is overtaken, and then laughingly explains that the "Upstart" planned the entire affair as a hoax to prove his contentions on separation and divorce. The minister gives the "Upstart" a good trouncing, but he still remains "a nut with a theory."

## HORKHEIMER BACK ON THE JOB

**Balboa Executive Returns to His Plant After Long Eastern Trip, Hears Reports, and Arranges Big Plans for New Year**

Santa Claus-like, H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, descended on the studio in Long Beach, California, after an absence of four months in the east, on Christmas eve. At one o'clock in the morning he made an inspection of the plant, in company with Norman Manning, business manager, to the amazement of the night watchman. Immediately thereafter "H. M." went into an eighteen-hour conference with his brother, E. E. Horkheimer, secretary and treasurer, who had been on the job during his absence.

Snatching four hours of sleep, this human bullet—which is about the best description that can be given of President Horkheimer—called his various department heads into consultation. He talked to each one alone, first, believing that in that way it was possible to get a fuller and freer expression of opinion as to what had been going on. Following these individual "sessions," a mass conference was held, when there was an exchange of ideas and an outline of what is to be done in the future.

From Business Manager Manning, President Horkheimer learned just what had been done in the way of improving the Balboa plant in his absence. The enclosed studio has been completed, several new warehouses erected, a papier mache department added and many other amplifications made—not to forget the half-dozen new automobiles added to the steadily growing fleet of motor cars.

Will M. Ritchey, chief scenario editor, advised his superior that he was just winding up the scripts for "The Red Circle," the continued detective story which Balboa is giving to the screen, via Pathe's releasing agency. The original idea for this series came from H. M. Horkheimer and he told Mr. Ritchey that he was more than pleased with the way in which he is developing it. Being particularly timely, in that the idea of heredity as brought out in the case of the Bollinger baby is anticipated, "The Red Circle" has proved as crisp as a live newspaper just off the press. As a mark of confidence, President Horkheimer has given his scenario editor even more authority than he had before.

Gratifying indeed to Mr. Horkheimer was the scrapbook submitted to him by H. O. Stechhan, his publicity chief. Although on the job only six months, he has succeeded in getting the name of Balboa into many publications that have never before shown any



H. M. Horkheimer, president and general manager of Balboa, in his office.

particular interest in moving pictures, while those that are friendly have been using more Balboa copy than ever.

Among the strongest links in the Balboa organizations are the Brotherhoods. Two of them have charge of departments. Robert, or "Bob," as he is better known, is at the head of the laboratory; while a sister, May, presides over the assembly room. To the expert work of these much of the finish of Balboa pictures as they appear on the screen is due. Both reported progress to their chief.

William Beckway, head cameraman; John Wyse, stage manager; J. W. Loy, superintendent of construction; W. T. Kearns, electrical chief; Roy Frechette, master scenic artist, and P. V. Wall, custodian of properties, all submitted detailed reports of their respective departments. Each one had something new to tell the "boss" which elicited a friendly smile and a word of commendation.

The men who actually make the productions—the

directors and cinematographers—also called at the little office in response to "H. M.'s" summons. Bertram Bracken, dean of directors; Harry Harvey, Sherwood Macdonald, and Henry King outlined what they have put on since August; while Joe Brotherton, George Rizard and Roland Groom spoke of their camera triumphs and troubles.

Executive reports were made to President Horkheimer by R. R. Rockett and E. J. Moore. The former has charge of the Balboa office force and routine, while acting as private secretary to Mr. Horkheimer at the same time. Mr. Moore is the company auditor. Both of these departments were found in ship-shape condition.

With all this information at his command, President Horkheimer met with R. G. Judkins, head of the First National Bank of Long Beach. Ever since its inception two years ago, Mr. Judkins has been the financial adviser of the Balboa Company. Success has been due in a large measure to the way in which his counsel has been followed. Mr. Horkheimer outlined his plans for the ensuing year and they were strongly approved by Mr. Judkins. He was particularly pleased with Balboa's progress in the very recent past.

"The future looks good to Balboa," said H. M. Horkheimer, in speaking of the trade outlook. "Without telling any secrets, I can say that there are several big consolidations under way which may culminate almost any day now. Two of the old-line film producers have offered to join with Balboa. They recognize the need of new blood and seem to have picked

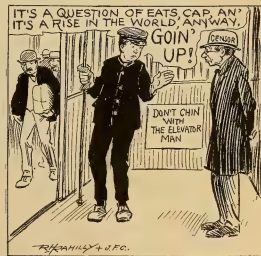
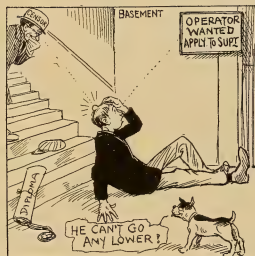
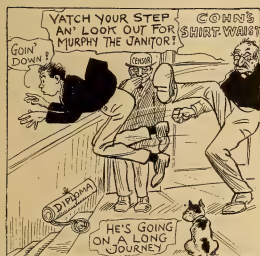
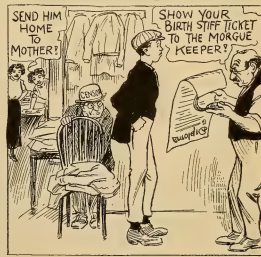
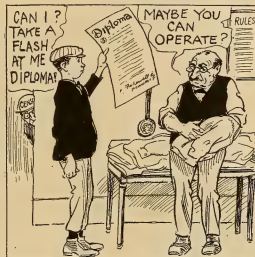
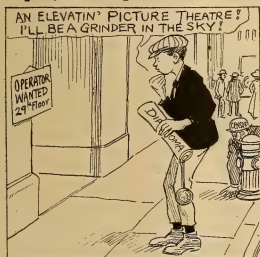
us as the psychological people to save them from wrecking.

"We have been brought prominently into the public eye recently, for as soon as we got on the job electricity began to fly. I do not say this boastfully. It is a fact verifiable in the higher-up film circles among the men who know. During the past year such startling changes have taken place in the producing end of the business among the newer factors who have become active, that they have almost run away with the industry from the pioneers. These latter men now realize that they must make alliances or perish. Hence the overtures to us. So, keep your eye on Balboa. Some genuine news is going to break in its vicinity in the very near future."

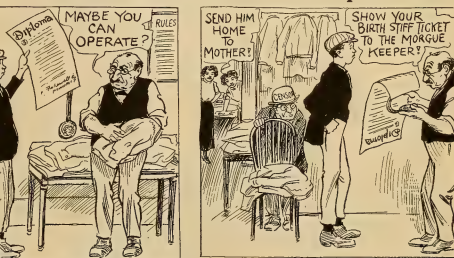
### "Her Debt of Honor" Is Title Selected

It has been definitely decided to name Director William Nigh's new Metro feature picture, "Her Debt of Honor," which is now within a few scenes of completion at the studio of the Columbia Pictures Corporation, No. 3 West Sixty-first street, New York City. Mr. Nigh not only wrote the five-part feature, but for the first time since joining the Metro forces, he is playing a prominent role in it. Valli Valli is starred in "Her Debt of Honor," and William Davidson, who was seen in a prominent role with Lionel Barrymore, in "A Yellow Streak," has the leading heavy role. Many of the scenes are laid in the picturesque west, where Mr. Nigh knows every inch of the ground.

### Opie, the Operator



### In His New Job He Goes in for Uplift Work







Sir Herbert Beerholm Tree was given a typical western welcome when he reached the Fine Arts studios in Los Angeles. At the left the cowboys are seen greeting him, while to the right he is descending from his car with his daughter, Iris, and being welcomed by Bennie Zeidman, Fine Arts publicity man.

## SIR HERBERT TREE WELCOMED

**Foremost Actor of English-Speaking Stage Reaches Los Angeles Studio of Fine Arts-Triangle Company and Is Warmly Greeted**

The arrival of Sir Herbert Tree, to make a photoplay of *Macbeth* at the Fine Arts studio, in Los Angeles, has stirred the film metropolis of that city as has no other event for months. He was met at the train by Mayor Sebastian and other city officials, prominent representatives of the British Red Cross and scores of celebrated motion pictures people, and was given an ovation.

At the Fine Arts studio his welcome was equally hearty. As he drove up his automobile was surrounded by the band of real western cowboys attached to the studio, who fired a salvo from their sixshooters. Several hundred players had gathered and warmly applauded. For the players Sir Herbert was welcomed by DeWolf Hopper, dean of the Fine Arts stars, and George Stone and Francis Carpenter, the two youngest actors, aged four and six. Director-General David W. Griffith and members of the executive staff received the distinguished guest, who was accompanied by his daughter Iris. They spent the morning watching the various companies at work on the big outdoor stages, a new experience to both. Speaking of the selection of "*Macbeth*" for his first American screen vehicle, the famous actor said: "I am more and more convinced that the selection is an ideal one and am eager to be at work on the production. '*Macbeth*,' apart from the power and beauty of its dialogue, is a highly pictorial narrative, its characterizations are strongly developed and it is throughout a story of action. It is, too, one of the world's great classics, and to be taking part in its photo-dramatization is at once a responsibility and a distinguished opportunity."

## Selig Tribune Makes its Bow

The first edition of the Selig Tribune, which was released through the General Film Company on Monday, January 3, excited much favorable comment not only with the photoplay public but among the motion

picture exhibitors. The Selig Tribune, as exhibitors know, is released through the co-operation of the Selig Polyscope Company and the Chicago Tribune. The reel newspaper carrying real news pictorials, to quote from the publicity, is to be issued twice weekly, and the methods of distribution have been so arranged that the new film will reach all the General Film exchanges and through these exchanges the exhibitors of motion pictures, in a right-up-to-the-minute method.

The first edition of the Selig Tribune covered a very wide field. John T. McCutcheon and other famous war correspondents have rushed some exceptional and timely films from the European battle fields, and the preliminary war pictorials, which are strikingly seasonable, will be followed by other European battle scenes which have been taken by staff cameramen assigned to the French, English, Russian, German, Austrian, Italian and Bulgarian forces. It is claimed that the Selig Tribune has unsurpassed facilities for the filming of up-to-date war pictorials.

That the organization of cameramen and correspondents working for the Selig Tribune is a most complete one is shown by the primary work of these staff men, for sections of almost the entire world are covered in number one of the Selig-Tribune. The photography is good, the titles attractively written and a place seems to have already been earned for the new news pictorial.

Posters issued with the first number of the Selig Tribune have caused much favorable comment. The posters are prepared to resemble the first page of a metropolitan newspaper. There are the headlines, text, etc., just like a newspaper, with the exception, of course, that the lay-out is greatly magnified.

## Goff Visits V. L. S. E. Exchanges

A. W. Goff, assistant general manager and director of sales for V. L. S. E., Inc., is making a tour of the Big Four exchanges, including Pittsburgh, Kansas City, Minneapolis, Chicago and St. Louis. Until recently Mr. Goff was in charge of the Coast division for V. L. S. E. He is a great believer in open bookings and is preaching this policy to his division managers.

# Metro Signs Mr. and Mrs. Sidney Drew

## WILL MAKE WEEKLY COMEDIES

AS its Happy New Year to the world of motion pictures, and particularly to its exhibitors, the Metro Pictures Corporation announces that Mr. and Mrs. Sidney Drew have joined the happy Metro family of celebrated screen stars. Mr. Drew, who gained a unique place in the comedy world on the legitimate stage before he became famous as a star and a director of comedies for the screen, will produce one reel subjects on the Metro program.

The coming of Mr. and Mrs. Drew to the Metro forces marks the fourth addition of the great Barrymore-Drew family now under long contract with Metro, the others being Miss Ethel Barrymore, and her brother, Lionel. The two latter named have achieved the greatest success of their careers appearing in stellar roles provided for them in Metro wonderplays.

The new Drew comedies, one of which will be presented each week, will be of the distinctive type in which Mr. Drew has become famous through the world. They will be high class comedies, not farces or burlesques, and in anticipating the contract just consummated with the Drews, Metro exercised great care in the selection of suitable vehicles looking to the unusual talent of these gifted artists.

The contract, which covers a period of years, and which calls in its first provision for a series of fifty-two comedies, was signed in the Longacre building, New York City, just before the bells began to ring out the old year. President Richard A. Rowland and Treasurer Joseph W. Engle, of the Metro Pictures Corporation, together with Metro's chief counsel, J. Robert Rubin and Mr. Drew, completed their negotiations in time for a mutual participation in a New Year's feast at the Claridge, when the plans for the new comedy releases were gone over in detail. They were completed in their entirety and the first release is scheduled for the final week in February.

There will be one comedy each week thereafter, one reel in length, and Mr. and Mrs. Drew will be starred in each feature. In line with all previous activities, Metro will surround these two stars with an exceptionally strong supporting cast, which will include some of the foremost artists in the comedy field of the silent drama.

The new releases, which were hinted at in announcement made by Metro late in November, will be called Metro-Drew comedies, and they will be polite in character and suited to accompany the big Metro feature releases.

After signing the contract, Mr. Drew expressed himself as follows: "It is very gratifying to me to be able to produce comedies for Metro under the unusually fine studio conditions which have been arranged for me at 3 West Sixty-first street, and I am proud to be with what I regard as the most progressive motion picture organization in the world. The esprit de corps of Metro is wonderful. Already I am as enthusiastic as a boy, and I know I shall do the best work of my career under the Metro banner. Under arrangements in my new contract I will be given ample opportunity to work out some novel features and innovations I have had in mind for some time. I am sure it is going to prove a highly satisfactory arrangement for all concerned and will result in the big-

gest kind of a success. Our productions will be, I might add, a decided departure in comedy reel features."

President Rowland, in presenting Mr. and Mrs. Drew to Metro's exhibitors, said: "It is a great pleasure to welcome Mr. and Mrs. Sidney Drew into the big, happy Metro family. Miss Ethel Barrymore and Lionel Barrymore preceded their uncle into the inner circle, and join me in my hearty greeting. I believe Mr. Drew is the ablest comedian on the screen, because his comedies are genuine comedies. With a long and varied experience on the so-called legitimate stage, both as an actor and producer, he brought to motion pictures a complete equipment, and as soon as he had mastered the technique of the screen, he at once began to attract international attention and favor.

"Metro has long desired one reel of real comedy each week to accompany its wonderplays, but we have steadfastly refused to arrange for a comedy release until we could present the best the world of motion pictures afforded. Only the other day a very well known judge and authority of comedies, said to me regarding Mr. Drew: 'His work is so legitimate and his fun is so genuine, that his very appearance on the screen provokes a laugh from me, and I go away laughing after I have seen him in a comedy. He is the kind of an actor that we describe afterwards to friends, when discussing things in the amusement world.' It is because Mr. Drew inspires the 'laugh that lasts,' that we can promise our exhibitors and the public, real and continuous enjoyment. We start our New Year with a hearty laugh and a light heart, and present Mr. and Mrs. Drew as our New Year's gift to the world of motion pictures."

### Director Broadwell Stages Big Scene

The theme of "Vengeance is Mine!" a David Horsley-Mutual Masterpicture, de luxe edition, release, is a big one, but of the many stirring moments perhaps



Director Robert B. Broadwell staging a scene in "Vengeance Is Mine."

the most intense is that wherein the governor of the state is visited by a committee who plead for the pardon of the governor's own brother, convicted of murder

and sentenced to be electrocuted. But the governor refuses, feeling in duty bound to adhere to his oath of office. The accompanying illustration shows Director Robert Burke Broadwell rehearsing the scene. Mr. Wilbur is in the center of the group and at his left is Miss Gypsy Abbott, who interprets the leading feminine role in the story. "Vengeance is Mine!" is the second David Horsley-Mutual Masterpicture, de luxe edition, to be released, and the first of those presenting Crane Wilbur as the star. The release date is January 31.

## INCE HAS SIX PLAYS READY

**Triangle-Kay Bee Director's Unusually Strong List of Attractions for the New Year Will Feature Many Stars**

Thomas H. Ince's prophecy that the Kay-Bee studio would keep six plays ahead of the requirements made by the Triangle film service has been amply fulfilled. Mr. Ince enters the new year with an unusually strong list of attractions. Among the plays now ready for presentation in New York or on the way to New York from Los Angeles are "The Green Swamp," "Peggy," "D'Artagnan," "Honor's Altar," "Hell's Hinges," "Waifs," "The Raiders" and "Bullets and Brown Eyes."

This represents an early fall and late winter of extraordinary activity. The four plays in which Bessie Barriscale appeared culminated in "The Green Swamp," with Bruce McRae in the leading male role, and "Honor's Altar," wherein her opposites are Walter Edwards and Lewis S. Stone. Her next medium is "Bullets and Brown Eyes," a Russian romantic story featuring William Desmond and Wyndham Standing as the leading men.

In "Hell's Hinges" William S. Hart portrays Blaze Tracy, a strong western character, who copes successfully with the difficult problems of life in a frontier town. Mr. Hart is supported by a strong cast that includes Jack Standing, Clara Williams, Alfred Hollingsworth, Robert McKim and Louise Glaum. A striking scene in the play is the destruction by fire of the entire village of Hell's Hinges, an episode for the taking of which no less than thirty-eight buildings in the vicinity of Inceville went up in smoke.

H. B. Walker has been working with Ince on the production of two new plays in which the popular star of "Alias Jimmy Valentine" will be featured. The first one (working title "The Raiders") is a stock exchange story in which the hero, played by Warner,

saves his fiancee's father from financial ruin. The second one, now in preparation, is an East Indian story with the colorful atmosphere of Delhi, where the Indian mutiny centered.

"Peggy," starring Billie Burke; "D'Artagnan," starring Orrin Johnson, and "Waifs," starring Jane Grey, are the other big comers on Ince's list. As reserve trumps he has in making new plays featuring William Collier, his son, and Charles Ray.

## Mollie McConnell of Pathe Balboa

For reminiscences of the American stage in its blossom period one needs but to have a chat with Mollie McConnell, who has become endeared to the picture fans because of her splendid impersonations in Balboa feature films. She has spent

twenty-five years in the theater and does not regret a moment of it. As Mollie Sherwood, she went on the stage in Chicago when a mere girl, making her first appearance with Leslie Carter when that player was in her prime.

Early in her career, she became the wife of Will A. McConnell, one of the best known writers on subjects of the theater, until his demise a decade ago. Mrs. McConnell created the part of Frau Rudder in Richard Mansfield's production of "Old Heidelberg." Then she went abroad and played two years with Marie Tempest at the Duke of York's theater in London.

There is not a better character woman on the screen than Mollie McConnell. She is the distinguished grand dame of Balboa pictures and the way she wears her clothes makes Mrs. McConnell the envy of all women. She is deluged with letters requesting the patterns of her dresses. Does she send them? Sure, she does; for Mollie McConnell is the personification of accommodation.



Mollie McConnell.



Scenes from three big forthcoming Ince offerings. At the left "Honor's Altar," in the middle, "The Raiders," with H. B. Warner, and at the right "Hell's Hinges."



# An Appeal for Specialization

BY HARRY R. RAVER\*

WE'LL not delve into history and tell of the old store front theater that was so popular in the early days of the industry. What has happened in the past is history, what is to come is vitally important. While we must learn from what has preceded, we must also gain knowledge from parallel industries.

The motion picture business bears a strong relation to the theatrical world. We'll not attempt to establish its exact status with regard to it, but merely acknowledge it exists. The theater is ages old. It has grown and evolved itself into its various units, established its distinctive classes, but all are grouped under one head, "The Theater." It is known as a place of amusement where the public can view the doings of the human as created by some man's brain, whether it be music, drama or acrobatics. Each unit has made for itself a separate compartment in the make-up of the whole; the combination is known as an industry. At the time of its origin there was no distinction but, gradually, public taste educated the managers that certain kinds of plays were better received than others. Perhaps the manager would follow one blood curdling adventure after another, until his theater was established as a melodramatic house. This playhouse was branded as such and was forced to adopt that class of shows as its policy. This is true of the other forms of theatrical offerings, the drama, the comedy, the opera, the musical shows, burlesque and vaudeville.

To fill the wants of these various classes of theaters, producing companies sprang into being whose sole product was a certain kind of production. The theaters specialized and the managers specialized.

The same perhaps can be prophesied of the motion picture, specialization and classification. The theater will find its place, or in other words, the owner of a house will discover that a certain kind of production is better appreciated than all others. His efforts will be concentrated on securing that certain kind of photoplays. Producing companies will spring into being or establish as their permanent policy the supply of this man's wants. The theaters and the manufacturers will find their proper sphere. Of course, odd producers will come and go, they will delve a bit into one kind and then the other variety of production. But those who have linked their trade mark and firm name to mean a certain class of photoplay, will be sought for by the theater and the public for one specific brand of film.

Today in the theatrical business a firm name stands for a certain kind of production. Tomorrow in the motion picture business it is going to be just as definitely established. George M. Cohan is known for his comedies, and Belasco for his dramas, Hammerstein for his grand opera and Behman for his burlesque. To attempt to establish the name of any of these gentlemen with any other brand of production would befuddle the public. It would take considerable time and a good deal of money to educate the people.

The motion picture producer, however, goes along, producing a comedy one day of the slap-stick variety, a drama the next, going up and down the list of possi-

bilities without any thought of firmly impressing upon the minds of the people who view pictures anything definite that should be associated with his productions.

It must be remembered that the amusement seeking public of America is also the same public that patronizes the commercial institutions of this country. When a man makes up his mind to buy a certain article he knows where to go, or what advertisements to search to find it. Some commercial institutions have set definite policies for themselves. This is an age of service. There is no greater service that could be rendered the theater owner than specialization in the making of a definite kind of picture. An exhibitor could buy without looking. He could secure a service that would surpass all the efforts of assistance, real and alleged, that are now being offered him.

Firm names and trade marks mean practically nothing today in the motion picture business. Practically the only cue the public gets, is the names of the players appearing in the pictures. These, however, are becoming so numerous that it is hardly possible for the most enthusiastic fan to keep up with the pace.

The trend toward specialization is even apparent now. A few manufacturers, in fact a very few, they perhaps could easily be counted on one hand, have established a certain policy, whether by design or by accident, they seem to be pursuing a set line of manufacturing. Their players, producers and entire staff are fitted for just one sort of play. They have proven successful, and others are attempting to imitate, but they forget that this policy is a study with the successful manufacturer, while theirs is merely imitation, simply because the other man is successful. They have not studied their own conditions and ability, but merely plunged blindly, figuring that they were taking advantage of a popular wave.

Classification of theaters is coming. There are those in cities where permits are given to show certain pictures to adults only, who cater to this class of picture. They are classifying themselves. Then there are the others who avoid these pictures; they are also classifying themselves. These give but merely two



James J. Corbett, Paul Gilmore and William Muldoon in scene from the coming Raver production, "The Other Girl."

\* President Raver Film Corporation.



Miss Alice Brady in a scene from "The Woman in 47," produced by the Frohman Amusement Company.

classifications—the sensuous and the wholesome. But it demonstrates the trend toward specialization. With this encroaching classification must come specialization.

### Frances Nelson of World

Frances Nelson, who assumes the leading role in the film version of Jules Eckert Goodman's drama, "The Point of View," is the most recent recruit of stellar rank to the forces of the World Film Corporation.



Frances Nelson.

Miss Nelson's rise to fame has been meteoric yet behind it lies much hard and earnest work and painstaking toil to develop her great ability. If genius is "an infinite capacity for taking pains," then Miss Nelson is a genius. She graduated from high school in St. Paul, Minn., not so very long ago, and being intent on a stage career, found her first engagement with Lew Fields in "The Wife Hunters." Then she appeared in stock and did leads with Tom Wise. Pictures came next and she has been featured in many big productions. Her favorite sport is swimming and recently she demonstrated her proficiency in this exercise by swimming the Au Sable chasm when the rapids were boiling perilously.

### An Ince Tri-Star Combination

Another tri-star combination, embracing three players of national repute, soon will be offered in a Triangle Kay-Bee feature when Thomas H. Ince presents Bessie Barriscale, Lewis Stone and Walter Edwards in an absorbing story of marital discord and reconciliation entitled "Honor's Altar." This play, from the pen of C. Gardner Sullivan, is declared to be one of the most potent preachments ever filmed at the Ince fold and is expected to create a nation-wide discussion of the thought behind it.

Seldom, it is believed, has Producer Ince ever contributed a subject with such a strong cast as that which he presented in "Honor's Altar." Bessie Barriscale is famed for her work in a number of big Ince productions, as is Walter Edwards, who, incidentally directed the production. Lewis Stone is a noted star of the speaking stage being particularly well remembered for his recent work in "The Misleading Lady" and "Inside the Lines."

In addition to this stellar trio, two other players of note appear in the cast. They are Lola May and Robert McKim. Miss May though a newcomer to the films, has won favor with theater audiences, while McKim is better known for his work in such Triangle successes as "The Disciple," "The Edge of the Abyss" and "Between Men."

### BEYFUSS SEEKING MARKETS

**General Manager of California Motion Picture Corporation in New York to Arrange for Distribution of His De Luxe Offerings**

Alex E. Beyfuss, vice-president and general manager of the California Motion Picture Corporation, unheralded by advance announcements of any sort, arrived in New York City a week ago, and is located at the Ritz-Carlton hotel, where, in the confines of his suite of rooms, he possesses what the members of the concern he represents believe to be the most important motion picture production they have ever concentrated upon, and which represents the best, the most absorbing work of the famous little star, Beatriz Michelena.

The picture is "The Unwritten Law," and is the second of a new series of master film dramatizations of which "Salvation Nell" was the first. "The Unwritten Law" represents two months of effort of the California Motion Picture Corporation. It was written by Edwin Milton Royle, author of "The Squaw Man," and prepared in scenario by Captain Leslie Peacock. It is the unharried, untimed work of a perfect organization, and of a popular and proven player in the best part and the biggest opportunity ever offered her. Mr. Beyfuss has been quietly observing and assimilating conditions as they exist in the releasing and distributional markets the past week, and now announces the object of his journey, which is to discover the best way to market his concern's pictures, and to remain in the background himself, a gloomy contrast to the scintillating star he offers in the second wonder film of the California Motion Picture Corporation.

Just what line of release or distribution the California Motion Picture Corporation will follow with its new wonder film, the California office is not ready to divulge.

The California Motion Picture Corporation, as represented by far western capital and youthful energy,

came into the productional field over a year ago and set a fascinating example by its pictures. The multiple reel features it has released prove seriousness and ambition, and the modest advertising announcements



One of the tense moments in California's "The Unwritten Law."

and dignified exploitation material compel admiration.

Mr. Beyfuss is of the opinion that "The Unwritten Law," as the initial effort in a new and more ambitious series, will characterize the California's output for the coming year. Mr. Beyfuss has no far-fetched ideas and refuses to be quoted as to "what he thinks of conditions in the trade." He believes, simply, that good pictures from the standpoint of direction, photography, cast and story are, and always will be, in demand and make a fair profit for the exhibitor. All of the California Motion Picture Corporation productions have made money for exhibitors, and include besides "Salomy Jane," "Salvation Nell," "Mrs. Wiggs of the Cabbage Patch," "Mignon" and "Lily of Poverty Flat."

## Another Metro Company Off for Florida

Another Metro company of players, the third so far this season, headed by Francis X. Bushman and Beverly Bayne, left for the south this week, where more than fifty exteriors will be made for two Quality-Metro features, "Man and His Soul" and "The Red Mouse." The group of artists will go on a special car direct to Jacksonville, Florida, where they will work from two to three weeks. "Man and His Soul" is scheduled for release on the Metro program, January 31, while "The Red Mouse" will not be presented to the public until sometime in February.

John W. Noble, who is directing Mr. Bushman and Miss Bayne in these Quality-Metro productions, accompanied the party on their special car. William ("Bill") Bailey, assistant director, associated with Mr.

Noble, was sent several days in advance to obtain the necessary locations for exteriors.

Most of the exteriors will be made for the five-part production, "Man and His Soul," which promises to be notable among Metro's screen achievements and it will be the most elaborate feature in which Mr. Bushman and Miss Bayne have ever appeared. The theme of this really distinctive photodrama deals with conscience. In an allegory the creation of the world is shown. Then is seen a realistic sand storm, one of the big scenes which will be made in Florida. In the midst of the storm is shown the birth of Conscience.

The next scene, which also will be made amid the wonderful everglades and foliage of the southland, will be the Garden of Eden, where Conscience again appears and possesses Adam and Eve. Down through the ages, the development of Conscience is demonstrated, until the present day is reached. Conscience is then seen atop a skyscraper in New York City, looking over the great city and weeping that the great, busy community is almost devoid of Conscience.

In another scene a factory is burned to the ground. This scene will be made on the outskirts of Jacksonville, and more than 1,000 people will be used.

Besides Mr. Bushman, Miss Bayne, Mr. Noble and Mr. Bailey, others in the party include, J. W. Davidson, Etta Mansfield, Fred Sittenham, Edward Brennan, H. O. Carleton, camera man, Marty Malone, assistant camera man, and J. W. Powers, Mr. Bushman's valet.

## Frederick Montague in Horsley Feature

The completed cast of "The Bait," the first five-reel Mutual Masterpicture, de luxe edition, production David Horsley will release under the Mutual's new expansion policy, includes not only such well known players as William Clifford and Betty Hart, along with others of reputation, but has been materially strengthened by the engagement for the picture of Frederick Montague, a legitimate player of many years' experience. He has been cast for the character of Tom Sloan, the gambler, a part he is particularly fitted to portray.

Mr. Montague brings with him, besides his legitimate stage experience, the fruits of five years' work before the camera. His first film engagement was with Thanouser. Later he joined the Vitagraph company in the cast and came to the coast eighteen months ago, remaining with the same company only a short time, for Lasky engaged him for Col. Moreau in "Cameo Kirby," Police Inspector Cregan in "A Gentleman of Leisure," Fairfax in "What's His Name," and parts in other productions.



Frederick Montague.



## Alan Hale of Lasky

Alan Hale, who is filling a special engagement with the Lasky Company, has a typical name, for he is hale as can be and hearty with it. He is a big, blonde fellow with curly hair and blue eyes, and he looks for



Alan Hale.

all the world as though some of the northern European countries had given him his being. As a matter of fact, he is a died-in-the-wool American, and was born in Washington, D. C. He was educated there and in Philadelphia, and is well known as a baseball and football player. Hale tried the law; it was too musty for him.

He first joined the Orpheum stock company and played small parts until he worked himself up. His first real speaking part was in "A

Message From Mars," and he raised himself in the profession by steady stages until he was playing Shakespeare. He wrote a number of scenarios, but they brought him neither fame nor money, so he took an engagement with the Champion Company and then one with the Lubin Company at Philadelphia. After a lengthy stay with the Reliance Company in New York, he joined the Biograph and was looked upon as one of its mainstays for nearly three years. During his stay with that company he played every conceivable kind of a part: character, leads, heavies and what-not. His favorite line of work is farce-comedy and high-class comedy, but he is equally as good as a rascally heavy or in straight dramatic leads. In fact, he is one of the most dependable actors in the profession.

## Finn Predicts Wonderful 1916

Joseph H. Finn, president of the Nichols-Finn Advertising Company, recently addressed a large gathering of business men and captains of industry assembled about a dinner table in Chicago, and in speaking of prosperity for the New Year, predicted that 1916 will bring with it an epoch of unexampled prosperity. He declared that he believed that the most vital New Year's thought business men should keep before them was contained in the following paragraph from a recent paper by F. A. Vanderlip, an eminent financial authority:—

There is capital available in this country to inaugurate enterprises that will employ every man in the country without a dollar's worth of war business. \* \* \* If Great Britain and Germany each can raise approximately \$6,000,000,000 in fifteen months for war purposes, what could the United States do for industry—for its own progress—if a spirit of unity and high purpose could direct its action?

After referring to the great home market and its possibilities of development through proper advertising Mr. Finn went on:

What we have here at home, see business we get. Our riches

are here—in the soil—in the banks. And every day, as conditions better there is a wider distribution of this national wealth. Croakers—calamity howlers—need no longer wait for a return of the good old times. Here are times better than the old ones ever dared be! Here is America's opportunity to grow as a commercial power—to heights which a few years ago seemed unattainable. But, as always, the reward goes to those who are willing and brave enough to act.

*Business America today is a gold mine—but the man who would succeed must wield his own pick and pan his own pay-ore. Lethargy is costly!*

In England, those who side-step military enlistment are known as slackers. And the commercial "slackers" in the United States—those who hesitate now about taking the proper measure of promotional activity and sales stimulation—are wasting I believe the most precious opportunity that comes in a lifetime. Here is the Business New Year—yours to do with as you will. America has the money. Here, people are thinking buying-thoughts. With 1916 comes an epoch of unexampled prosperity—for the wise men of this business generation. With this New Year, we stand on the threshold of Opportunity.

## ZIP! GOES A LUCILE GOWN

Edna Mayo, Essanay Star, Wearing a Gown of Wondrous Sort Is Handled So Roughly in Picture

Scene that Frock Winds Up in Ragbag

This thousand dollar Lucile creation, specially designed for Edna Mayo in "The Strange Case of Mary Page," has a short but tragic career. For it is ruthlessly destroyed, all in the noble cause of motion picture art. When Mary Page, in the first episode of the Essanay series in which Henry B. Walthall and Edna Mayo are starring, attends the banquet given in her honor, she wears one of the loveliest gowns Lucile ever created, a dream in white and silver tulle and brocade. But before the scene is over all this loveliness is trampled and torn, until it is fit only for the ragbag. For, at this banquet, Mary is lured into a private dining-room by the man she hates. He attacks her. She draws her little revolver; then she faints. The hero rushes in to find her beside a dead man, her revolver, one chamber empty, lying between them. And then there is confusion and a fight, and alas, the thousand-dollar gown is a crumpled wreck. Exhibitors may find that the use of this true story in their publicity matter in the local paper will help to bring their feminine patrons into the house, if for no other reason than to see the frocks Miss Mayo wears.



Edna Mayo in Lucile gown.

## First Raver Feature to Be Colored

Adrien Avare, who for many years has been in charge of technical departments for various motion picture manufacturers in France, has been put in charge of the coloring, tinting and toning of "The Other Girl," the first feature release of the Raver Film Corporation.

# Recent Patents in Motography

REVIEWED BY DAVID S. HULFISH

**PATENT** Nos. 1,144,694, 1,144,695, and 1,144,696. Regular for Film-Feed. Issued to M. G. Delaney, assignor to Northern Sales Co. Toledo, Ohio.

The feed reel is turned by the driving power of the projector, not by the pull of the film. The application of power to the feed reel is controlled by the tension of the film.

The condenser holder is an open loop, or hook-shape. The condensers are held loosely, and may be lifted out quickly. The condensers are in free air and are not subject to such severe heating conditions as are condensers which are fully housed.

1,144,736. Film Cabinet. Issued to W. L. Smith, assignor of part to James A. Greer, Decatur, Ill.

Each reel of film is held in a tipping holder. When all holders are closed, the cabinet is fireproof. Pulling forward any holder brings its film reel into a position to be grasped handily. Each reel has a fireproof compartment in the cabinet.

1,145,698. Photographic Film. Issued to P. D. Brewster, assignor to Brewster Film Corporation, Newark, N. J.

A photographic film sensitive to all the colors of

Two cameras are mounted upon a single base, but in such manner that the distance between them may be varied. A common power device drives them. Both may be focused upon the same object and two separate films having stereoscopic relation may be made.

1,146,948. Condenser Holder. Issued to W. L. Patterson, assignor to Bausch & Lomb Optical Co., Rochester, N. Y.

1,149,443. Restoring Picture Films. Issued to F. W. Hochstetter, assignor to Paul M. Pierson, Scarborough on the Hudson, N. Y.

A composition of matter for restoring motion picture films. Glycerin 8 ounces, gum camphor 5 drams, alcohol 2 ounces, sulphuric ether  $\frac{1}{2}$  ounce.

1,149,609. Safety Device. Issued to E. M. Wood-en, assignor to the Perfectograph Manufacturing Co., New York, N. Y.

The inventor recites that the audience is endangered should the operator leave a motor-driven projector, yet no duty (other than his conscience, perhaps) requires him to remain in attention. The inventor therefore provides a controlling handle which will stop the projection unless the operator holds the handle in projecting position.

1,149,678. Submarine Photography. Issued to J. T. Parker, Washington, D. C.

A glass-bottom boat is used. Lamps within the boat illuminate the bottom through the glass. A camera, set horizontally, has a 45-degree mirror to look down through the glass, and a dark housing prevents reflections from the glass.

1,149,940. Screen. Issued to Henry Parnill, Petersburg, Va.

The process of producing motion-picture screens which consists of coating one side of the canvas with equal parts of linseed oil and Japan drier, then coating the opposite side with three-quarters water and one-quarter alcohol to take the life out of the canvas and to render it supple; then applying to the oiled side a mixture of one part dry aluminum or gold powder and three parts bronze liquid; and finally rubbing an aluminum or gold powder and polishing.

1,150,028. Studio Light. Issued to E. Goldensky and P. H. Bartlett, Philadelphia, Penna.

Numbers of incandescent lamps are mounted upon

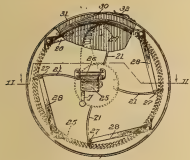


Fig. 1,144,696.

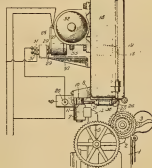


Fig. 1,144,697.

the spectrum. The film is coated on both sides with emulsion, the emulsion being made as transparent as possible, and sensitized on one side of the film chiefly for green, blue, indigo and violet, the coating on the other side being sensitized chiefly for red, orange and yellow.

1,146,293. Stereoscopic Camera. Issued to W. A. Warman, Brooklyn, N. Y.

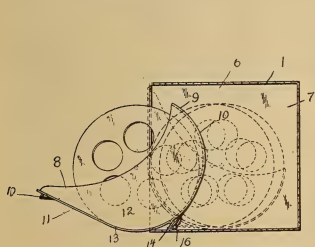


Fig. 1,144,736.

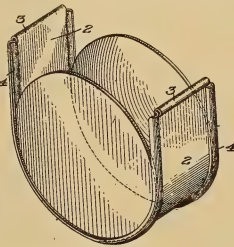


Fig. 1,146,948.

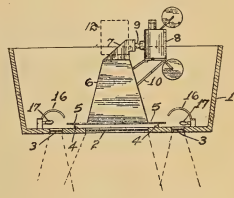


Fig. 1,149,678.

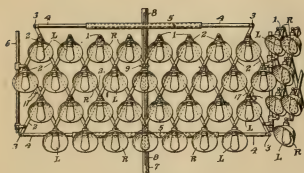


Fig. 1,150,028.

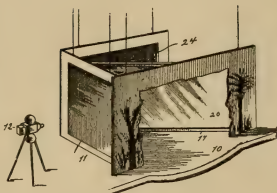


Fig. 1,150,869.

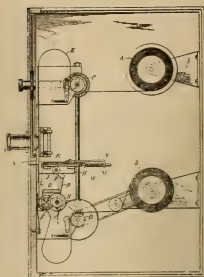


Fig. 1,151,566.

an expanding rack, so that either a diffused illumination or a concentrated illumination may be attained.

1,150,869. Plastic Projection. Issued to Moritz Lewin, assignor to Henry Waterson, New York, N. Y.

A system of projection for producing the illusion of solidity or plastic relief. The stage is set with a picture screen at the back and a glass screen diagonally across the stage. A projector behind the stage throws a background scene upon the back screen and a projector at the side of the stage projects the images of middleground objects and actors upon the glass screen. To increase the illusion, the sheet of glass is backed by adjustable glass rods of oval cross section, and a light curtain of chiffon.

1,151,566. Camera. Issued to H. Casler, assignor to Biograph Co., New York, N. Y.

In addition to the sprocket holes in the film, a series of small indicator holes, one per picture, is punched in the negative by a device in the camera near the lens which operates while the exposures are being made. When printing, the registry between sprocket holes and images on the point is made by control of the small holes in the negative. The resulting print does not require framing during projection, even though the negative sections are from different cameras, as from a field camera and a title-room camera alternately, in which the relation of sprocket hole to image is not the same.

1,151,760. Shutter. Issued to J. A. Cameron, assignor to Cameron Picture Machine Co., New York, N. Y.

An oscillating shutter has one exposure opening and exposes one image as the shutter moves downward, the next as the shutter moves upward. The size of opening is adjustable while the shutter is moving.

## New Cartoons Prove Popular

The Herald Film Corporation, 126 West Forty-sixth street, New York city, has taken over the exclusive selling agency for the Star comedy cartoons, produced by the Movca film studios in San Francisco, and is marketing the same on a state rights basis.

These cartoons are drawn by the famous cartoonists, J. C. Terry and H. M. Shields, and are different from other cartoons in that they are caricaturing the leading comedians of today. The cartoons are now in their fourth week at the Broadway theater, New York, and are meeting with great success.

Judging by the many inquiries received by the Herald Film Corporation, these cartoons have excited considerable interest throughout the country. Several territories have already been sold and negotiations are pending for a number of states. There are twenty subjects now ready. The first release, "Charlie's Busted Romance," will be made on January 15.

## Equitable's Big Offering

The Equitable Motion Picture Corporation, now in the fifteenth week of its life, promises twelve stars and noted players in twelve strong productions for release during the early part of the year. Among these are: Margarita Fischer, the former American Beauty girl, in "The Dragon"; Molly McIntyre, former star of "Bunt Pulls the Strings," in S. E. V. Taylor's romantic drama, "Her Great Hour"; Marie Empress, last seen in "When We Were Twenty-one" with William Elliott, in "Behind Closed Doors"; Julia Dean, recent star of "Bought and Paid For" and "The Law of the Land," will make her Equitable debut in "The Ransom," while Gail Kane will be seen in "Her God," which is being staged now at Naco, Ariz.; Frank Sheridan, Arthur Ashley and Mary Charleson will co-operate in the production of "The Struggle"; Emmett Corrigan will be seen in "The Chain Invisible," and Carlyle Blackwell is completing Samuel Hopkins Adams' tirade against fake nostrums, "The Clorian."

The above productions are announced for release



A scene from Selma's "The Melody at Home."



during January, February and March, while the April program will include Muriel Ostriche in "Babette of the Ballyhoo," Mary Boland in "Three Pairs of Shoes" and Marguerite Leslie, former leading woman with Sir Henry Irving, in "The Pain Flower."

## NATIONAL BOARD FINANCED

**At Meeting of Film Notables Held in New York City  
Board of Censorship Budget in Sum of  
\$30,000 Is Approved**

As explained in the last issue of *MOTOGRAPHY*, the representatives of the National Board of Censorship, together with a number of leading people in the film industry, among whom were included many manufacturers, assembled at the Hotel Astor last Tuesday for the purpose of finally arranging the National Board's budget for the coming year.

After listening to the financial statement, showing all the expenditures during 1915, which had been prepared by the finance committee, consisting of Edwin Trowbridge Hall, director of the Boys' Club; Frank W. Parsons, director of the Charity Organization Society; Matthew P. Adams, superintendent of schools of Children's Aid Society; O. F. Lewis, general secretary of the Prison Association, and Lester F. Scott, acting director of the People's institute, the budget for the coming year was presented, showing that some \$30,000 would be necessary for the upkeep of the board and the carrying on of its work.

It was unanimously agreed that the funds necessary to meet the budget should be divided equally between the various film companies, and after the resolutions passed at the meeting mentioned in *MOTOGRAPHY*'s last issue had been unanimously confirmed in every particular, it was voted that each film company share in the upkeep of the board of a pro rata basis on the number of pictures produced by it each month.

Benjamin Schulberg of the Famous Players Company, in an address, pointed out the importance and necessity of the National Board sending representatives to many cities to explain the work of the board to members of the local community. Cranston Brenton, chairman of the board, told of the results of his visit to Los Angeles and the abolishment of local censorship there. Other speakers were W. D. McGuire, executive secretary of the board, and Mr. Adams of the Children's Aid Society. Among the various prominent officials who attended the meeting were the following:

J. Stuart Blackton, Vitagraph Company; J. J. Kennedy, American-Biograph; W. N. Selig, Selig Polyscope; F. J. Marion, Kalem Company; Paul Melies, Melies Manufacturing Company; G. K. Spoor, Essanay Film Manufacturing Company; L. C. McClesney, Edison studio; F. S. Phelps, Kleine-Edison; Carl Laemmle, Universal; R. H. Cochrane, Universal; P. A. Powers, Universal; M. C. Graham, Mutual; J. R. Freuler, Mutual; Edwin Thanhouser, Thanhouser Company; David Horsley, Centaur Film Company; F. C. Bradford, Gaumont Company; L. F. Gasnier, Pathe Exchange, Inc.; H. E. Aitken, Triangle Film Corporation; A. K. Kessel, New York Motion Picture Corporation; Carl Anderson, Paramount; Jesse L. Lasky, Jesse L. Lasky Feature Play Company; Adolph Zukor, Famous Players; Carl H. Pierce, Pallas; W. A. Atkinson, Metro Pictures Corporation; R. A. Rowland, Metro Pictures Corporation; B. N. Bush, World

Film Corporation; Lloyd D. Willis, Fox Film Corporation; Felix Feist, Equitable Motion Picture Corporation; I. Oes, Great Northern Film Corporation; Walter Irwin, V. L. S. E.

Mr. Singhi, of the Lubin Company in Philadelphia, and Mr. Nehls, of the American Film Manufacturing Company in Chicago, sent telegrams expressing their regrets at not being able to be present and emphasizing the importance of the work of the National Board.

## SPITZER OFF FOR CANADA

**Specially Appointed Blue Bird Representative, Himself an Old Exhibitor, Will Show Theater Managers How to Improve Their Houses**

H. H. Spitzer, special representative of Blue Bird Photo Plays, Inc., left for Montreal, Canada, last Monday, on the first leg of a countrywide tour. It will be Mr. Spitzer's mission to get in touch with exhibitors and suggest to them the proper methods to pursue in exploiting Blue Bird features.

To exhibitors who are familiar with Mr. Spitzer's success as general manager of Canadian territory, with one of the most prominent feature organizations, his affiliation with Blue Bird will come as a surprise. As a matter of fact, it is due to his success in that field that he was offered his present position with the newest feature organization.

The Blue Bird representative is considered one of the foremost authorities on motion picture merchandising methods in the industry. As a proprietor of theaters in Los Angeles and Seattle, he obtained a firsthand knowledge of the problems which confront the exhibitor—a knowledge that will enable him to be of tremendous assistance to the men who book Blue Bird features and desire to know the best methods of exploitation. This is a problem which will receive Spitzer's special attention during the course of the trip.

A representative of this publication who was given an opportunity to interview Mr. Spitzer just before he left New York City, was speedily made aware of the Blue Bird representative's fitness for the task before him.

"What has been of tremendous assistance to me in my work," declared Mr. Spitzer, "is the fact that I have been an exhibitor. Ask the average theater owner why the appeals which reach him for the average manufacturer fail to move him and he will simply reply, 'He don't know my business!'"

"Because I am familiar with every single one of the exhibitor's problems, and because I have solved them to the extent of making my own theaters pay, I am in the position to tell him how to make his theater pay."

"You know," he laughed, "they used to call me the 'theater doctor' out on the Pacific Coast, and for this reason. The experience I derived while putting life into my Seattle theater taught me that, if the same procedure were followed in handling almost any 'dead' house, it could be brought to life. That is exactly what I did, and after I had made money-makers out of a few houses, other exhibitors got busy, used my methods and achieved the same results."

Mr. Spitzer then went on to say that it was his intention to get in touch with Blue Bird exhibitors in the cities he visits and demonstrate to them the busi-



Harry Myers of Universal directing Lawrence D'Orsay in a scene from "The Earl of Pawtucket."

ness methods pursued by the most successful motion picture theater proprietors in the country. If necessary, the Blue Bird representative will make his headquarters in a house which has failed to return a profit on the capital invested, and, without the slightest cost to the owner whatsoever, will take charge of the theater until an efficiency system has been installed and the business placed on a paying basis.

Especially will Mr. Spitzer show the tremendous advertising possibilities which lie in Blue Bird service. Every feature on the program, commencing with "Jeanne Dore," the first release and which features no less a star than the queen of tragedy, Sarah Bernhardt, affords the exhibitor splendid opportunities for advertising. While he will be given considerable assistance by Blue Bird, the exhibitor will be shown how, by the exercise of a little ingenuity and initiative, he can easily obtain additional publicity.

While in Montreal, Mr. Spitzer will make his headquarters at the Blue Bird offices, 295 St. Catherine street. From Montreal, the representative will go to Toronto, where the Blue Bird offices at 106 Richmond street will be his headquarters during his stay in that city. The rest of his itinerary will be announced shortly.

## Dorothy Donnelly Scores in Film

Dorothy Donnelly, the star of the great Henry W. Savage production of "Madame X," now on the Pathe Gold Rooster program, is easily one of the very best emotional actresses of the day, with a fame which is not confined to the United States. She is the daughter of Thomas Lash Donnelly, for many years lessee and manager of the Grand Opera House in New York, which city was her birth place. She made her first appearance upon the stage in the stock company of her brother, Henry V. Donnelly, at the Murray Hill theater, and remained there for three years, working up from small parts to leading business. In 1902 she supported Robert Edson in "Soldiers of Fortune." Engagements in "Candida," "A Man of Destiny," and "The Lion and the Mouse" followed.

When Henry W. Savage put on Brissson's great play, "Madame X," she was selected for the leading role, and no better choice could have been made. The success of the production is a part of theatrical history, and it holds the records for length of run and receipts.

For seven years it ran, to big business, and is still a name to conjure with. Miss Donnelly's art was of material importance in the success of the production. When the play came to be filmed no other person could be considered for the title role save her. In the picture, as well as on the stage, her splendid emotional talents put her part over with telling power.

## FATTY AND MABEL'S NEW YEAR'S

Keystone Stars Arrive in New York Thursday, December 30, and Celebrate New Year's Eve in Fitting Style

Mabel Normand and Roscoe Arbuckle spent their first New Year's in several seasons within the charmed circle of New York stageland. The white lights beamed merrily for them, the cup of joy effervesced, and the plaudits of admiring throngs for their real selves brought a novel pleasure. In plain vernacular, Fatty and Mabel are on the job in New York. With their Eastern Keystone company, including Minta Durfee, Al St. John and others, they arrived in the metropolis Thursday afternoon, December 30. The party came through direct from the coast, escorted by Traveling Passenger Agent Pike of the San Pedro Road. They were met at Grand Central station by Frank Myers of the New York Central and a number of the New York Motion Picture and Triangle executives.

Miss Normand is looking fresh as a daisy, but it was deemed best not to break the journey for picture taking en route, since her recovery from a serious accident has been so recent. Mr. Arbuckle, the director of the company, said he would start work soon at the Willat studios in Fort Lee. Mrs. Ford Sterling (Teddy Sampson) and Syd Chaplin were among the friends who greeted the newcomers at the station.

On New Year's night Mr. Arbuckle, Miss Normand and the other Keystoneers were the guests of the New York *Globe* at the Lexington Opera House. They saw "Peter Rabbit in Dreamland," and two thousand people saw Fatty and "the Keystone girl" and applauded the flesh-and-blood authors of millions of laughs. After the hard, grueling work at Edendale, the Keystone folk enjoyed every minute of the New Year's festivities.



Marjorie Lonnegan, Paragon director, showing the actor who is to play the bartender in "The Gens" how to serve George Rehan, the star of that production.

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Number 3

## Simplicity and Idealism

SOME of the most artistic, pleasing and even thrilling scenes ever staged for the camera have been so simple as to merit the claim that they were made out of nothing. A writer in our last week's issue names some specific examples of such work. It is worth recording that economy was not even a secondary motive in the conception of these bits of high art. They were simple because the best must always be simple. It is more difficult to attain true artistry, and a really pleasing result, with the expenditure of vast sums of money than it is with the use of natural materials and the brains of a good director. All the money in the world will not make pictures that will compete with the product of an artistic soul and an ingenious mind.

Making films is a publishing business. And publishing is one business in which mere money will not guarantee a superior product. So much of the quality depends upon influences beyond the control of the payroll and the expense sheet. There are no dependable rules for the writing of a book, the editing of a magazine or the producing of a film that will assure their grip upon popular taste. That is true of all forms of industry in which the word "art" has any legitimate place. You may teach a man how to paint a landscape or a figure in oils or water-colors, and ultimately his hand and eye may be so trained that his canvas is a faithful copy of his model. But that is not art. An amateur with a two dollar camera can do that. To do it with a brush is mere manual dexterity.

To group players in an exact simulation of life, and put them through the paces they would naturally follow, is not in itself good directing. Yet it may be the very essence of the highest kind of directing. The difference lies in the "divine spark," the "artist soul"—the terms for it all sound more or less foolish, but we know it exists, whatever you call it. The director who has it can thrill thousands with "four scantlings and a piece of tarpaulin." The director who hasn't it may still carry his picture to success with an army of gorgeous costumes and a wealth of properties. But the "big scene" does not return again to memory's eye, years later, as does the simple bit of inspired art.

That trick of returning to the mind's eye must surely be proof of inspiration in a film production. No matter how many pictures you have seen since, there are some—maybe only a scene here and there—that persist in their impression. And almost always the thing that remains—the immortal part of the picture—will be utterly simple; perhaps nearly without action.

The impressive scene is an idealistic scene. Most of us cannot idealize a thing big with action, mammoth in its setting and treatment. Even on the speaking stage, the plays that achieve immortality, that everybody sees sooner or later, are simple—very simple. Go over their titles in your mind and see if this is not true.

There is nothing objectionable about big scenes or complex and costly productions. No one can marvel at the magnificence of a setting or the magnitude of an action without gaining respect for the producer of pictures and for the art itself. And most producers, like most modern writers, do not aim at immortality; they do not attempt to build classics. They look for



the quick pleasure of the people, the coup that wins sudden popularity.

All legitimate motives enough. But even in that, much may be achieved by simplicity, and much more by the touch of idealism that generally must be born into a director of pictures. And the proof of its value is that all those directors have it who have attained to fame—those few individuals whose names the people know and applaud.

## Supporting the National Board

WE are glad to see that the film manufacturers, as mentioned in our news columns last week, will take care of the financial support of the National Board of Censorship. The work done by that body is so vastly disproportionate to the insignificant sum required for its maintenance as to constitute a bargain in service too good to neglect.

Those who become suspicious whenever the dollar mark is mentioned should have it explained to them that the expense account of the National Board has nothing to do with its censorship function. The actual censoring is done by a volunteer committee which serves without pay and has nothing to do with the board's income or expenditures. The money is spent for an entirely different purpose.

The National Board of Censorship is the most active agent we have in the discouragement of local censorships. Its chairman has been in Los Angeles for some weeks working for the dissolution of the local censor board there. St. Louis, Mo., and Duluth, Minn., have just given up the idea of local censorship because they can continue to have the co-operation of the National Board. In this work the board publishes a bulletin which is distributed free to city officials all over the country and maintains secretaries who give time and enthusiasm to the cause. This work they do better than the film men, working as individuals, could hope to, because they are recognized as disinterested.

The film men contribute thirty thousand dollars for the payment of rent, office help, stationery, postage and traveling expenses. In return they get the services of one hundred and eighty-nine censors, an organized and efficient machine for fighting official censorship, and the backing of public welfare organizations and men of international renown.

The National Board of Censorship is doing a splendid work, and the motion picture industry still owes it a debt of gratitude after assisting in the incidental expenses of its labors. The day may come when the board is not needed. We hope it may, and no doubt the members of the board itself echo the wish. But so long as municipal, state and government officials insist upon meddling with the question of censorship, the wholesome and leavening influence of the National body is necessary to the balance and dignity of the motion picture as an institution.

## Fisheries Bureau Workers in Films

The work that the United States Bureau of Fisheries is doing in the interest of the fishing industry of the country is soon to be illustrated by the use of motion pictures. In connection with its fish-cultural operations, the Bureau of Fisheries has secured temporarily the services of an expert operator, who has been assigned to duty on the upper Mississippi River, to take views of the rescue operations and the activities in connection with the propagation of the fresh-water mussel.

## Just a Moment Please

Well, the first week of the New Year has rolled away and the water wagon still seems to be heavily loaded.

### MORE ACKNOWLEDGMENTS

Last week we had the pleasure of mentioning a few of the chaps who were kind enough to remember us with Christmas cards and other things, but now we have to issue a supplementary list of those who sent us New Year greetings of one kind and another. A pretty card bearing the smiling faces of "Jimsey and Reaves and Our Boy" comes from Santa Barbara, cards from Paul Gulick, Herbert Case Hoagland, Hayward Mac, Harry Reichenbach, H. O. Stechan and C. L. Worthington have also arrived, and Pete Schmid wished one of those dandy Oliver Morosco knives on us, so now we're prepared to become a regular "cut up."

Thanks, folks. We appreciate your thoughtfulness and hope for you all that you wished us, and then some.

### THE FABLE OF JOE FINN'S FAMOUS BIRD

With one hand on a Bible and the other held aloft, the irrepressible Terry Ramsaye solemnly asserts the following pathetic story, which he has forwarded to us, is the truth, and the whole truth, "so help him," etc.:

For a number of years a red-headed woodpecker has held down a steady job chopping decadent timber in the window of a Broadway bird-store. As fast as he worked up a log into pulpwood, the management kindly supplied him with another—all to the vast entertainment of the passerby. Recently the diligent bird fell under the eagle eye of Joseph H. Finn, president of Vogue Films, Inc., who paused to marvel at the scene of industry. "That bird ought to be the national emblem," declared Mr. Finn. "All he needs is a little publicity to make him famous. His illustrious example should be held up to the workers of the nation. My heart thrills at the sight of his faithful application to duty, without thought or regard for reward. He shall be made the mascot for Vogue Films, Inc. He shall have logs of mahogany and spicewood and lignum vitae to work upon and the sunshine of California for his home." So Vogue now has a mascot.



It was nice of Joe to put it that way, but we hope nobody will be unkind enough to imagine that perhaps the bird might be regarded by some as a knocker, which all will agree would be a sure enough jinx mascot.

### WHY WE LIKE MOVIES

This week's issue of the *Literary Digest* points out that Dr. Hugo Munsterberg of Harvard went a long way afield in his search for a reason why the average man likes motion pictures, and is inclined to believe that Otto Wells, an exhibitor, of Norfolk, Virginia, comes nearer the truth when he says that the average person finds enjoyment in the silent drama because he can put into the mouths of the silent actors the exclamations, words and lines that he himself would use under like circumstances. Thus, instead of being compelled to hear a Hamlet of the legitimate stage pick up the skull of *Poor Yorick* and say—"Imperious Caesar, dead and turned to clay, might stop a hole to keep the wind away," the average man can wander into a picture show, view the same screen and imagine that the player is saying, "Aw, well—we all gotta come to it sometime!"

The above reminds us of the definition The Boss now gives for an optimist and a pessimist. The pessimist, says E. J., will ask, "Is there any milk in the pitcher?" while the optimist will cheerfully shout, "Please pass the cream."

Yes, most of our stenos are these days giving correct imitations of Sarah Bernhardt in the death scene from "Camille," but so far we've been lucky enough to elude the germs.

Business of knocking on wood.

Just for luck.

N. G. C.

# Some Current Releases Reviewed

## "A Life in Peril"

Chapter Three of "The Girl and the Game." Reviewed by Neil G. Caward

GOOD as were chapters one and two of the Signal Film Corporation's new series, entitled "The Girl and the Game," chapter three, which will soon be issued, fairly outdoes them both, from the standpoint of interest, photography and story.

The third chapter of the series has for its climax the destruction of two box cars loaded with dynamite, and so effectively is the explosion scene staged that theater audiences will be fairly startled, blast though many of them are becoming through the many sensational pictures which have recently been offered.

Helen Holmes, the heroine of the story, again proves her



*Helen's rescue of Storm*

recklessness by stretching a rope many feet above the railroad track and then at the peril of life and limb crawls out upon the slender strand and reaches down to rescue Storm, her lover, who, passing beneath, is clinging to the blazing box cars containing the dynamite. The rescue is accomplished barely in time, for scarcely have the box cars passed beyond where Helen snatches Storm from the blaze than the dynamite explodes, scattering fragments of the cars in all directions.

As chapter three begins, Helen learns that the securities and stocks held by her late father have greatly depreciated in value due to the fact that the C. W. & T. railroad, of which General Holmes was president, has been unable to complete the cut off which he had dreamed of, the plans for which were stolen in chapter two by "Spike" and "Lefty," two crooks employed by Mr. Seagure of a rival line. Helen is compelled, therefore, to support herself, and secures employment as clerk at a lonely station called Signal.

Spike, in jail, is visited by Seagure, who manages to secure a wax impression of the key to his cell. Seagure then has a duplicate key made and later succeeds in rescuing Spike from jail, installing him as a member of the big steam shovel crew, working in the vicinity of Signal. While there, Spike and Seagure discover that the local freight, of which Storm is engineer, is that day to have as a part of its equipment, two carloads of dynamite. They craftily plan to explode the dynamite thereby causing a wreck, and further injuring the stock of the C. W. & T. railway. Spike succeeds in setting the dynamite cars afire when the train pauses near a water tank, and when the train crew discover the blazing cars the fire has gone so far that they are unable to put it out.

Accordingly a part of the train is set on a side track, and the blazing cars are supposedly left by themselves to explode without doing any great harm. However, the cars are left on a track with a downward slope, and the brakes failing to work, the cars slide gently down the incline, gather speed, and finally go rushing down the main line.

Storm, discovering the runaway, manages to clamber to the

roof of the blazing cars in a vain effort to set the brakes and stop them before a wreck can occur. Members of the train crew, knowing what has occurred, wire ahead to Signal, asking that the blazing cars be ditched as they approach that station. Helen, who gets the message, plans to save Storm's life by stretching a rope above the tracks and snatching him as the cars pass beneath.

She barely rescues him in time, and when but a short distance beyond the station of Signal, the dynamite explodes, scattering destruction in its wake. The film closes as Seagure calls upon Helen, at Signal, to congratulate her on her bravery and quick wittedness in saving both the life of Storm and the C. W. & T. railway from a disastrous wreck.

## "Angels Unawares"

Essanay Two-Reel Comedy-Drama Released Jan. 11  
Reviewed by John C. Garrett

WITHOUT a doubt pretty Ruth Stonehouse of the Essanay Company is one of the most appealing juvenile comedienettes on the motion picture screen. She proves her ability to cause both tears and laughter in the very pretty Essanay picture, "Angels Unawares," to be released in two reels on January 11.

Miss Stonehouse portrays the character of a little street waif, whose "father calls me 'Freckles,' and I guess that is as good a name as any." The story, by Joseph Roach, is a mighty clever one and is sure to have a direct appeal to everyone. One of the clever, humorous moments in the production is when Miss Stonehouse impersonates Charlie Chaplin, and it must be admitted that her impersonation is very good.

Madge Kearns, a newcomer to the Essanay Company, is very charming as Grace Wade, the invalid sister of Thomas Wade, Clerk of the Juvenile Court, played by Edmund F. Cobb. The photography throughout is splendid.

Freckles, a little street waif, manages to "swipe" some apples from the peddler while he is engaged in chasing some boys who have peeped him with snowballs. Later, when she is munching on one of the apples the same boys pester her and in a fit of anger she hurls what is left of the apple at them and it crashes through a window to the feet of Grace Wade, a little invalid girl.

Nothing daunted Freckles goes to the house to confess her guilt and Grace, who has been longing for someone to talk to, invites the little waif in and they become fast friends. Grace even has the maid serve them a luncheon and Freckles, being



*Freckles makes her first call on Grace.*

hungry and never having had any "manners" begins to eat her lunch in truly "slum" fashion, but upon seeing how daintily Grace eats her food, the girl tries to imitate her. Before Freckles leaves Grace invites her to come and see her again real soon and Freckles tells her she will.

The next day Freckles is forced to aid her stepfather in a

robbery and she is caught by the owner of the apartment and taken to the Juvenile Court, where Thomas Wade, Grace's brother, is the clerk. The girl is sentenced to a number of years in the reform school. In the school Freckles proves to be the life of them all. All of the girls love her and she is continually up to pranks. One evening she goes down in the boiler room, where she finds a pair of discarded pajamas and an old derby hat and donning them she pulls some of the upholstery out of a chair and put on a Charlie Chaplin moustache. Then it is that she gives the girls a royal entertainment.

That night she manages to escape from the reform school and goes immediately to the home of the Wades. Grace is sitting in the window wondering why Freckles had not come to see her when she hears a tap and the next moment Freckles, clad in her Charlie Chaplin get up, tumbles through the window and is clasped in Grace's arms. About this time the Judge of the Juvenile Court receives a telegram saying that Freckles had escaped and he goes to call on Thomas Wade to tell him of this.

In the meantime Grace and Freckles have gone to the invalid's boudoir and Thomas comes upon them and recognizes Freckles. Just then the judge comes, shows Thomas the telegram and, realizing how much Freckles will mean to his sister, takes the judge in to where they are and, his heart softened, tells Freckles she may remain with Grace.

## "Lydia Gilmore"

Famous Players Production of Henry Arthur Jones' Drama. Reviewed by Thomas C. Kennedy

THERE is no lack of dramatic action in the Famous Players production of Henry Arthur Jones' "Lydia Gilmore," with Pauline Frederick in the title role, and which pleased the holiday crowds that visited the Strand last week. It is an English society drama, reaching its climax in the court where the leading character suddenly casts aside her resolve to save the faithless husband from the gallows by furnishing a trumped-up alibi and denounces him, when she is forced to the choice of protecting the name her son bears or permitting him to offend his God in obeying her instruction to swear to an untruth.

The scene is presented most admirably and here, as well as in other portions of the play, Edwin S. Porter and Hugh Ford, the producers, have procured the maximum of dramatic effect out of fine material. The dramatic situations are not forced and are arrived at convincingly. The setting and photography are other points in the production which please thoroughly.

Miss Frederick lives up to the standard which she has set for herself in screen portrayals. She has natural abandon as the young girl who is seen in the opening scenes as the loving and loving one of a young barrister. Out of gratitude



Pauline Frederick in a scene from Famous Players, "Lydia Gilmore."

to her aunt, she marries Dr. Gilmore, who has wealth and position, but whom she does not love. There is a lapse of eight years, in which Benham has earned a high position and Gilmore has formed an attachment for another woman. The only tie which holds Lydia is her son.

Gilmore's romance with Mrs. Stacey ends tragically. He

pays her a visit one night, as planned with her, and encounters her husband. There is a struggle in which Stacey is killed. Suspicion falls on Gilmore. Then Lydia calls upon Benham, who is to prosecute her husband, and together they plan to save Gilmore for the sake of her son. But when the time comes for the boy to swear that his father did not leave the house on the night of the murder, Lydia confesses the truth.

Vincent Serrano is cast as Gilmore and Thomas Holding as Ralph Benham, both of whom render Miss Frederick excellent support. Jack Curtis as the son, Robert Cain as Mr. Stacey, Helen Luttrell as his wife, and Michael Rale as the detective complete a cast which is adequate in every respect.

## "Water Stuff"

Another Buck Parvin Film Released January 15  
Reviewed by Neil G. Caward

FILM fans who are anxious to know how the pictures are made will fairly revel in the three-reel Mustang feature scheduled for release January 15, which is entitled "Water Stuff."

This, as the exhibitors know, is another of the Buck Parvin



Buck Parvin becomes seasick.

series, and centers about the taking of marine scenes for motion pictures, showing, during its action, the manner in which camera man and director work from a nearby barge to secure a film subject depicting the wreck and destruction by fire of a big schooner loaded with people.

Art Acord as Buck proves himself to be a real actor, instead of a mere cowboy, in this production, for he is called upon to simulate seasickness, and his acting is so real that one can almost feel himself growing sick watching Buck's deep distress after the picture company goes to sea.

Queenie Rosson, said to be a sister of Helen Rosson, also has a big role in "Water Stuff," for she enacts the part of Jennie Lee, an extra girl who tells the director that she can swim in order to get a position with the picture company, and then nearly drowns when called upon to perform her part.

As usual, Joe Massey, as Ben Leslie, the property man of the Titan Motion Picture Company, furnishes the comedy for the story in his own unique fashion, and really he is going to be as popular with picture fans as are some of the more important principals in the Buck Parvin series of stories.

Jennie Lee, who finds it difficult to support her aged mother, after failing to secure employment at a number of different places in which she seeks it, desperately appeals for work to Director Montague, of the Titan Motion Picture Company. Though unable to swim a stroke, she boldly asserts that she is a second Annette Kellerman, and thereby secures a chance to earn \$5.00 a day as a "supe" with the Titan Company.

When the players embark to take some marine scenes in the bay, Jennie is not the most frightened member of the troupe, for Buck Parvin, who prefers cowboy roles to "sea stuff," begins to get terribly sick despite the supply of medicine that he has laid in to prevent this very catastrophe.

Jennie sympathizes with Buck in his illness and does everything possible to comfort him. At last the fire is started on the boat and the supposedly helpless people plunge overboard



into the sea. The director calls to Jennie to make her leap from the side of the ship. Truly frightened, she "registers fright" in a manner that startles the director and then gamely plunges into the waves. Being unable to swim, she goes down again and again, and Parvin, seeing her plight momentarily forgets his seasickness and plunges in to save her life directly in front of the cameraman. To use the expression of Montague, "it saves the picture."

Much to his chagrin, Buck is ordered away from the house when he calls on Jennie, the latter's mother believing that Buck would do more to her daughter, but he finds consolation in a check for \$50.00 given to him by Montague for "saving the picture."

## "Destruction"

A Five-Reel Fox Melodrama Released December 26  
Reviewed by George W. Graves

THIS Fox production is a melodrama of the most pronounced type. There are thrilling situations aplenty, one or two of which attain enormous dramatic effects. The production is able and thorough, reflecting much credit upon the director, W. S. Davis. Very prominent among the pieces of realism are the labor strike and fire sets, these latter leaving no doubt in the mind of the spectator as to the fitness of the title, "Destruction." The director was not content with the sham of mere smoke pots, etc., but staged a genuine conflagration.

Theda Bara improves an excellent opportunity in this play to manifest her rare talents for a part of this kind. Her role is that of a scheming and heartless vampire, the character in which Miss Bara is best known and one which she here lives with her usual powers of fascination and wicked beauty.

Other members of the cast are James Furney, Warner Oland, J. Herbert Frank, Calton Macey, Frank Evans, Gaston Bell and J. Walker.

The vampire ensnares a wealthy manufacturer and marries him, much to the disgust of his son, who is not so blind to the real character of the woman. Learning that her husband is prone to heart trouble and that any intense excitement may prove fatal, the woman arranges with her lover and partner in crime to cause a strike at the mill. The son, however, puts some of his college political economy and good sense into practice and thus brings about peace between his father and the workmen. The first dastardly plan a failure, the vampire resorts to poison to get her husband out of the way. This last scheme is fatally successful and the wealthy mill owner dies; but not until he has discovered the truth about his wife and changed his will.

Ever since the woman has contracted her marriage for gain, her husband's son has stirred her hatred. It happens that the son has befriended the wife of a drunken mill hand. Using this to further her ends, the woman incites the mill hand against his wife's benefactor. The man's rage is loosed. His animal propensities run wild, resulting in the burning of the factory and the house of his employer, in which last furnace the vampire and her confederate are consumed.

## "Viviana"

The Two-Reel "Flying A" Drama Released Jan. 10  
Reviewed by Neil G. Caward

VIVIAN RICH attains new honors in a two-reel "Flying A" drama scheduled for release January 10, for her name serves to give the production its title, it being released under the name "Viviana."

Exhibitors will also find the production a splendid one to book, for the reason that George Periolat, famous character man who played one of the roles in the North American serial "The Diamond from the Sky," appears as George Perry, a wealthy man about town, who wins the love of Viviana. Others in the cast are Leslie Reed as Harry, Sylvia Ashton as Viviana's mother, and Marion Christie as Adele, George's sister.

Viviana, a poor working girl out of employment, finally obtains a position in a photographer's establishment, and there she meets George Perry, who is much attracted by her beauty. George, who is considerable of a flirt, waits for Viviana in his car and succeeds in inducing her to accompany him to a cafe. Viviana, flattered by the attentions of the wealthy man, later meets him again and again, explaining her absence from home by telling her mother that she "has to work evenings."

Meanwhile, George's sister, Adele, has been much attracted

by Harry Fowler, a matinee idol, and the two become constant companions. As a result of a long debauch, Fowler is discharged from his company, and determines to elope with Adele, in the hope that after they are married he can secure a position, at least, of her fortune.

Viviana is asked one evening to deliver a package of photos to the apartments of George Perry, and going there is induced to remain for a little chat. Perry makes love to Viviana, though secretly he has no intention of marrying her. Accidentally he discovers that his sister is about to elope with Fowler, and he is so enraged at learning that the matinee idol has designs against his sister that almost involuntarily he comes to realize that he



George proposes to Viviana.

is no better, since Viviana is even then in his apartments, and he is treating her in about the same fashion that Fowler has bewitched Adele.

Perry orders Fowler away, escorts Adele to her own boudoir, and there reveals to her the fact that Fowler is a married man, and then, deeply moved by the happenings of the evening, helps Viviana into her coat and escorts her home without delay.

The events of the evening effect a wonderful transformation in George, and he resolves to devote his whole life to the big work of human helpfulness. So wonderful do both he and Adele find their new life that, after proving to his own conscience that he is worthy of Viviana's love, he again seeks the girl to whom he had proposed and this time is sincere in his request that she become his wife.

## "The Devil-in-Chief"

Tyrone Power in Three-Reel Selig Drama Released  
January 10. Reviewed by Neil G. Caward

ONE of the most grimly powerful photoplays that has ever been issued by the Selig Polyscope Company will be available at the General Film Company's exchanges on Monday, January 10, when "The Devil-in-Chief" is released.

Tyrone Power, Eugene Besserer, Edith Johnson and Wheeler Oakman are the principals and each and all of them rise to the opportunities afforded them, though to Mr. Power and Miss Besserer falls the greater part of the emotional work. Mr. Power, in his portrayal of the role of Johann Szeckler, an anarchist, is so brutally awful that he fascinates by his very brutality. The first reel shows the murder of two helpless women and the taking of a vow by Szeckler that he will wage war against all womankind. Though the action fairly amazes one by its cold bloodedness, the story is so vividly powerful and the star is such a finished player that you find yourself gripping the arms of your seat and waiting eagerly for the finish, and that finish, though a tragic one for Szeckler, takes the curse off much of the brutality displayed in the earlier part of the production, for it shows how a love starved soul finds itself at last.

Colin Campbell directed the picture, which was written by Lanier Bartlett and opens with a scene in the apartments of Johann Szeckler, an anarchist, who, with his mistress (Eugenie Besserer), lives in the tenement districts of a great city. Szeckler is a manufacturer of bombs, and for a price his mistress betrays him to the police. The scene in which the police arrive

to arrest Szeckler and the latter discovers that he has been betrayed is a wonderful bit of acting.

Later, escaping from prison, Szeckler returns to his rooms in time to find his mistress just about to depart with her blood money. He snatches the bills from her hand then deliberately chokes her to death, inscribing in blood on the wall a message to the effect that hereafter he will war on all womankind.

Szeckler departs for a foreign land, the ship is wrecked and, after drowning a woman whom he found clinging to a floating spar, the man secures a hold on the bit of wreckage and is wafted to shore on a desert island. One day the form of a young girl is washed ashore and Szeckler, finding it, is about to commit another murder. He craftily decides, however, to let the girl grow into womanhood that, when he murders her, she may suffer the more keenly.

The years pass and daily Szeckler stalks his companion about the island, tempted each passing hour to kill her, but invariably postponing her death till the next day. The girl has begun to realize the fate in store for her and has armed herself with a primitive weapon, but one day Providence sends to the island a crew from an American warship and the officer in charge of the landing party finds the girl. To him she tells the story of her life on the island, the tale being interrupted by Szeckler, who suddenly appears, knocks down the officer, seizes the girl and bears her to his cabin.

The officer recovers and, following Szeckler, arrives in time to prevent his stabbing the girl. In the struggle a revolver is discharged and the girl falls back, apparently dead. Remorse instantly overcomes Szeckler and, after fondling the body of the supposedly dead woman, he rushes from the cabin, throws his knife into the sea from a lofty cliff and then leaps after it.

The girl, however, had only suffered a flesh wound which had rendered her unconscious, and she is borne back to civilization on the warship. Meanwhile the soul of Szeckler haunts the island, seeking in vain for the girl it might have loved.

## "The City of Failing Light"

Lubin Four-Reel Feature Released January 10. Reviewed by Genevieve Harris

A GOOD story is told in "The City of Failing Light," one which holds the interest of the spectator throughout. But the real excellence of the feature lies in the character of the ne'er-do-well brother, David Gray, who, for a little while takes the place of John Grey, shrewd financier and head of the Consolidated Lighting Company. In the dual role of the twin brothers, Herbert Fortier shows skill in acting a difficult part, for his outward appearance during most of the time is the same in each character. Yet as John he is a man hard, calculating, almost hateful, in whom kindness and love have given place to selfishness and greed; as David he is a big-hearted dreamer, kind to every creature in his path.

At the time when the linesmen of the Consolidated Lighting Company are fighting for higher wages, John Gray, president of the company, is taken seriously ill. The men, through their leader, Packard, well played by William H.



Packard, returning home, finds his supposed enemy caring for his child.

Turner, have demanded an answer to their plea that evening and consider Gray's illness feigned in order to gain time for the company. At this crisis in affairs there appears at the hospital to which Gray has been taken, a wanderer, a

man who has just arrived from the sea on a tramp ship. He is seeking medical attention for a Collie puppy, injured by an automobile. The surgeon who is attending Gray sees the man and notes the resemblance to the financier. When he finds that this tramp is John Gray's brother, he explains the critical situation of the financier's affairs and asks that David take his brother's place and deal with the linesmen. So David, the man of kindness, takes his heartless brother's place.

Meanwhile a group of rowdies among the linesmen have taken the law into their own hands, and unknown to Packard, are cutting the wires and putting the city in darkness. While Packard's wife awaits her husband's return, their little child falls down the stairs and is severely injured. The frantic mother rushes out to call a doctor, and meets David Gray, on his way to his brother's house. He offers to care for the baby until Mrs. Packard's return. So when Packard comes home a little while later he is astounded to see the man he believes to be John Gray, his enemy, aiding the doctor who is caring for his baby. Just then, while the doctor is performing a delicate operation to save the child, the wires leading to the house are cut and the lights put out. The suspense of the story at this scene is well worked up. By candle light the operation is finished. Then, over the unconscious form of the little child the men face each other. Packard apologizes for the work of the rowdies, who will be expelled from the union. And David, as John Gray, grants Packard's demands for his men. Then he goes on his way to John's home.

Here he again proves himself a good angel. Where John, in his selfishness, had lost the love of his little boy and was losing the love of his young wife, David, through his kindness of spirit, puts all things right in the home. When the real head of the house returns, he finds his wife and his son reconciled to him. Then David, the wanderer, again puts on his old clothes, steals away from the house, and after calling at the hospital for the foundling puppy, he goes back to the tramp ship and sails away to sea, having given back to his rich brother the things that count most, the love of his family and the respect of his fellow men.

## "Love's Pilgrimage to America"

Lulu Glaser in Universal Broadway Feature. Reviewed by Neil G. Caward

LULU GLASER, dainty comic opera star, is the featured personage in the Broadway Universal multiple reel feature scheduled for release on Monday, January 10, which is entitled "Love's Pilgrimage to America."

The story, though amusing, depends for the greater part of its comedy on the sub-titles, which are numerous and rather a bit too much of a slangy nature. Captain Leslie Peacock wrote the scenario, endeavoring to give Miss Glaser an opportunity to do the sort of work for which she has grown famous on the musical comedy stage. That the plan was effective no one can doubt who sees the picture. However, "Love's Pilgrimage to America" cannot begin to rank as such a high class comedy as did its predecessor, "Father and the Boys," which seems to be considered by exhibitors as the high mark in multiple reel productions of this Universal brand.

Miss Glaser appears as Lulu, the daughter of an English bishop, in love with and loved by Tom, the nephew of the duke of Bilgewater. Since the duke and the bishop are not on friendly terms, the love affair of Lulu and Tom bids fair to be wrecked, even before it starts.

Eventually the two decide to seek their fortune in America. Though Tom is anxious to marry Lulu ere they leave for America, the crafty girl insists that they first make a fortune, and later marry.

Arriving in the United States, Lulu secures a position as a stenographer, being told that she will have nothing to do but to look pretty. Tom starts out as a book salesman, and chances to call at the office where Lulu is employed, arriving just in time to rescue her from the embrace of her employer. As a result of the encounter that ensues, Lulu loses her job, and the two next secure employment as maid and butler, discovering to their consternation that "the man of the house" is the same individual from whom Tom has rescued Lulu.

After many complications and again losing their jobs, Tom and Lulu wind up as menials in a hotel. Lulu, who has been forced to don the attire of a bell-boy to escape the attentions of a Frenchman, chances to overhear a lawyer friend of Tom's, who has come to America in search of his fortune, that the duke of Bilgewater is dead, and that Tom, therefore, has inherited his title and the fortune. She quickly brings Tom

and the lawyer together, and the two lose no time in returning to England, where they are married and safely established in the castle, which now belongs to Tom.

## The Current Triangle Bill

Latest Offerings of the Ince and Griffith Studios  
Reviewed by Neil G. Caward

THIS week's Triangle offerings at the Studebaker, consisting of "The Wood Nymph" from the Fine Arts studio, "The Conqueror" from the Ince studio and "Dizzy Heights and Daring Hearts" from the Keystone studio, is real entertainment de luxe. One and all of the offerings possess merit and which you will like best depends altogether upon the mood you are in when you visit the theater. Frankly this reviewer is inclined to believe he enjoyed this week's Keystone comedy better than any previous offering from the home of fun, but others will perhaps care far more for the other two productions.

The bill is opened with "Dizzy Heights and Daring Hearts" and the picture proves to be just what the title indicates, for much of the action occurs in the clouds, and daring indeed must be the hearts of those who go through the hair-raising stunts called for by the scenario. Chester Conklin is the featured player and enacts the role of a buyer of aeroplanes for a foreign government. Dave Anderson is the representative of a rival government and the two meet at the factory of the aeroplane company, after an encounter on a train. When the two ascend for a flight things begin to happen and even Art Smith in his most daring flights can't begin to hold a candle to the performances of the aeroplane driven by Conklin. Chicago fans will find special delight in seeing "Smiling Billy" Mason in his Keystone debut, as an aeroplane demonstrator. The big punch of the picture is the rescue of Mason from the top of a two-hundred-foot chimney just before the chimney is blown up by Conklin, and it's wonderfully realistic.

Thomas H. Ince presents "The Conqueror," starring Willard Mack, supported by Enid Markey, J. Barney Sherry and Margaret Thompson, and the production, though at times a bit slow in its action, works up to such a big situation that the audience is well rewarded. Mack makes of Mark Horn, the "Wolf of Wall Street," a most realistic personage and gets over successfully even the smallest traits of his character. Horn has risen to wealth from the slums by grim determination, and consequently is received by the smart set only because they dare not refuse to invite him. He frankly confesses to Viva Madison, a society favorite and the younger daughter of Wayne Madison, that he hates the snobs of the old Knickerbocker families as heartily as he realizes that they despise him.

Horn is attracted by Viva and proposes, only to be refused with scorn. He learns that her father is buying a certain stock, and, throwing all his resources into the field, he ham-

mother compel their child to agree to the marriage, but when Horn calls to receive her consent he asks, "How much does your father ask for you?" and so angers the girl that she again refuses his proposal. Smilingly, Horn departs, bulls the



Viva, to save her family, decides to marry Hunt.

market, makes Madison richer than ever before and then sends Viva a note saying he was determined to ruin her father if she accepted him, but that her second refusal permitted him to save her father. Realizing Horn cannot be as bad as he has been painted, the girl telephones him an invitation to lunch with her, and it is easy to guess that ultimately the two will find happiness together.

Marie Doro makes her Triangle debut in "The Wood Nymph," produced at the Fine Arts studios, and scores a distinct triumph. She appears as Daphne, a girl raised in the most remote wilds of the woodlands, whither her mother has fled after a separation from her father. Daphne has grown to young womanhood without ever seeing a man and dreams away her days in the woods, imagining every tree to contain a god or a wood nymph. She dresses like a Greek goddess and makes a most winsome picture as she flits through the beautiful woodland backgrounds that form the setting of the greater part of the story.

Finally, one day, there appears before her William Jones, one of a camping party that has established itself in the vicinity of Daphne's home. She thinks him Apollo at first, but he finally permits her to call him "Sweetheart Bill Jones," much to her delight. Later Daphne meets David Arnold, another of the campers, and in reality her brother. When a forest fire is started by the carelessness of two tramps, Daphne and her mother flee for their lives, and Daphne, who finally falls exhausted, is rescued by Dave and carried to a cabin erected on the shores of a lake. Thither, later, come the others and the picture ends with a reunion between husband and wife and the delight of Daphne in securing a full-grown brother so unexpectedly. The scenes showing the forest fire are unusually well handled and realistic, while the photography throughout the whole production is splendid. Charles West plays William Jones, Wilfred Lucas is Dave, and Frank Campeau, whose work in "Jordan Is a Hard Road" will never be forgotten, appears as Daphne's father, though he has little enough to do. Cora Dew as Mrs. Arnold makes the most of her role.

## "Thou Art the Man"

Blue Ribbon Feature Released by V. L. S. E. January 3. Reviewed by Thomas C. Kennedy

THE story of "Thou Art the Man," the Blue Ribbon Feature released January 3 by V. L. S. E., tells of a man in high position in the Indian Civil Service who uses his influence over a subordinate and sends him to a post in the interior which means certain death to a white man, so as to have a clear field to win the affection of the younger man's wife. In general theme this is material often used in screen dramas. However, one's impression is not that on over-familiar story is being unfolded while "Thou Art the Man" holds the screen.

The material is good and the splendid treatment given



Marie Doro and Charles West in scene from "The Wood Nymph."

mers under the stock until Madison faces ruin. When the latter seeks Horn and asks for mercy the wolf of Wall street declares he will spare Madison's fortune only on condition that a marriage with Viva can be arranged. The father and



it in this picture makes "Thou Art the Man" an offering of merit and one which presents good entertainment. Perhaps the most pleasing thing is the smoothness with which the story is told. The characters are convincing, but the appeal of the picture is not through characters. The picture is offered in six reels and naturally there is some action which is not essential to the working out of the plot. But "Thou Art the Man" carries the interest consistently. This is due largely to the skillful manner in which the play has been constructed.

S. Rankin Drew directed the picture. The settings are commendable in most instances. The action taking place at the distant and fever-infested swamps of India has an effective background until the camera is turned toward the trail which approaches the Englishman's hut, when a telegraph pole carrying several wires is seen above the undergrowth.

Mr. Drew plays the young Englishman, Gilbert Raynor, who after years of saving, sends for his wife. Shortly after joining him in India she is taken ill and the physician advises her husband that she must be taken to the northern hills. Raynor applies for a raise in salary to his superior, Hon. Irving Marner. The latter is acquainted with Emily and is greatly attracted to her, so he offers Raynor a post in the lowlands, where he knows no white man can live. Raynor, though aware of the dangers, accepts the position because of the high salary it pays.

Emily, accompanied by a friend, Mrs. Tearle, goes to the mountain resort and Raynor sets out for his new post. Marner follows Emily to the hotel and insinuates himself into



A scene from Vitaphone's "Thou Art the Man."

her good graces. He learns that Raynor shows signs of the fatal fever, but refuses to transfer him. For this the district inspector, MacDowell, severs his connections with Marner's company. After showing his hand to Emily, Marner's conscience commences to trouble him and he suddenly determines to go himself and, if possible, save the young man. Raynor is saved and Marner prefers to remain at the post, and ends his life thus.

Virginia Pearson as Emily and Joseph Kilgour as Marner have the other important roles and portray them well. George Cooper as MacDowell makes a rather small part prominent, and Billie Billings as Mrs. Tearle is highly pleasing.

### "Excuse Me"

First Pathe-Savage Production Released December 31  
Reviewed by Tom Kennedy

THE film adaption of Rupert Hughes' comedy, "Excuse Me," which played for two seasons on Broadway, is the first Pathe-Savage release presented on the Gold Rooster program. The picture was produced by Henry W. Savage and features George F. Marion, who played the porter in the stage production, in a cast which includes Robert Fisher and Vivian Blackburn. As a stage play, "Excuse Me" was a real laughing success, which is something that can be truthfully said of the picture.

Mr. Hughes, the discoverer of something good in Pullman cars—he found that every day or night happenings in

a Pullman could be made into a play that would amuse greatly—wrote the subtitles and nearly all of these are good for a broad smile at least. In these titles the author talks directly to the spectator. He admits toward the end of



Scene from Pathe's "Excuse Me"

the fourth reel that it is a hard job finding reasons for delaying the marriage of Marjorie and the young Lieutenant and expresses the hope that he can hold out for another reel. His hopes and the spectator's are fulfilled, for the last reel contains as much comedy, if not more, than any of the other four.

"Excuse Me" is a succession of humorous scenes and to attempt to pick out the best would be a real task. There is polite comedy, there is that which is almost, but not quite, slapstick, and then again there are a few incidents which might be called spicy. But it is always clean comedy that "Excuse Me" presents. The play has practically only one setting and that is a Pullman car attached to the Overland Limited, a train whose main points are Reno and New York.

George Marion as the overworked porter registers many laughs on his own account and Robert Fisher, as Jim Wellington, who is traveling to Reno to divorce the wife he adores and meets her on the same train with the same end in view, is prominent for more reasons than his expansive proportions. Geraldine O'Brien is a pretty Marjorie, and Harrison Ford a satisfying lieutenant bound with his bride for the Philippines; the third island from the left, according to one of the lines.

Vivian Blackburn as Mrs. Wellington, the society woman who does not "appreciate how much her husband appreciates her," adds much to the general effect. The other characters receive able handling. "Excuse Me" has much about it that is novel and it is a positive laugh producer.

### "The Green-Eyed Monster"

Fox Five-Reel Feature, by Nickola Daniels. Released  
January 2. Reviewed by Genevieve Harris.

THE terrible effects of "the green-eyed monster" of jealousy is the theme of this film drama, in which Robert Mantell and Genevieve Hamper are shown. The story, richly presented, is a gruesome yet fascinating one. Mantell depicts for us the terrible destruction of the character of a man ruled by one dominating passion. As Raimond de Mornay, he is first shown as a courteous gentleman, rather elderly, in love with his friend's charming daughter, much younger than he. In the last act he is a madman, raving his horrible story to his nephew, whom he has made an orphan.

The settings of the story are beautiful throughout, from the lovely natural backgrounds in the exterior opening scenes to the interiors, richly set with oriental furnishings, in the last. The use in explaining the story, of verses emblazoned on a background of brocade in oriental design adds a further touch of elegance to the production.

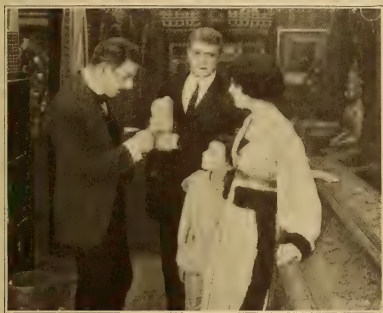
Raimond de Mornay loves his cousin Claire. "The green-eyed monster," jealousy, fastens its hold on him when his younger brother, Louis, wins Claire's love. The two are married, Raimond, unable to conquer his love and jealousy, leaves for India. There he lives for many years, until he

believes that he is cured. Then he returns home again, bringing with him many rich and beautiful curios collected in his travels. Most of them are brought from India, and among them is an immense, elaborately carved chest, opened by a secret spring, the location of which Raimond alone knows.

But constant association with the beautiful Claire awakens Raimond's sleeping jealousy, especially since he discovers that his brother is unworthy of and untrue to her. This preys on his mind and he plots against his brother's life. A clever little curio brought from India finally becomes his weapon of murder. It is an innocent looking little cigarette case, on which a stork is perched. By pressing one spring the stork picks up a cigarette in its bill. Raimond poisons the sharp bill of the bird and offers the curio to Louis in such a way that Louis pricks his thumb with the point of the bird's bill. In a few minutes the poison acts and the man dies. Raimond then secretes the body in the secret chest. There it lies hidden through the years, and only Claire suspects that her husband was murdered by his brother.

After the death of the brother, Raimond lives at Claire's home. His terrible deed is unbalancing his mind, and when he finds that Claire suspects him, his love turns to hate, and dragging her to the chest, he opens it and shows her the dead body of her husband. Claire dies of the terrible shock, and another murder may be charged to "the green-eyed monster."

Now a gloomy old man, Raimond lives on with his nephew, the child of Claire and Louis. At last, one stormy night, as he broods over his horrible crimes, the wild impulse comes to him to unburden his mind by telling the young boy.



The uncle shows his Indian curio to his hosts.

He recites the story to the terrified child, and ends it by leading him to the chest with its guilty secret. He opens it and shows the boy the body of Louis; then, after becoming entirely insane, he dies.

Genevieve Hamper is a very lovely Claire, while Stuart Holmes is well cast as the charming but fickle young brother, Louis. As Raimond, Mantel dominates the picture, fascinating the spectator in a difficult, strenuous role. The whole production is excellent.

## "What Will People Say?"

Metro Society Drama Featuring Mme. Petrova Released Jan. 3. Reviewed by Thomas C. Kennedy

RUPERT HUGHES' well-known novel dealing with the powerful effect which public opinion exercises over our actions, "What Will People Say?" has been effectively filmed by the Popular Plays and Players Company for the Metro program with Mme. Petrova in the leading role. The picture is introduced by a subtitle which asks the spectator if the question "What Will People Say?" has ever pre-empted itself when certain decisions were to be arrived at and whether its influence has been for good or evil.

The title also states that many faltering steps are guided by this fear of what others will think of an unwholesome deed, or an action which "others" have decided is unwholesome. Which is very true, hypocrisy and conceit can be

found in large quantities in all of us. Then the story proceeds to show in an interesting and dramatic fashion the effect which "what others will think" has upon the lives of a group of people who are true to life.

Persis Cabot, a society girl reared in luxury, is the chief offender, and though she does only that which is being done



Olga Petrova in scene from Metro's "What Will People Say?"

every day and will continue to be done, she pays dearly for not being honest with herself merely to suit the others who will say things. This part is played by Mme. Petrova commendably, and Fritz de Lint as Harvey Forbes, the poor man, and Fraunie Fraunholz as Willie Enslee support her excellently. Fraunholz plays his part with rare skill. Enslee is more or less of a cad but as played by this actor, he is a cad such as we meet in life more often than on the stage or in pictures.

Persis does not love Enslee, but he is rich. She loves Forbes passionately, but he is poor. Her father is in dire need of financial and she cannot believe that love will be more to her than the things money will buy. But most of all she ponders, and fearfully, on the thought, "What Will People Say?" with the result that she marries Enslee. In a few months Enslee returns to his former mistress and upon learning this, Persis decides that she will accept the love which Forbes offers.

Though she has promised her father never to see Forbes again, because he became horribly excited every time the thought, "What Will People Say," flashed upon his mind, she phones the young officer to come to her. They agree to marry as soon as Persis can divorce Enslee. The latter walks into the room, and seeing them embrace, grows insanely jealous. After Forbes leaves he stabs Persis with a paper cutter. This becomes public and the papers are filled with the affair up to the time Persis and Forbes marry, which is the close of the picture.

## "The Other Girl"

Raver Film Corporation's Adaption of Augustus Thomas' Play. Reviewed by Thomas C. Kennedy

THURSDAY, December 13, was the twelfth anniversary of "The Other Girl," the successful play by Augustus Thomas, and in celebration of the event, the Raver Film Corporation gave a pre-distribution showing of the film version of the play at the Wurlitzer theater, where it played to a large and enthusiastic audience. Of course, invited audiences always applaud, it seems to be a sense of duty with them, but many felt that "The Other Girl" was deserving of the hearty outward approval with which it was received.

"The Other Girl" is an unpretentious offering and it has qualities which should make it a popular one. It was directed by Percy Winter from the scenario by George D. Proctor. James J. Corbett, ex-pugilist, who since his retirement from the ring has taken a great interest in the histrionic art, is cast as Frank Sheldon, known in sporting circles as "Kid Garvey," champion boxer. He does some boxing, thus displaying his mastery in the manly art. Corbett undoubtedly adds much interest to the picture and even those who know or care nothing about this particular sport, will admire his skill in boxing, just as they admire men who possess exceptional skill in other sports and professions.

The story is built around "Kid Garvey" and tells of his

determination to win a girl above his social station. It is a thoroughly enjoyable story which the Raver Film Corporation has produced in an effective manner. There is much humorous action and the comedy is well blended with that which is dramatic. The scenes staged at Muldoon's Health Farm, with the ex-champion wrestler figuring in many of them, add a colorful touch to the story.

Through the Reverend Bradford, "Kid Garvey," whose real name is Frank Sheldon, meets a society girl who attracts him greatly. Sheldon makes no mention of the fact that he is the famous Kid Garvey until the minister gets his name in the papers as being a close friend of the champion. When the girl's friend learns this she does all in her power to part Sheldon and Catherine who are, by this time, in love. Sheldon dominates the situation, however, and in the end wins Catherine and the approval his society friends. "The Other Girl" is a wholesome screen play that is most entertaining and the Raver Film Corporation can well be proud of it. Prominent in the cast are Paul Gilmore, who does much with his part as the Reverend Bradford, and Rawland Ratcliffe as Reginald Lumley. Becky Bruce is pleasing as Catherine Fulton and Edith Luckett is effective as Estelle Kitteredge.

There is much humor scattered throughout the picture.



"The Kid" visits Muldoon's health farm in "The Other Girl."

and the characters are so interesting and the acting so natural that it is easy to see all these things should make "The Other Girl" a popular attraction.

### "In Strange Attire"

Chapter Four of the Pathe-Balboa Serial, "The Red Circle." Reviewed by Thomas C. Kennedy

THE fourth chapter of Pathe's serial, "The Red Circle," opens with the scene which brought the previous chapter to a close. This shows June and Lamar attempting to break into the garage which Mary, dressed as the mysterious lady who stole the broker's notes, has sought as a hiding place from the detective whose suspicions of June she seeks to divert. Thus the picture opens with a situation as interesting as one could desire, and from this point on the suspense is maintained consistently.

Ruth Roland, as June, dons the conventional male attire in order to secure a bit of incriminating evidence from the police. When a young lady looks attractive in man's clothes she usually looks very attractive, and so it is with Miss Roland. The title of the episode is "In Strange Attire" and before the picture ends this attire almost brings about a great deal of trouble for June.

When Mary finds that her coat is caught in the door she slips from it and leaves the garage by the small door at the rear of the building. When Lamar finally opens the door and learns that the mysterious lady has disappeared he searches the grounds, but unsuccessfully. During his absence June removes the label from the coat, so when Lamar returns he is forced to admit that the woman is a clever thief. He takes it to the police and orders that the city be combed in an effort to find the maker.

June realizes that the only way to save herself is to regain the coat and she then dresses as a man, pretends she is a tailor and receives permission from the chief to take it to a supposed shop, but in company with a police-

man. To be rid of him June resorts to a bit of violence, but it turns out well for some dust on his clothes is all that results from a fall or a push down some steps.

Frank Mayo makes an entirely convincing and pleasing



Scene from "In Strange Attire," chapter four of "The Red Circle."

detective of Max Lamar, and Corene Grant as Mary does commendably. The interior setting most noteworthy in this release is the club room, which resembles the smoking room of a men's club more closely than those we are usually given in pictures. Sherwood McDonald as the director is contributing his fair share to realize the possibilities of a story which thus far has offered unusual opportunities for interest compelling action.

### "Life's Whirlpool"

World Film Corporation Feature in Five Parts  
Reviewed by Hugh Hoffman

HOLBROOK BLINN is starred and Fania Marinoff is featured, in this five-reeler. So they stand at the beginning, but as the story gets to going, Miss Marinoff catches up with the star, passes him and at the finish leaves him several lengths behind.

She is a wonder, comparable to Nazimova at her best. The production, which shows the seamy side of life with all its grease spots and all its squalor, is a powerful drama. It is a relief from the society drama, and is more than usually acceptable because there are not enough good films which deal with the vicissitudes of those unfortunates whose minds are benighted by lack of educational opportunities.

Those who for one reason or another are, or have been, obliged to live in poverty and filth, will understand the real



Scene from "Life's Whirlpool."

inner meaning of this production much better than those who wear silk stockings, and have never gone hungry. Miss Marinoff has a big reputation on the continent of Europe and this reputation will undoubtedly be increased as she becomes



better known in America. This effusion is not to detract in any way from Mr. Blinn's portrayal of an obfuscated wage earner. It may be that Miss Marinoff had a better part than his, but it looked a good deal as though Mr. Blinn was up against real genius. Nobody would ask to have Mr. Blinn's role of a sweaty toiler played any better than he played it.

The entire production was sweaty. It reeks with the smells of poverty, and the great unwashed. This is so realistic that imagination can do the rest. But there is no fault to find with that. It is life and truth. It is one of the most consistent of productions. The detail has been carefully thought out, and there are no false notes in any part.

The story was taken from "McTeague," by Frank Norris, who also wrote "The Pit." The lesson it conveys is that greed kills us all, in different ways. Each of the three principals meet death through covetousness of the same money. The miserly wife who hoards it is killed for it. The husband who kills her, loses his life at the hands of his false comrade, who in turn loses his own life through the very same gold. A goodly portion of credit is surely due to the producer, Barry O'Neil. His work rings true, and convinces at every step. There are splendid camera effects, and many strong scenes between Miss Marinoff and Mr. Blinn. In spite of its sordidness, it is one of the best features in many weeks, and undoubtedly ranks with the best production that the World Film has thus far offered.

## Lasky Gets Marie Doro for Long Term

All reports and rumors as to the screen future of Miss Marie Doro, one of the best known actresses on the American stage and a star under the management of the late Charles Frohman, were put to rest this week



Marie Doro.

with the return to New York of Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, who announced that the Lasky firm had secured the services of the star for a period of years. The contract will not go into force immediately, as Miss Doro will complete another production for the Famous Players Film Company. It will be a picturization of "Diplomacy," and will be a Paramount release. Of interest to hundreds of thousands of motion picture enthusiasts is the announcement that by her appearance in productions of the Jesse L. Lasky Feature Play Company, Miss Doro as a favorite continues on the screens of Paramount theaters. She already has acted in two Paramount pictures, the Famous Players' productions of "The Morals of Marcus" and "The White Pearl," and she has just completed a Fine Arts photograph entitled, "The Wood Nymph."

The New York stage will not see Miss Doro again for a long, long time. She will act in all the Lasky productions at the studio in California. This winter will be the first season in years she has not starred on Broadway. Last winter she co-starred in "Diplomacy" with William Gillette and Blanche Bates. Marie Doro brings to the screen a knowledge of the art of acting possessed by few stars of the stage. Her training under the Frohman management extended over a period of years during

which she appeared as leading woman with Mr. Gillette—later to star with him—and a star with Charles Cherry. She is a beautiful American type, dark complexion and slightly built. One of her biggest stage successes was the title role of "Oliver Twist" in the all-star revival several years ago. No announcement as yet has been made as to the role in which Miss Doro will make her debut as a Lasky star.

## TRIANGLE ENGAGES "ROXIE"

Signs Charley and Syd Chaplin for New Triangle Comedies and Employs Rothapel to Manage Knickerbocker Theater

Henry McMahon, of the Triangle's publicity department, is authority for the statement that F. L. Rothapel, famous New York exhibitor, has just been appointed manager of the Knickerbocker theater in New York City, which is the house operated by the Triangle Film Corporation as the de luxe salesroom for its pictures. Mr. Rothapel takes charge of the Knickerbocker on January 10, when he returns from Boston where he has been making many changes in the big theater in that city which Triangle will operate as one of its show houses.

Mr. Rothapel completed his engagement with the Mutual Film Corporation with the conclusion of the Pittsburgh meeting on November 24 last, and, needless to say, in assuming charge of the Knickerbocker theater in New York will put into effect the many original ideas for which he is noted, presenting the various Triangle offerings in the de luxe manner for which they are fitted. Surely Triangle films, presented under Rothapel stage management and accompanied by a typical Rothapel musical arrangement, will be hard to beat.

An announcement of almost as much if not more importance also comes from Mr. McMahon in the statement that the two Chaplins, Charley and Syd, will shortly be presented to the public in comedies of an entirely new vein, under a new Triangle brand. A more complete announcement with regard to the coming Chaplin offerings will be made in the next issue of MOTOGRAPHY.

## Rothacker Injures Hand

Watterson R. Rothacker, president of the Industrial Motion Picture Company, had his right hand severely injured on the evening of December 27, smashing one of his fingers. The surgeon, at first, thought it necessary to amputate, but in the effort to save the finger it was stitched up and began healing so rapidly that no amputation was necessary. Mr. Rothacker is confined to his home on Chicago's North Side, but he expects to be out by January 2.

## Double Theater Opened in Detroit

With the V. L. S. E. feature, "The Turn of the Road," the long heralded Duplex theater in Detroit has been opened. This house, as the name indicates, has a double auditorium with two shows in progress at the same time. While the feature is being shown in one part of the house, the short films are being seen in the other. Then the bill is switched so that without changing seats the spectators may see the entire bill.

# News of the Week as Shown in Films



*Results of a French aeroplane raid on Germany. Copyright, 1915, by Pathe News.*



*A German freighter captured by Russia sails from New York with ammunition for the allies. Copyright, 1915, by Mutual Weekly.*



*The leading magnates of organized baseball assemble at Cincinnati and declare peace. Copyright, 1915, Hearst-Nich News Pictorial.*



*Oxen used to distribute milk in Roseland, New Jersey. Copyright, 1915, by Pathe News.*



*Colonel F. M. House leaves for Europe on diplomatic mission. Copyright, 1915, by Pathe News.*



*The famous Seventh U. S. Cavalry leaving San Francisco for the Mexican border. Copyright, 1916, by Mutual Weekly.*

# Brevities of the Business

## PACIFIC COAST NEWS

By "Capt. Jack" Poland

New Year's Eve was appropriately celebrated by the film fraternity of Los Angeles and Southern California with a grand ball and celebration given under the auspices of the Southern California Exhibitors' Association at Shrine Auditorium. A vast number of people were present, including many notables in film circles, prominent people of the Golden State and representative visitors. The ball was pronounced one of the most brilliant social affairs of the western motion picture industry. **Seth D. Perkins**, manager of the Garrick theater, handled the big event, acting as director-general. He is responsible in part for much of its success. **Harry Hammond Beall** handled the publicity end and to his original ideas the people of the screen fell like magic.

The \$250,000 studios of the New York Motion Picture Corporation were formally dedicated by **Thomas H. Ince**, director-general of Inceville at Culver City New Year's Eve by a grand ball and reception given under the personal direction of Mr. Ince and the Culver City Chamber of Commerce. The entire executive staffs of the New York Motion Picture Corporation, Griffith, Fine Arts and Keystone organizations participated in the big affair, as well as hundreds of invited guests from other studios, bankers, financiers, commercial operators, promoters and social leaders of Los Angeles and Southern California, some 5,000 people being present during the evening. The ball and reception proved notable and added new bonds of friendship between the people of the motion picture industry and the representative men and women of other professions and occupations. The opening of this new studio adds another cog in the wheel of prosperity credited to the film industry.

As master of ceremonies, aided by his splendid staff of executives, directors, stars and players, **Thomas H. Ince** personally extended cordial greetings and welcome to thousands of guests.

On January 28 at Rutherford's beautiful dancing pavilion the Static Club of America, composed of cameramen, of Los Angeles and the great west, with a number of traveling members, will give its third annual ball. The affair promises to be the most brilliant semi-exclusive motion picture affair of the 1915-16 social season as dainty **Anna Held**, the Morocco film queen, and **Thomas H. Ince**, director-general of Inceville, will lead the grand march. **Ralph Merollo**, of the Universal, the social leader of the Static Club, is chairman of the ball and reception committee, with **Harry Gersted** of Selig, and **Charles Rosher** as aides. This assures the success of the cameramen's ball.

**Mabel Normand**, **Roscoe Arbuckle**, **Minta Durfee** and **Cal St. John**, with other notable stars and producers of the Keystone Film Company, left Los Angeles on a special trip to New York last week. The comedians were given a rousing send-off reception at the depot, a

## WHAT DO YOU KNOW?

This is addressed to every reader of MOTOGRAPHY—every person interested in the motion picture business. What's new around your office or theater or studio? Write and tell us what YOU know. Let's hear from YOU—

## ALL OF YOU

large party of Keystoneers, headed by Director-General **Mack Sennett**, bidding them farewell and good luck. The last instructions received were to boost Los Angeles, Keystone-made pictures and the Triangle company. Friends of the stars who gathered at the depot to say goodbye were **Dell Henderson**, **Hampton Del Ruth**, **Mack Sennett**, **Charlie Murray**, **Louise Fazenda**, **George Stout**, **Mack Swain**, **Vivian Edwards**, **Guy Woodward**, **Fred Mac**, **Walter Reed**, **Charles Fais**, **Chester Conklin** and **Frederick Palmer**.

**Carl Laemmle**, president of the Universal Film Manufacturing Company, arrived this week from New York and is enjoying the holidays while inspecting the many improvements at Universal City, the \$1,000,000 studio of the big organization he heads. He is delighted with conditions as he finds them, and co-operating with his executive heads, directors and others, plans many innovations and added facilities for productions for the Universal program of 1916.

**Mack Sennett** has gained the new title of the "Laugh Wizard." His Keystone productions are taking strong hold everywhere.

**Charlie Chaplin**, the Essanay hero of comedy, continues to enjoy a great prestige as an amusement purveyor and social lion.

**David W. Griffith**, directing head of Fine Arts Films, is deeply engaged in producing a New Year piece de resistance that will add to the fame of the producer and to the Triangle program.

**Thomas H. Ince** is now known as the producer par excellence, since he gained such splendid results with **Billie Burke** in "Peggy," and he is now some songbird himself.

"**Pathe**" **Lehrmann**, the L-Ko comedy king, is said to be one of the busiest men in the film profession on the coast. He promises many extra-special laugh making comedies for 1916.

**E. D. Horkheimer**, secretary and treasurer of the Balboa organization, is a hustler for publicity. He never overlooks a chance to get a few words in about the beauties of Southern California as a production center and Balboa.

## MIDDLE WEST NEWS

By William Noble.

Oklahoma.

Oklahoma City has appointed its mayor as the official motion picture censor. Hereafter any manager who permits im-

moral pictures to be shown in his theater will be subject to both fine and imprisonment, and may have his theater license revoked. The film picture, "Three Weeks," has twice been refused by the managers of the picture houses, who are taking no chances of offending the mayor-censor.

Missouri.

The Gem Theater, Sixth and Market streets, St. Louis, has recently been reopened, after having been closed for the past eighteen months. The theater is equipped with an automatic ticket seller. **G. B. Hall** will manage the theater.

## Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	94	100
Biograph Company	40	52
Famous Players Film Co.	88	112
General Film Corp., pref.	38	45
Mutual Film Corp., pref.	43	47
Mutual Film Corp., com.	43	47
No. Am. Film Corp., pref.	94	..
No. Am. Film Corp., com.	70	79
New York M. P. Corp.	47	55
Thanhouser Film Corp.	3	3 3/4*
Triangle Film Corp.	6 1/4	6 7/8*
Universal Film Mfg. Co.	180	..
Vogue Films, Inc.	125	..
World Film Corp.	2 1/2	3 1/8*

\*Par 5%.

North American Film Corporation.—Notice has been given by this company to the effect that a portion of the preferred stock (which was originally sold at par with 100 per cent in common stock) is to be redeemed at 110. It is also understood that three-fourths of the year's dividend, or 5 1/4 per cent, will be paid, and, as the common stock has recently sold between 70 and 80, this would represent about 80 points profit on original purchase. The preferred stock rapidly advanced in the last three or four weeks from 75 to a little under par, and a purchase at even par would represent a profit of 10 points on a portion of the purchase.

World Film Corporation.—Scored a low record of 2 1/2. It is somewhat difficult to reconcile the rosy prophecies made for this company with the downward tendency of the stock.

Vogue Films, Inc.—The releases of this company started on the scheduled date—December 27—and two or more different groups of actors and actresses will furnish the weekly requirements, either in the form of one two-reel release or two one-reel releases. There has been a spirited demand in all of the large centers for these films.

Universal Film Manufacturing Company.—Claims to have had the best year thus far in its history. Quotations on this stock are largely nominal, as no stock has been offered on the market for some time.

New York Motion Picture Corporation.—Still continues to be offered down, but the bidding is very reluctant.



## CHICAGO GOSSIP

**Abe Warner**, the man who started the feature exchange business, has been a Chicago visitor, helping **John E. Willis** get the Chicago office of the New Film Corporation started off right. The stock of the firm will arrive in Chicago at the end of this week. Mr. Warner leaves for Minneapolis Thursday, January 6, to open a branch in that city, after which he will go to Kansas City for the same purpose. Mr. Warner says he has now opened offices in Boston, New York City, Cleveland, O., Philadelphia, Pa., Pittsburgh, Pa., and Chicago, and intends to open branches in Minneapolis, Minn., Kansas City, Mo., San Francisco, Cal., Dallas, Tex., and Atlanta, Ga.

**Santa Claus** brought **Harry Weiss** a new office on the fourth floor of the Malers building, where a large anteroom is fitted up in Spanish leather furniture. An information booth gives exhibitors anything they want to know regarding the past, present and future releases on the Metro program. Even the services of a stenographer are at the command of anyone who visits the office, regardless of whether they are customers or not. A peep into the office of **Harry Weiss** reveals a luxurious office fitted up in mahogany and blue. A well appointed auditing department and a shipping room that is a model in itself finish out this handsome suite of offices. The Metro forces keep on plugging ahead, with the result that in six months Metro has grown from the smallest to one of the largest feature film exchanges in Chicago. Close to five hundred exhibitors each week are taken care of in the states of Illinois and Indiana. One hundred and twenty-nine of the six hundred and forty-six exhibitors in Chicago use Metro service. In accomplishing this wonderful growth, **Harry Weiss** has earned for himself from the exhibitors the proof that he did it "all over again," for this is the second exchange within two years that **Harry Weiss** has forced to enlarge under his management.

The following were visitors at the Chicago office of Metro last week: **Julius Nausau**, Columbia theater, Indiana Harbor, Ind.; **Mr. Ourbridge**, Park theater, Sycamore, Ill.; **O. C. Taylor**, Dreamland theater, Kewanee, Ill.; **J. E. Miller**, Elite theater, Waukegan, and **Mr. Fredrick**, Capitol theater, Pekin, Ill.

**William Weiss**, formerly salesman for the World Film Corporation's Chicago office, has been added to the crack sales force of the Chicago office of Metro.

The New Regent theater, of Indianapolis has been signed up for a three-day run, for a first-run showing, through the Chicago Metro office. The New Regent is a beautiful new house which seats 1,200 people, and under the terms of the contract neither exchange nor exhibitor can cancel service for one year. The New Regent is the fourteenth house in Indianapolis to avail itself of Metro service from Chicago.

The Boston theater, Chicago, has returned to the daily change feature policy. In one day last week four houses in the loop district of Chicago (four houses within four blocks of each other), namely, the Star, the Boston, the Castle and the Orpheum, were showing Metro pictures, and it certainly looked like Metro day in the loop.

**A. W. Howell**, auditor of exchanges of the Metro, spent most of the past week in Chicago. Mr. Howell, whose headquarters are in Pittsburgh, visits the Chicago office once every two months. From Chicago he left for Kansas City and the Des Moines office of this firm.

**I. Leon Klatsky**, formerly of the World Film Corporation, departed last week for St. Louis to take care of the Blue Bird Film Company of that city.

**Colin Campbell**, the dean of the Selig directors, came from Los Angeles to Chicago Monday, January 3, for a visit with **William N. Selig**, president of the Selig Polyscope Company. Mr. Campbell recently completed the production of "Thou Shalt Not Covet," a Selig Red Seal Play, written by James Oliver Curwood and featuring **Tyrone Power** and **Kathlyn Williams**, supported by **Guy Oliver** and **Eugenie Besserer**, together with an all-star cast of players. Mr. Campbell has been consulting with Mr. Selig regarding the forthcoming production of "The Crisis," which it is confidently expected, will be one of the most spectacular and interesting pictureplay dramas ever shown.

**John E. Willis** is now directing the destinies of the Chicago office of the New Film Corporation on the sixth floor of the College building, Adams and Wabash avenue. Mr. Willis is one of the deans among exchange men and in his new position as branch manager and western representative a great many of his friends among the exhibitors will again have a chance to do business with him.

**George Kleine**, one-time Chicagoan, "Centuried" into our city last week and "Centuried" out again two days later.

**W. N. Selig** is smiling these days, having disposed of the states rights to the entire United States of the pictureplay feature, "The Ne'er Do Well," to **Sol Lesser** of California, on a limited time basis. Lesser has a big film there that will make money for every exhibitor running it.

**Isaac Von Runkel**, Chicago manager for V. L. S. E., when seen at his office before New Year's, stated that he had the Vitagraph multiple reel feature, "The Battle Cry of Peace," booked for ninety-two consecutive days. He resents the statement that the picture books itself.

**E. C. Devine**, president of the Strand Theater Company, started off the holidays right with the announcement of his marriage to Mrs. Helen Ferguson, daughter of Mrs. A. B. Eaton. Mrs. Ferguson has assisted Mr. Devine at the Strand since it opened last fall.

**Nate Ascher** announces that his new theater, the Columbus, Sixty-third and Ashland avenue, this city, designed by Architect Newhouse, is one of the prettiest in his string.

We were invited to a cowboys' reunion and dance for New Year's eve by **W. H. Stringer**, but having worked the how nearly out of our legs we decided we'd look too much like a tenderfoot. Anyway, 'twas out at Las Vegas, N. M., where **Le Noir** does guiding when his bald-faced male isn't sick. Betcha Phil's got a IV'd now and carries his Marlin under the seat.

## NOTES FROM ALL OVER

**Little Violet Axel** has been engaged by the Ivan Film Corporation to play the part of the baby in its forthcoming production of "A Fool's Paradise."

**John Zanft**, manager of seven of William Fox's theaters in greater New York, has been made the personal representative of Mr. Fox.

**Violet Horner** and **Walter Miller** are working under the direction of **Keenan Buel** in the William Fox picture, "Terese Raquin," a visualization of the famous French novel of the same name, which is being filmed at Kingston, Jamaica.

**Lumley Hare**, the English leading man, will make his first screen appearance in support of **Kitty Gordon** in "As In A Looking Glass."

**Clara Kimball Young** will go to Cuba as soon as she finishes the Russian picture in which she is working at Fort Lee under the direction of Edwin August.

**Charles Clary** has not returned to the Selig Company, neither was he the victim of a woman automobile driver, in spite of reports. He is at present with the Lasky organization, working in a special feature.

**Vivian Martin**, in the Fox film version of "Merely Mary Ann," has the role of the slavey, a part created in the play by Eleanor Robson. This production of Israel Zangwill's delightful comedy drama is being directed by John G. Adolfi.

Recently King Baggot, the well known Universal star, sat for **Andrew C. McHench**, the New York sculptor of some fame. The result is an excellent bronze bust, 8 inches in height, intended as a Christmas gift to his mother. This office is in receipt, as a holiday token, of a plaster copy of this bronze. The plas-



ter is finished in imitation bronze, and is a splendid likeness of the actor. It will make a most desirable embellishment to a library, office, or theater.

**Cleo Madison** and her company have left San Francisco where they made **Barbary Coast** exteriors for a five reel feature, "A Soul's Crucible."

**Louise "Carbasse"** is no more; **Louise "Welch"** has taken her place. The leading woman of **Joseph DeGrasse's** Universal Company found that as her fame as a screen artist grew, the number of inquiries in her morning mail asking how she pronounced her name increased. She appealed to General Manager Davis for permission to use a simpler name. "Welch" was selected.

**Robert Warwick**, the World star, was for several years the middleweight amateur champion of the Olympic Athletic Club in San Francisco, it is stated.

The new Paragon studio and its adjoining printing plant at Fort Lee has been completed. It is one of the largest studios in the East and modern in every detail. The **Kitty Gordon** Company, under the direction of **Frank Crane**, is using the new glass building.

**Frances Nelson**, only nineteen years old, is playing the leading role in the film version of "The Point of View," **Jules Eckert** Goodman's play.

**Niles Welch**, **Isabel O'Madigan** and **Laura Lyman** are supporting **Vivian Martin**, under the direction of **John G. Adolphi** at the Fox-Kalem studios in New Jersey.

**H. M. Horkheimer**, president and general manager of Balboa, has opened a Broadway office and projection room.

**Herbert Rawlinson**, of Universal City, was one of the speakers at a weekly luncheon of the Ad Club of Los Angeles.

**Neil Hardin**, graduate of the law department of the University of Michigan, is making good at Universal City. He is a protege of **Allan Darnaby**, former stage director for **Richard Mansfield**.

The Radio Film Company announces that its feature, "Defense or Tribute?" now ready for release, is the original motion picture treatment of the peace-through-preparedness idea; that the

scenario was written six months ago and that it has been carefully worked out since that time.

**Pat O'Malley**, Edison, has returned to New York from a visit to his home town, **Forrest City**, Pa.

**Richard Ridgley**, director, is at work on a **Kleine-Edison** feature, in five acts, in which **Mabel Trunnelle** and **Robert Connors** are featured.

**Miriam Nesbitt**, who is featured in a **Kleine-Edison** with **Marc MacDermott**, recently had an adventurous drive in **Yellowstone Park**. On a coaching trip, she met some young men whose curiosity was whet to the keen edge through finding out **Miss Nesbitt** was travelling incognito. How they found it out she never learned. So she was agreeably surprised when she received "The Taft Oracle," the magazine issued by the Taft College in Watertown, Conn., in which was a clever story woven around their adventures in the park, she being made the heroine of the tale, as she was in reality.

**Sally Crute**, the "vampire" in the **Kleine-Edison** "The Magic Skin," who three weeks ago injured her knees painfully while descending the stairs at the Edison studio, is back at work.

Very elaborate are the settings for **Essanay's** five-act feature, "The Misleading Lady." In one act alone there are said to be \$2,000 worth of furnishings including an \$8,000 grand piano, a \$2,000 harp, hand carved furniture and many oriental rugs, vases and tapestries.

**Mrs. William Farnum** and daughter are among the recent arrivals at **Edendale, Cal.** They will remain while **Mr. Farnum** is engaged in feature picture work on the coast.

**Charles Giblyn**, an Inceville director, call attention to the fact that his name is not **Giblets**, as has been written twice during the last few weeks.

A cold which **Sydney Ayres** contracted in the snows of the Bear Lake regions while filming "John o' the Mountains," has developed into a severe attack of bronchitis, which is preventing him from beginning another production.

**E. J. LeSaint** and his company of players have selected San Diego for several scenes in the third and fourth episodes of the series, "The Journal of Lord John," written by **C. N.** and **A. M. Williamson** and adapted for the screen by **Harvey Gates**. **William Garwood** plays the feature role, with **Stella Razetto** opposite. Supporting them are **Laura Oakley**, **Carmen Phillips** and **Albert MacQuarrie**.

On the twelfth anniversary of the stage production of **Augustus Thomas' "The Other Girl,"** the **Raver-Thomas** film version was shown to the trade.

Somewhere in France is a certain young ambulance driver who, if deliveries are at all regular, is getting all the socks he needs for the winter. For since the war started, **Doris Margaret Kenyon**, of World Film fame, has knitted more than fifty pairs of socks. In her spare time she has made half a dozen big mufflers.

**Mary Pickford** has been offered a little extra spending money if she will lend her name to a new brand of condensed milk.

So far the Famous Players' star hasn't been able to see it.

The World Film Corporation is boasting that **Alice Brady** is a fancy dancer, **George Beban** a baseball player, **Robert Warwick** a long distance swimmer and **Holbrook Blinn** a golfer.

**Mary Anderson**, **Webster Campbell**, **Corinne Griffith** and others in the **Vita-graph** company headed by Director **Wolbert**, have returned from **Truckee** to the **Pacific Coast** studios. During their absence they made a three-reel snow picture.

Five hundred persons in addition to a section of the Philadelphia fire department and ambulance corps from several hospitals took part in a scene that required the burning of a factory for the **Lubin-V. L. S. E.** feature, "The Gods of Fate." Director **Jack Pratt** used nine cameramen for the making of this conflagration scene, which it is said, cost \$15,000.

While **E. D. Horkheimer**, secretary and treasurer of the **Balboa Amusement Company**, is on a business trip through the East, **H. M. Horkheimer**, the president, is staying at the studio in Long Beach, Cal. The latter returned recently from four months in New York where he opened a Broadway office.

**Niles Welch**, **Isabel O'Madigan** and **Laura Lyman** are supporting **Vivian Martin**, under the direction of **John G. Adolphi**, at the Fox-Kalem studios in New Jersey.

**Clara Williams**, we are glad to learn, has fully recovered from her recent attack of pneumonia and has returned to the Ince studio to take her place in the next **Triangle Kay-Bee** feature.

**U. S. "Dell" Andrews**, the "boy cutter" of Inceville, is this week receiving the felicitations of stars, just plain actors, property men and buckaroos, for he has just become the father of an eight-pound daughter. Andrews, though only twenty-one years of age, is one of the highest



A snap of **Myrtle Stedman** of **Pallas Pictures** with an armful of her Christmas gifts.



**Lenore Ulrich**, **Pallas-Paramount** star, saying farewell to **Forrest Stanley** in **Los Angeles** as she departs for Mexico, where "Paula," her next picture will be filmed.

salaried experts in the film cutting line. He is "boss" in the Ince cutting department, having sixteen men working under his direction, each older than he is.

A telegram, relayed by carriers from the wilderness of the Boulder Creek region to Santa Cruz, brought word that William S. Hart and his company of players and cameramen are still snow-bound in the mountains, where they have been filming scenes for the current Triangle Kay-Bee feature, in which Mr. Hart will star. It will probably be several weeks before the company returns. Mr. Hart stated that some splendid effects had already been obtained.

Harry McRae Webster, who since he has been with the Universal Company has directed King Baggot, will soon have Miss Florence Lawrence under his supervision.

Wilmuth Merkyl, who is playing the name part in "The Fortunate Youth," recently left for Savannah, Ga., accompanied by Director Joseph Smiley and twenty members of the Ocean Film players. They expect to remain in the south for two weeks.

In spite of the illness of the star, Dustin Farnum, "Ben Blair," under the direction of William D. Taylor, is nearing completion. Winnifred Kingston is playing the female lead.

Black Eagle, now nearly a hundred years old, one of the oldest chiefs of the Mohawk tribe of Indians, will be seen in a forthcoming William Fox feature picture now being produced under the direction of James Vincent.

Miss Eleanor L. Fried is the only woman film editor in the world, and very valuable she is to her employers, the Universal Film Company. As a film editor she has gained quite an extensive reputation. She started a few years ago with the United



The gentleman in the foreground you may recognize as Frank Powell, the delight in the background is bearing \$50,000 worth of silver in bars and change, says Powell, has turned his back on it. The scene was taken December 15, 1915, at Cobalt, Ont.

representing a winter scene in Russia. The picture is "The Serpent," a William Fox feature directed by R. A. Walsh and including James Marcus, George Walsh, Carl Harbaugh and Nan Carter.

Joseph A. Richmond, director for the Premier Dra Ko releases, has entirely recovered from his broken arm, even the bandages having been removed. Richmond broke his arm while cranking his car at Tappan, N. Y. He continued his work, however, and was daily either at the Dra Ko studio in Tappan or at the New York offices of the Premier Program Corporation.

Henry B. Walthall, who plays the leading part in Essanay's five-act photograph play, "The Misleading Lady," helped in the suggestion and the action of the allegorical cut-ins which show the pretends of cave men in obtaining wives. Mr. Walthall, a deep student of Spencer, worked out the Darwinian theory in the make-up of the man and woman who played the allegory. This part of the picture is said to be particularly striking.

Vivian Martin, who plays the lead in "Merely Mary Ann," a William Fox production, received among her Christmas presents a Japanese poodle sent her from the far east by a Japanese poet. The present was accompanied by a letter, written in Japanese, and expressing the ardent love of the poet for the little star, whose picture he had seen. The poodle, according to the letter, is to be called "Cho-Cho-San."

Stacey A. Van Petten, Jr., who has the honor of being the most perfect baby in Illinois, having taken first prize at the state fair, has gone into the motion pictures. The youngster is to be seen in "The Fourth Estate," a Fox offering dealing with newspaper life. Stacey's parents, who live in Chicago, hope that their son will become a newspaper man some day.

Marguerite Clayton never saw ice skating until she came to the Essanay studios in Chicago recently. She had always lived in sunny California, you see. She determined to master the game at once and is practicing diligently. Of course there were a few tumbles at first, but she is gaining speed and steadiness rapidly.

H. Cooper Cliffe, who will appear in the photoplay version of Richard Mansfield's stage success "A Russian Romance," is a direct descendant of the famous Kemble family of London, of

which John Philip Kemble and Mrs. Siddons were the most prominent members.

Neva Gerber and Lucille Wardle, the laugh makers in "Beauty" comedies, are collecting cats. Santa Barbara citizens are framing their vehement protest now.

The first Mutual Masterpiece, edition de luxe, which Gaumont will release on the Mutual program, "As a Woman Sows," has just been completed and will be seen on the screen January 24. The story was written by O. A. Nelson. Miss Gertrude Robinson and Alexander Gagen are featured, under the direction of William Haddock.

William T. Butler, the "Big Four Man," is rapidly forging ahead as the most successful salesman in the V. L. S. E. organization. His popularity with exhibitors in Rhode Island, Connecticut and western Massachusetts is undoubtedly due not only to his pleasing personality, but his valuable ideas for advertising the features of his company. The fact that after only eight weeks on the road he has forged to the top in the sales record published by the "Big Four Family" proves that a wide merchandising experience is a valuable asset in selling film service.

Kathlyn Williams expressed her Christmas greetings to each member of the Selig Company by means of an autographed Christmas card which she herself designed.

Yvonne Chappelle, a popular aesthetic dancer, has signed up with the Gaumont (Mutual) Company and will appear in Mutual Masterpieces De Luxe. Miss Chappelle, who is the daughter of a well known Chicago sculptor, held the reputation of possessing the only perfect feet in that city.

Bessie Eyton started her motion picture career as an "extra girl," and she is proud of the fact, for she has climbed all the way to stardom.

E. A. Wescott, Minneapolis manager for the Fox Film Corporation, and Miss Eleanor Boucher, a society girl of St. Paul, arrived in Chicago from their homes and were quietly married. "Just a plain elopement with mother's consent," explained the bride, "but father objected."

Here is a glimpse of the country where the Western Vitaphone is filming many of its latest successes. It shows Rollin Sturgeon, director, giving an exhibition



of canoeing at Bear Valley, California. Many such beautiful scenes are used in a new story by James Oliver Curwood, whose dramatic successes have made him one of the most sought-for authors of the present day.



Film Company. When that company was disbanded she went to the Universal Company, as head of the editing department. She is now rated by the company as one of the most efficient film editors in this country.

Theda Bara received her first taste of outside winter work recently when, as a Russian peasant, she worked in a scene



# Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance as their release dates are possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

## General Program

### Monday.

D	1-3	The Lesser Evil.....	Biograph	1,000
D	1-3	Sorrows of Happiness.....	Lubin	4,000
D	1-3	The Buried Treasure of Cuba.....	Selig	1,000
T	1-3	Selig-Tribune News Pictorial No. 1, 1916.....	Selig	1,000
C	1-3	The Little Trespasser.....	Vitagraph	1,000
D	1-3	When Hoodigan and Dooligan Ran for Mayor.....	Vitagraph	1,000
D	1-3	Who Killed Joe Merrion?.....	Vitagraph	4,000

### Tuesday.

D	1-4	The Avenging Shot.....	Biograph	2,000
D	1-4	The Lesson.....	Essanay	2,000
C	1-4	The Missing Mummy.....	Kalem	1,000

### Wednesday.

C	1-5	The Skating Rink.....	Biograph	3,000
C	1-5	Mike a Minute Monty: Seem.....	Essanay	1,000
D	1-5	The Honor of the Road (No. 7 of the Stingaree Series).....	Kalem	2,000

### Thursday.

D	1-6	Vengeance of the Oppressed.....	Lubin	3,000
C	1-6	Caught With the Goods.....	Mina	1,000
T	1-6	Selig-Tribune News Pictorial No. 2, 1916.....	Selig	1,000

### Friday.

D	1-7	Title not reported.....	Edison	
D	1-7	Crossed Clues (No. 11 of the Ventures of Marguerite).....	Kalem	1,000
C	1-7	This Way Out.....	Vim	1,000
C	1-7	His Wife Knew About It.....	Vitagraph	1,000

### Saturday.

D	1-8	The House of Revelation.....	Essanay	3,000
D	1-8	When Seconds Count.....	Kalem	1,000
D	1-8	Billy's Headache.....	Lubin	1,000
D	1-8	Spooks (No. 7 of the Chronicles of Bloom Center).....	Selig	1,000
D	1-8	Tried for His Own Murder.....	Vitagraph	3,000

### Monday.

D	1-10	In the Aisles of the Wild.....	Biograph	1,000
D	1-10	The City of Falling Light.....	Lubin	4,000
C	1-10	A Bath Tub Mystery.....	Lubin	1,000
D	1-10	The Devil-In-Chief.....	Selig	1,000
T	1-10	Selig-Tribune News Pictorial No. 3, 1916.....	Selig	1,000
D	1-10	The Surprises in an Empty Hotel.....	Vitagraph	4,000
D	1-10	The Lost Bracelet.....	Lubin	1,000

### Tuesday.

C	1-11	Angels Unawares.....	Essanay	2,000
C	1-11	Guardian Angels.....	Kalem	1,000
D	1-11	The Old Watchman.....	Lubin	2,000

### Wednesday.

D	1-12	The War of Wealth.....	Biograph	3,000
D	1-12	The Fable of "The Two Philanthropic Sons".....	Essanay	1,000
D	1-12	The Purification of Muliera (No. 8 of the Stingaree Series).....	Kalem	2,000

### Thursday.

D	1-13	The Bond Within.....	Lubin	3,000
D	1-13	Title not reported.....	Mina	
T	1-13	Selig-Tribune No. 4, 1916.....	Selig	1,000

### Friday.

D	1-14	The Tricksters (No. 12 of the Ventures of Marguerite).....	Kalem	1,000
C	1-14	Chickens.....	Vim	1,000
D	1-14	When Two Play a Game.....	Vitagraph	1,000

### Saturday.

D	1-15	Pieces of the Game.....	Essanay	3,000
D	1-15	The Haunted Station.....	Kalem	1,000
C	1-15	No Sir-ee Bob! (No. 9 of the Chronicles of Bloom Center).....	Selig	1,000
D	1-15	By Love Redeemed.....	Vitagraph	3,000
C	1-15	A Skate for a Bride.....	Lubin	1,000

## V. L. S. E. Program

Oct.	11	In the Palace of the King.....	Essanay	6,000
Oct.	11	The Valley of Lost Hope.....	Lubin	5,000
Oct.	18	A Black Sheep.....	Selig	5,000
Oct.	18	The Man Who Couldn't Beat God.....	Vitagraph	5,000
Nov.	1	The Turn of the Road.....	Vitagraph	5,000
Nov.	1	The Crimson Wing.....	Essanay	6,000
Nov.	8	The Raven.....	Essanay	5,000
Nov.	15	Sweet Alyssum.....	Selig	5,000
Nov.	15	Heights of Hazard.....	Vitagraph	5,000
Nov.	22	The Nation's Peril.....	Lubin	5,000
Nov.	29	The Caveman.....	Vitagraph	5,000
Dec.	6	The Alster Case.....	Essanay	5,000
Dec.	6	The Making.....	Lubin	5,000
Dec.	13	I'm Glad My Boy Grew Up to Be a Soldier.....	Selig	4,000
Dec.	13	The Price for Folly.....	Vitagraph	5,000
Dec.	20	The Great Divide.....	Lubin	5,000
Dec.	20	A Daughter of the City.....	Essanay	5,000
Dec.	27	What Happened to Father.....	Vitagraph	5,000
Jan.	3	Thou Art the Man.....	Vitagraph	6,000
Jan.	10	My Lady's Slippers.....	Vitagraph	5,000
Jan.	10	No Greater Love.....	Selig	5,000
Jan.	17	Green Stockings.....	Vitagraph	5,000
Jan.	17	Gods of Fate.....	Lubin	5,000

## Mutual Program

### Monday.

C	1-3	Matching Dreams.....	American	2,000
C	1-3	The Optimistic Oriental Occult.....	Falstaff	1,000
C	1-3	An Innocent Crook.....	Vogue	1,000

### Tuesday.

C	1-4	Billy Van Deusen's Shadow.....	Beatty	1,000
T	1-4	See America First No. 1.....	Gaumont	500
C	1-4	Keeping Up With the Joneses.....	Gaumont	500
D	1-4	The Bubbles in the Glass.....	Thanhouser	3,000

### Wednesday.

D	1-5	The She Devil.....	Reliance	3,000
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### Thursday.

D	1-6	The Homesteader.....	Centaur	2,000
C	1-6	Hilda's Husky Helper.....	Falstaff	1,000
T	1-6	Mutual Weekly No. 53.....	Mutual	1,000

### Friday.

D	1-7	Time and Tide.....	American	1,000
C	1-7	Jerry in the Movies.....	Cub	1,000
D	1-7	The Hills of Glory.....	Mustang	2,000

### Saturday.

C	1-7	To Be or Not to Be.....	Beatty	1,000
D	1-7	The Woman in Politics.....	Thanhouser	5,000

### Sunday.

C	1-9	Alias Mr. Jones.....	Casino	1,000
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### Monday.

D	1-10	Viviana.....	American	2,000
C	1-10	Belinda's Bridal Breakfast.....	Falstaff	1,000
C	1-10	Title not reported.....	Vogue	

### Tuesday.

C	1-11	The First Quarrel.....	Beatty	1,000
E	1-11	See America First, No. 18.....	Gaumont	500
C	1-11	Keeping Up With the Joneses.....	Gaumont	500
D	1-11	In the Name of the Law.....	Thanhouser	3,000

### Wednesday.

D	1-12	The Secret Agent.....	Rialto	3,000
C	1-12	Title not reported.....	Vogue	

### Thursday.

D	1-13	Marta of the Jungles.....	Centaur	2,000
D	1-13	Reform Rubbering Rosie.....	Falstaff	1,000
T	1-13	Mutual Weekly No. 54.....	Mutual	1,000

### Friday.

D	1-14	The Secret Wire.....	American	2,000
C	1-14	Spider Barlow Meets Competition.....	American	1,000
D	1-14	Jerry in Mexico.....	Cub	1,000

## Saturday.

1-13 Getting in Wrong.....Beauty	1,000
1-13 Water Stuff.....Mustang	3,000

## Universal Program

## Monday.

1-3 Langdon's Legacy.....Broadway	5,000
1-3 Jed's Trip to the Fair.....Nestor	1,000
1-3 The Power of the People (Grant Series No. 4).....Universal	2,000

## Tuesday.

1-4 The Grey Sisterhood (No. 2 Lord John's Journal).....Gold Seal	3,000
1-4 Shattered Nerves.....Rex	1,000
1-4 No release this week.....Imp	

## Wednesday.

1-5 The Heart of a Mermaid.....Victor	3,000
1-5 The Underworld.....Laemmle	1,000
1-5 Animated Weekly No. 200.....Universal	1,000

## Thursday.

1-6 Missy.....Laemmle	2,000
1-6 No release this week.....Big U	
1-6 Building Up the Health of a Nation (No. 1).....Powers	500
1-6 Carl Emmy and His Dogs.....Powers	500

## Friday.

1-7 The Law of Life.....Imp	3,000
1-7 No release this week.....Victor	
1-7 Flivver's Art of Mystery.....Nestor	1,000

## Saturday.

1-8 On the Trail of the Tigress.....Bison	2,000
1-8 Are We Prepared? No. 3. Uncle Sam at Work.....Powers	1,000
1-8 Those Female Haters.....Joker	1,000

## Sunday.

1-9 No release this week.....Rex	
1-9 Blind Fury.....Laemmle	1,000
1-9 Billy's Reformation.....L-Ko	2,000

## Monday.

1-10 Love's Pilgrimage to America.....Broadway	5,000
1-10 The Boy, the Girl and the Auto.....Nestor	1,000
1-10 Grindling Life Down (Grant Series No. 5).....Universal	2,000

## Tuesday.

1-11 The Bob's Victory.....Gold Seal	2,000
1-11 His Return.....Rex	1,000
1-11 No release this week.....Imp	

## Wednesday.

1-12 Man and Morality.....Victor	3,000
1-12 Gertie's Busy Day.....L-Ko	1,000
1-12 Animated Weekly No. 201.....Universal	1,000

## Thursday.

1-13 No release this week.....Laemmle	
1-13 X 3.....Rex	3,000
1-13 The Rubber Rompers.....Powers	500
1-13 Transporting Timber in Sweden.....Powers	500

## Friday.

1-14 Her Defiance.....Rex	2,000
1-14 The King and the Rajah.....Victor	1,000
1-14 Flivver's Good Turn.....Nestor	1,000

## Saturday.

1-15 Across the Rio Grande.....Bison	3,000
1-15 Uncle Sam's Prerogatives at Work and at Play (No. 4).....Powers	1,000
1-15 No release this week.....Joker	

## Sunday.

1-16 The Little Mason.....Rex	2,000
1-16 No release this week.....Laemmle	
1-16 Flirting a la Carte.....Joker	1,000

## Miscellaneous Features

Thou Shalt Not Kill.....Circle Film Corp.	5,000
For Her Son.....Great Northern	4,000
Joseph and His Brethren.....Dormet Film	6,000
The World of Today.....Reliance Pictures	5,000
Marvelous Maciste.....Hanover Film Co.	3,000
The Burglar and the Lady.....Sun Photoplay Co.	5,000
Dec. 13 Ike Stops a Bottle.....Federal	5,000
His Daughter's Second Husband.....Autora Film Plays Corp.	5,000
The Forbidden Fruit.....Melissa Film	5,000
The Forbidden Fruit.....Ivan Film	5,000

## Associated Service.

## Released week of

Dec. 13 The Blight of Greed.....Empire	2,000
Dec. 13 Your Only Friend.....Ramona	2,000
Dec. 13 The Spectre.....Santa Barbara	2,000
Dec. 13 The Man in Him.....Alhambra	2,000
Dec. 13 Ike Stops a Bottle.....Federal	1,000
Dec. 13 Going-Gungie-Gone.....Atla	1,000
Dec. 13 The Spimmers.....Banner	1,000
Dec. 13 Taking Chances.....Deer	1,000

## Fox Film Corporation

## Released week of

Nov. 8 The Blindness of Devotion.....	5,000
Nov. 11 A Woman's Past.....	3,000
Nov. 29 The Galleys Slave.....	5,000
Nov. 21 The Broken Law.....	5,000
Dec. 3 The Unfaithful Wife.....	5,000
Dec. 12 Her Mother's Secret.....	5,000
Dec. 19 A Soldier's Oath.....	5,000
Dec. 26 Destruction.....	5,000
Jan. 2 Green-Eyed Monster.....	5,000
Jan. 9 A Partisan Romance.....	5,000

## Kleine-Edison

## Released week of

Oct. 20 The Green Cloak.....Kleine	5,000
Nov. 10 The Sentimental Lady.....Kleine	5,000
Nov. 17 The Children of Eve.....Edison	5,000
Nov. 17 The Politicians.....Kleine	5,000
Dec. 1 The Danger Signal.....Kleine	5,000
Dec. 8 The Destroying Angel.....Edison	5,000
Dec. 15 The Bondwomen.....Kleine	5,000
Jan. 5 The Devil's Prayer-Book.....Kleine	5,000
Jan. 12 The Catspaw.....Edison	5,000

## Kriterion

## Released week of

Nov. 29 The Keeper of the Flock.....Santa Barbara	2,000
Nov. 29 The Unloaded 45.....C. K.	1,000
Nov. 29 The Western Border.....Monty	2,000
Nov. 29 Catching a Speeder.....Punch	1,000
Nov. 29 Father and Son.....Trump	2,000
Nov. 29 Such a War.....Pyramid	1,000
Nov. 29 A Mass of a Pair of Hands.....Pyramid	1,000
Nov. 29 Syd, the Bum Detective.....Alhambra	1,000

## Metro Features.

## Released week of

Nov. 8 Pennington's Choice.....Metro	5,000
Nov. 15 The Woman Pays.....Metro	5,000
Nov. 22 One Million Dollars.....Metro	5,000
Nov. 29 Barbara Fritchie.....Metro	5,000
Dec. 6 A Yellow Streak.....Metro	5,000
Dec. 20 Rosemary.....Metro	5,000
Dec. 27 Black Fear.....Metro	5,000
Jan. 3 What Will People Say?.....Metro	5,000
Jan. 10 The Turmoil.....Metro	5,000

## Mutual Master-Pictures.

## Released week of

Dec. 2 The Forbidden Adventure.....Mutual	5,000
Dec. 9 The Buzzard's Shadow.....Mutual	5,000
Dec. 16 The Mill on the Floss.....Thamshorn	5,000
Dec. 23 The Fainted Soul.....Mutual	5,000
Dec. 30 The Deathlock.....Mutual	5,000
Dec. 30 Temptation.....Lasky	5,000
Jan. 6 The Other Side of the Door.....American	5,000

## Paramount Features.

## Released week of

Dec. 9 The Unknown.....Lasky	5,000
Dec. 13 The Cheat.....Lasky	5,000
Dec. 13 Paramount News Pictures.....Paramount	1,000
Dec. 16 The Reform Candidate.....Pallas	5,000
Dec. 20 The Immigrant.....Lasky	5,000
Dec. 23 The Old Homestead.....Famous Players	5,000
Dec. 20 Paramount News Pictures.....Paramount	1,000
Dec. 27 Lydia Gilmore.....Famous Players	5,000
Dec. 27 Paramount News Pictures.....Paramount	1,000
Jan. 3 Paramount News Pictures.....Paramount	1,000
Jan. 3 The Foundling.....Famous Players	5,000
Jan. 6 Tongues of Men.....Morosco	5,000
Jan. 10 Paramount News Pictures.....Paramount	1,000
Jan. 10 Mice and Men.....Famous Players	5,000

## Pathe.

## Released week of

Jan. 10 From Kabylla to Constantin.....Photocolor	500
Jan. 10 Unfamiliar Fishes.....Globe	1,000
Jan. 10 Luke Lugs Language.....Philophils	1,000
Jan. 10 Pathe News No. 4.....Pathe	1,000
Jan. 10 Pathe News No. 5.....Pathe	1,000
Jan. 10 Madame X.....Gold Rooster	5,000
Jan. 10 Weapons of War (Red Circle No. 5).....Halboa	2,000
Jan. 10 From Bad to Worse.....Starlight	1,000

## Triangle Film Corporation.

## Released week of

Dec. 26 The Hunt; Paul Sterling, Polly Moran.....Triangle Keystone	2,000
Jan. 9 Fatty and Mabel Adrift; Roscoe Arbuckle and Mabel.....Triangle Keystone	2,000
Jan. 16 The Missing Links; Norma Talmadge, Robert Harron.....Fine Arts	5,000
Jan. 16 Because He Loved Her.....Triangle Keystone	5,000
Jan. 16 The Burning Flame; Henry Woodruff, Triangle Kay Rev.....Triangle Keystone	5,000
Jan. 16 A Modern Enoch Arden.....Triangle Keystone	5,000

## World Features.

## Released week of

Dec. 20 Over Night.....Brady	5,000
Dec. 20 Sealed Fate.....Equitable	5,000
Dec. 27 The Rack.....Brady	5,000
Jan. 3 The Dragon.....Equitable	5,000
Jan. 3 Ramona.....Equitable	5,000
Jan. 3 Camille.....Shubert	5,000
Jan. 10 One Night.....Equitable	5,000
Jan. 16 In Late's Whirlpool.....Ready	5,000





**The Purification of Muliera—(Two Reels)—KALEM—JANUARY 12.**—An episode of the "Singsong" series featuring a "crue Boardman" and Martin Sais. Bishop Methuen and his chaplain set out to evangelize Muliera, the toughest station in the South, but they are waylaid by Stinger and Howie, who then take their places in the mission to Muliera. The scenes showing the bushangers purifying Muliera contains some real good comedy, but it ends in tense cross-play of action when they are captured, only to escape with the aid of Ethel.

**The Bond Within—(Three Reels)—LUBIN—JANUARY 13.**—Featuring George Raft, I. C. Shumway, Adda Gleason and Adelaide Bront. Elsie Moore, a Southern belle, is loved by Tom Scott, who is to inherit a fortune if he does not marry before his twenty-first birthday, and for this reason their marriage is delayed. Tom leaves for Cuba and Elsie goes to a far-off city of San Diego and there her child is born and she leaves

graphs his wife to this effect. His wife arrives just as he is making arrangements with another friend to take out a couple of fair damsels, and then to teach her husband a lesson she plays the "lost memory" game herself, but they later "make up."

**Chickens—VIM—JANUARY 14.**—Hiram Gothericks desires to enter society and agrees to marry his daughter, Ethel, to Count Chasno, who is to visit them. Jabbs, Ethel's former sweetheart, consults his friend Pokes who has a heart individual advises him to impersonate the count, which he agrees to do. The real count and his valet are held up by two tramps, who have stolen a couple of chickens from a nearby seminary, and exchange clothes with them. Later the count and his valet are arrested as the tramps have stolen the chickens. The tramps go to the Gothericks home, having found a letter of introduction in the count's clothes, but instead they are marched off as the count, but instead they are marched off to jail, while Ethel is given to Jabbs by her father, when he learns that the count is the husband of the matron of the seminary.

**Pieces of the Game—(Three Reels)—ESANAY—JANUARY 15.**—Featuring Bryant Washburn, Nell Craig and Richardson Cotton.

**The Haunted Station—KALEM—JANUARY 15.**—An episode of the "Hazards of Helen" railroad series featuring Helen Gibson and Robyn Adair. Because of a fall Wood's mind is weakened and when he later disappears circumstances point to suicide and his "ghostly" appearances make the post known as the "Haunted Station." Helen is appointed operator at the station and many others have quit and before very long Wood appears and pursues the girl. She flees down the tracks to the drawbridge, only to find him elevated. Her cries are heard by a workman and he throws her a rope. Wood follows and during the struggle which follows Wood slips and falls into the river below.

**A Skate for the Bride—LUBIN—JANUARY 15.**—Featuring Billie Reeves and Carrie Reynolds. Wilkins on his wedding day buys a pair of patent leather shoes and the errand boy gets the parcels mixed and Wilkins discovers that the shoes he brought home are three sizes too small. As it is Saturday the stores are all closed and Wilkins cannot secure a pair of shoes, but finally Turner, his friend, comes to his aid and loans him a pair of roller skates. Wilkins, however, arrives at the bride's home after a hard tussle with the skates and is married.

**No Sir-ee Bob—SELIG—JANUARY 15.**—One of "The Chronicles of Bloom Center" series, featuring an all-star cast. Extra Pash, a famous stockbroker, receives a lot of Civil War relics which belonged to his father and he is urged by his fellow neighbors to apply for pension papers and does so. A stranger arrives in the village who signs his name "Dobbs" and during an athletic meet Pash, forgetting that he is a pensioner, knocks down Dobbs in a boxing contest. A few days later Pash receives a letter which reads: "Do you get the pension?" "No Sir-ee Bob," and the letter is signed "Chester Dobbs, chief investigator," so Pash is left alone to mourn the fact that he failed to put one over on the government.

**By Love Redeemed—(Three Reels)—VITAGRAPH—JANUARY 15.**—Featuring Jewel Hunt, Gary McGarry and a strong cast. Nell, a motherless girl, is abused by her father who tries to make a thief out of her, and one day he hits her over the head with his revolver and leaves her for dead. Some time later love pressure caused by the blow is the cause of making Nell a petty criminal, and John, a lad of her own age and her only friend, is heart-broken as he sees the girl going slowly down the crooked path of life. Later when Nell gets a job as an artist's model, she meets a famous surgeon, who falls in love with her and succeeds in picking his pocket, but her theft is discovered and John inherits the surgeon in her case. He overrules and Nell recovers normal mentality and John receives the reward of his faith and love by Nell's promise to become his wife.

## Mutual Program

**The Race for Life—(CHAPTER 3 "THE GIRL AND THE GAME")—(Two Reels)—SIGNAL—Helen and Leo Maloney, famous stars in earlier chapters of this series-serial, perform another hair-raising stunt in this chapter. Helen stretching a rope above the railroad track and snatching Maloney from two blazing cars of flying fire is their pass beneath. A full review appears on another page of this issue.**

**Sammy's Scandalous Scheme—(Two Reels)—JANUARY 14.**—Featuring Sammie Davis, George Raft and Dot Farley. Dot is in love with the screen

hero, Charlie Chaplin, and Sammy, who is in love with the girl, receives a letter which had been written to Charlie, but which had been put in his envelope, asking Charlie to come and visit her. He then concocts the scandalous scheme and disguises himself as Charlie, goes forth to call



on Dot, but Dot feels her love for Charlie waning. Later Sammy, undisguised, pays her a visit and the terrible story of what had happened is poured into his ears and with a wink of triumph he gathers the girl in his arms and henceforth Sammy is the favored suitor.

**Jerry in Mexico—CUB—DECEMBER 31.**—Starring George Ovey. In this exploit Jerry captures Black Gomez, a bandit, and rescues Agie, the girl whom Gomez has kidnapped. He sets out to win Gomez's inamorita, Juanita, but by the time he gets to the justice of peace on American soil and looks under the veil of his companion he discovers Agie. Knocking down a constable, he escapes on the latter's motorcycle. But his adventure has been entirely unfruitful, as he is still the possessor of the \$300, his reward for rounding up the bandit.

**An Innocent Crook—(Two Reels)—VOGUE—JANUARY 3.**—Sammy Butts again appears in a Chaplin make-up in this two-reel comedy in which he is mistaken, although innocent, for a



crook. Mr. and Mrs. Lawitt while on a park bench are robbed, and later the thieves, to avoid having incriminating evidence found on them, plant the proceeds of their robbery on the person of Sammy. Sammy pawns the watch and later is arrested along with the real crook. The pawn ticket is in his pocket and things look black for him until he is identified by a friendly detective as an honest man.

**The She Devil—(Three Reels)—REFLUX—JANUARY 5.**—Presenting Gladys Brockwell, Albert Alwin, a young American artist, secretly engaged to Bernice White, becomes hopelessly infatuated with Mina, a gypsy charmer, in Paris. Renard, a rich young Frenchman who is desperately in love with the latter, incites Alwin to wreak vengeance on Alwin. The gypsy leader attacks Alwin, but in the scuffle Renard accidentally strikes the gypsy, who Alwin believes that he himself is guilty of the crime. Mina also believes Albert guilty and her love seems to hate. Alwin returns to America with his enemies close on his heels. Bernice learns of the escapade in Paris and breaks the engagement. A bullet from the police at last inflicts a mortal wound on Renard and with his dying breath the Frenchman confesses his guilt.

**Viviana—(Two Reels)—AMERICAN—JANUARY 10.**—Reaves Ransoh, the director, has made a splendid production of this little funny story, which features Vivian Rich and George Periolat. A full review appears on another page of this issue.

**Belinda's Bridal Breakfast—FALSWAY—JANUARY 10.**—In order to make his daughter's looks



him in the care of the kind Mexican woman, Marie, promising to return. Years later Elsie, through constant brooding, is mentally unbalanced, and Scott and she, they having been married years before, go to search for their son, but learn that Marie has returned to Mexico. Later, however, after much trouble Elsie finds her lost son and as she weeps over him he dies in her arms.

**The Tricksters—KALEM—JANUARY 14.**—An episode of the "Ventures of Marguerite." Featuring Marguerite Courtot. Marguerite is to be the bride in an amateur theatrical, and Frank, whose offer of marriage she has rejected, though her guardian favors him, plays the bridegroom, while Tom, the favored one, is in the role of minister. On the day of the rehearsal of the wedding Tom is waylaid by gamblers, who have been hired by Holden, a card sharp to whom Frank is indebted. Tom manages to escape, however, and how he is enabled to throw the plots of the conspirators and regain his place in the affections of Marguerite is told in the closing scenes of this picture.

**When Tom Play a Game—VITAGRAPH—JANUARY 14.**—Featuring Mr. and Mrs. Sidney Drew. Archibald Atwater's wife keeps his home so crowded with women knitting socks for soldiers



that he finally decides to become a victim of aphasia and accordingly goes to New York. There he runs into an old maid and she persuades him to know her and she immediately tele-

curly her father makes her eat spinach three times a day. Belinda rebels and marries a man who will allow her to satisfy her appetite in any way she sees fit. Belinda orders pickles and pie for breakfast. The husband reads in the paper of a notorious criminal, Pickle Pete, who has just robbed a safe, stimulated by his usual rations of pickles and pie. Husband and wife soon find it necessary to evacuate the restaurant, for the hostile restaurant forces believe that they are on the tracks of the criminal. The husband finally has the honor of capturing Pickle Pete, thus proving himself an able detective and providing grounds for the return of his affections, for his wife was on the verge of returning to her father.

**Reforming Rubbering Rosie—FALSTAFF—JANUARY 10.**—With Arthur Cunningham. Rosie is painted by a single, evil eye, that she and she will be too large to hang out of the window and watch everything which comes to pass in the streets below. This story shows how "Rubbering Rosie" is cured, both of her fear and her inclination, through a series of mournful events, culminating in the burning of her flat and her rescue by her son-in-law to be. She no longer hangs out of the window, but keeps a wary eye on the flat.

**The First Quarrel—BEATY—JANUARY 11.**—John Sheehan and Carol Holloway appear as two newlyweds who quarrel and decide upon suicide. John rents his furnished bungalow before he departs to kill himself and later Tom and Ethel.



also newlyweds, rent the house. John's uncle, who comes to visit, finds the threats of suicide left by John and Carol, and induces each to re-join John on entering the house. John and Ethel's room, while Carol is surprised to find Tom in her apartment, but explanations follow and all ends happily.

**In the Name of the Law—(THREE REELS)—THIAHOUSER—JANUARY 11.**—With Gladys Huette. For months the Dry Gulch gang of moonshiners have evaded the secret service men, when the star man of the corps is put on the case. He goes into the mountains in the garb of an escaped convict, is accepted as such and taken into the home of the chief of the moonshiners. His love for the chief's daughter prevents him from doing his duty to justice. The girl's former mountain lover, jealous, tries twice to kill the newcomer: the second time accidentally discovering the latter's badge. The secret service man would have been killed at once, but it is discovered that the real betrayer is the mountain lover after the latter has been killed by the arriving posse. He has betrayed his own people for the consideration of a sum of money. The girl now learns that her lover has remained true in spite of the law and they come to a new understanding.

**Marta of the Jungle—CENTAUR—JANUARY 13.**—Featuring Margaret Gibson. Dick Caulder, a "ticket of leave" man, crossing the veldt in Africa, finds a child whose parents have been killed by lions. Dick takes the child to a lonely cabin and here she grows up in a dark and menacing atmosphere, Caulder and his partner, Tom, being diamond "fences." They get the diamonds from a kaffir and pass them to smugglers. Sid Rolfe is sent from London to discover the source of leakage. He gets into the den of the two thieves too soon, however, and is at their mercy when a rescue party is sent out. Caulder is killed and Marta, the moonshiner's wife, is freed at last from her dark surroundings. She enters a new life with Sid.

**Getting in Wrong—BEATY—JANUARY 15.**—Ned Dillinger and Jack Dillinger have the leads in this one-reel comedy as Tom and Alice, sweethearts, Alice living with her father in the apartment door to the apartment owned by Tom and his spinster aunt. Alice's father, returning home somewhat the worse for liquor, finds the wrong apartment and goes to the meeting Tom's spinster aunt. When Alice and Tom, whose marriage has been frowned upon by their relatives, return home one evening from a picture show, they find Alice's father and Tom's

aunt already engaged. The film ends with love and kisses all around.

N. G. C.

**Spider Barlow Meets Competition—AMERICAN—JANUARY 14.**—George Field again appears in his role of Spider Barlow, the porch climber, and while Spider is robbing the home of Willard and



Peggy Dale, two characters played by Edward Coken and Winifred Greenwood, who have been out to a masquerade, he beholds Willard dressed as a burglar. Charles Bartlett directed the production.

N. G. C.

**Water Stuff—(THREE REELS)—MUSTANG—JANUARY 15.**—A truly funny comedy in which Buck Parvin, in picture townboy, goes to the beach and becomes deathly sick, but saves the production by rescuing from drowning Jennie Lee, a "susp" who had told the director she could swim in order to get a job. A full review appears on another page of this issue.

N. G. C.

**The Gamble—(TWO REELS)—AMERICAN—JANUARY 16.**—Harold Lockwood and May Allison are featured in this two-reel production whose scenes are laid amid the vast wheat fields of the Middle West. John Gordon, a wealthy farmer, marries Jean Hastings, the daughter of a Chicago broker, after she is left an orphan, but the lonely life of the farm quickly palsies upon her and she finds consolation in a flirtation with



Phillip Leland, an English ne'er-do-well, employed by Gordon. When Gordon discovers the situation he threatens to kill Leland, but the latter declares that he has won the love that Gordon had never possessed. When Jean is asked point blank to choose between the two, she throws herself into the arms of her husband, and shortly afterwards is amazed to have an Indian squaw appear and prove her identity as Leland's lawful wife.

N. G. C.

**Ham and Eggs—CASINO—JANUARY 16.**—Starring "Budd" Ross. Willie Watermird loves Lucille, the only child of a rich banker. When Lucille and her father come to call, Willie wishing to conceal his poverty, paints a life-like picture of ham and eggs on his plate, thus fooling father. That night Willie dreams a weird dream, ham and eggs being the main figure. When he wakes, the landlady is standing over him, demanding that he pay the rent or vacate. At this juncture father and daughter arrive. Father, having learned about the painted meal, is convinced that such a plucky young man should be taken into the family without delay.

## Universal Program

**Universal Animated Weekly No. 1—UNIVERSAL—JANUARY 5.**—Colonel Howe, President Wilson's personal envoy, sails for Europe. La Brea, new type oil carrier, launched at San Francisco, Cal.; stock yards glutted with cattle, sheep and goats, Chicago, Ill.; latest winter fashions; grand jury indicts warden of Sing Sing Prison, Ossining, N. Y.; United States Government inaugurates system bringing islands into closer touch, Manila, Philippine Islands; eighty-two-mile hurricane sweeps New England, Revere, Mass.; Fred Fulton, who is to combat for heavyweight championship of the world, Chicago, Ill.; activities aboard Henry Ford's peace ship, taken in mid-ocean; cartoons by Hy. Mayer.

**Grinding Life Down—(FIFTH TWO-REEL EPISODE OF "GRAFF")—WEEK OF JANUARY 10.**—With Harry Carey, Hobart Henley, Jane Novak and Glen White. This episode was suggested by Wallace Irwin. Tom Larnigan, who is taking his brother's place on the offensive against the Graft Trust in general and the Textile Trust in particular, secures the downfall of C. Wood Ayers, the head of the latter trust. Ayers has prepared a trap for Tom, but his own son is killed, through a mistake. Tom wins his injured brother, Bruce, of his success and the latter places another name in the book that records the defeat of another Trust member. It also develops that Dorothy Maxwell, in an attempt to help Tom, is captured. Her fate is left in doubt in this chapter.

**The Boy, the Girl and the Auto—NESTOR—JANUARY 10.**—With Billie Rhodes. When Neil's rival, Ray, buys a Ford, he is left in the lurch. Not having enough money to buy a car, he becomes a chauffeur and uses his employer's big car to advantage in becoming popular with Billie. However, trouble brews and culminates in his being fired, while Billie and Ray, now wise to his deception, pass him in the "diver" and give him the laugh.

**The Boob's Victory—(TWO REELS)—GOLD SEAL—JANUARY 11.**—The Boob, who is desirous of becoming a detective, takes a position as a waiter at a hotel where he has more time to study up the subject. He finally catches two

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crooks who have eluded the experienced detectives' grasp and is highly complimented on his ability. He secures the content of the detective to give him some first-hand knowledge of detective work. There is promise of his getting knowledge in other lines later.

**His Return.**—**REX**—**JANUARY 11**—Bill and his wife, Mary, are denied the blessing of children. Mary finds comfort in poring over baby clothes and looking at baby pictures. One day she notices an ad for a woman to pose as a mother at



a certain studio and accepts the position. Bill, who is a truckman, enters the studio, discovers his wife with the artist, refuses any explanation and threatens the artist with death. The artist does not take care of the girl. After a year of roaming around the country Bill returns to his wife and they come to an understanding over the baby to whom Mary has in the meantime given birth.

**Gertie's Busy Day.**—**L-KO**—**JANUARY 12**—Reggie finally wins over Gertie after some snubbery on her part and flirts with her. Then admirers of all types, sizes and ages break in and try to



cut Reggie out, but he manages to turn the tables on them and sets them fighting. They forget Gertie and try to annihilate each other, while the lovers give them the laugh, and the girl congratulates Reggie on ridding himself of his would-be rivals.

**Man and Morality.**—**(THREE REELS)**—**VICTOR**—**JANUARY 12**—Featuring Harry Myers and Rosemary Theby. Harry Anstruther, a wealthy young business man, learns that his sweetheart has a questionable past, and in an effort to forget her,



he takes charge of a branch house in the Philipines. Still loving the girl, he takes to debauchery as a result of despair over his shattered romance. Through a friend, however, he is rescued from the street and he refuses to give his consent to marriage. While in America John Stanton, who is out Rosemary, convinces her of Harry's enduring

love and persuades her to return with him. When Harry recovers from the throes of a delirium and finds the girl at his side, he asks forgiveness. They plan to return to America and make up for the happiness they have lost.

**X-3.**—**(THREE REELS)**—**BIG U**—**JANUARY 13**—With Edythe Sterling, Millard K. Wilson and Murdock MacQuarrie. John Gordon, who is a member of a gang of counterfeiters, decides to live straight for his daughter's sake. This determination spells his doom, for he is killed by deputies of the gang; the evidence pointing to Frank Hilton, the young man who is in love with Edith Gordon. A notorious counterfeiter and the real murderers are finally caught by Henshaw, a famous detective, and Hilton and Edith owe the consummation of their happiness to him.

**Flivver's Good Turn.**—**NESTOR**—**JANUARY 14**—"My daughter shall only marry a hero." So the verdict of Mrs. Higgins runs, and Archibald is unanimously shoved out of the house. Archie appeals to his friend, Flivver, for help. All Flivver has to do is to be a burglar—break into Mrs. Higgins' house, take the old lady and give her a thrashing, and then whistle. Then Archibald is to rush in, secure Flivver and marry his lady-love. Needless to say, Flivver makes a mess of everything. He breaks into the wrong house and real burglars into the right one. He is then pursued by the police and only manages to escape by the loss of his trousers.

**Flirtation A La Carte.**—**L-KO**—**JANUARY 16**—Dick and Phil quarrel with their wives and both leave home in a bad temper. Phil's wife, Alice, quarrels with Dick and this leads the two men to quarrel and vow vengeance on each other. After a fight in a gambling room Dick only evades the officers by getting in Phil's house, where he hides under the bed. The police, hearing Alice's screams, break in. There they find some of the gambling gang and all battle until knocked out.

**Her Defiance.**—**(TWO REELS)**—**REX**—**JANUARY 14**—With Cleo Madison. Theron Gabler and his sister, Adeline, live together in a small country town. Old Scapin, the village Croesus, covets the girl and has made tentative arrangements with her regards as regards marriage. When Warren, a city chap, comes to the town on business and falls in love with Adeline, Theron has a wrong idea of city chaps and is furious at this affair. He then frames up a misunderstanding



between his sister and Warren when the latter is called hurriedly back to town. Adeline is prevailed upon to marry Scapin, but when the old man tries to force his attentions upon her she strikes him and leaves the house in a rage. She escapes to the town in which Warren lives and a chain of circumstances lead to the happy reunion of the pair.

**The Ring and the Rajah.**—**VICTOR**—**JANUARY 14**—Captain Blayne, the English resident officer at the court of the Rajah of one of the native states of India, saves the latter from the murderous attack of a fanatic. Later the Rajah goes to England with Blayne in his entourage, meets Edith, the girl whom Blayne has secretly given his heart, and falls victim to a nerve disease to make her one of his wives. In a fit of jealousy the Rajah plays wack up the Blayne, who, a servant misinterprets his instructions and gives the poisoned ring to Edith. Edith is saved in time, however, and the Rajah makes the mistake. The Rajah then puts the deadly ring onto his own finger.

**Across the Rio Grande.**—**(THREE REELS)**—**BIG U**—**JANUARY 15**—With Bill Gettinger and Olive E. Golden. Dixon Lee, son of the millionaire, loves Teddy Ransom. Dixon's idle and extravagant habits do not find favor with Teddy's father and he refuses to give his consent to marriage. Dix takes a position on one of Ransom's

construction gangs in Mexico in order to prove his worth, but he easily falls in with the slothful ways of the Mexicans. Teddy still has faith in him, however, and when she hears he has been discharged she leaves for the States. A villainous foreman seizes his heart on the girl and tries to have Dix killed. The latter proves his worth in the following desperate struggle with the foreman. The lovers are saved by a rescue party from Texas and Teddy's father becomes reconciled to Dixon.

## Feature Programs

### Fox

**Destruction.**—**(FIVE REELS)**—**FOX**—Featuring Theda Bara and an all-star cast. The son of Charles Froment tries to warn his father against foreman who deals with the dangerous underworld under the spell of Ferdinand, refuses to listen. Ferdinand and Deleuve, the manager of Froment's mill, who loves her, are instrumental in the death of Froment, but before dying he discovers the true character of his wife and makes out his will favor of his son. The step-mother tries to ruin the boy, but her plans are frustrated and she perishes in a fire.

**The Green-Eyed Monster.**—**(FIVE REELS)**—**FOX**—**JANUARY 22**—Featuring Robert Mantell and Genevieve Hanger in a powerful drama written by Nikola Daniloff. It deals with the dangerous work by the jealousy of Raymond de Mornay, who loves his brother's wife. It drives him to murder his brother, to cause of the death of the wife, the object of his love, and it finally destroys his reason and then his own life. Stuart Holmes plays the part of the brother. Picture reviewed on another page of this issue.

G. H.

### Metro

**What Will People Say?**—**METRO**—**JANUARY 3**—Produced by Popular Players and Players Company and featuring Miss Betty Ross and based on the novel by Rupert Hughes. It is an interesting drama depicting the influence public opinion has over our actions. The picture is based on the novel by Rupert Hughes. Picture reviewed on another page of this issue.

### Mutual Special

**Fighting for France.**—**(FIVE REELS)**—**MUTUAL**—This picture contains views of the September drive of the Allies in a naval engagement in the Dardanelles, a battle in the snow in the Vosges region and many glimpses of real trench warfare. A notable cast has been assembled and close views of Albert of Belgium, King George, the Prince of Wales, President Poincaré and Lord Kitchener are presented. This picture should be a strong box office attraction wherever shown.

### Paramount

**Temptation.**—**(SIX REELS)**—**LASKY**—Featuring Geraldine Farrar. This production deals with the love of an opera singer and provides Miss Farrar with a sympathetic straight role and offers her a wealth of dramatic moments and pleasing incidents. Miss Farrar is supported by a strong cast, including Pedro De Cordoba, Theodor Roberts and Marie Jane Wilson. The picture was produced by Cecil B. DeMille and written by Hector Turnbull.

**The Golden Chances.**—**(FIVE REELS)**—**LASKY**—Featuring Victor Kautsky and Wallace Reid. Mary Denby, a girl of refinement who has married Steve Denby, a thief and drunkard, against her parents' wishes, wins the love of a young millionaire and how she goes from poverty to riches makes an exciting, romantic and interesting story.

**Lydia Gilmore Famous Players.**—Featuring Pauline Frederick in a cast which includes Vincent Serrano and Thomas Holding. The picture was produced by Edwin S. Porter and Hugh Ford from the story by Horace Arthur Jones. A complete review appears on another page of this issue.

### Pathe

**Pathe News 104.**—**PATHÉ**—**DECEMBER 29**—Colonel E. M. House leaves for Europe on a special diplomatic mission for the President. Hoboken, N. J.: French military lumberjacks in the forest of Argonne, France, are kept busy satisfying the demand for lumber to be used in earthwork construction; scene showing how the



Russian troops are turning the Turkish flank; Pathe Paris fashions in natural colors; two hundred New York children visit the U. S. S. *New York* and are entertained by the bluejackets; pig-raising forms part of the curriculum at the local grammar school, Chino, Calif.; "down and outers" must save wood for the new municipal pile before getting free lodging, Chicago, Ill.

**Pathe News No. 1.—PATHE—JANUARY 1.**—Thousand-foot pier, costing \$2,500,000, being constructed in the North River; famous Alpine Chasseurs rushed to help repel a concentrated German attack, Vosges Mountains, France; delegates of the Pan-American Union gather to discuss the war's effects on our trade relations with South America, Washington, D. C.; bridge over Spokane River collapses, killing six persons and injuring many others, Spokane, Wash.; aboard a French submarine in the Atlantic; Carranza troops take possession of Villista headquarters after Villa abandons the town, Piedras Negras, Mexico; scenic railway completely destroyed when violent hurricane sweeps famous summer resort, Revere Beach, Mass.

**The Missing Heir.—(Two Reels)—PATHE—DECEMBER 27.**—The thirteenth adventure in the Wallingford series produced by the Whartons from George Randolph Chester's stories and featuring Max Figma, Lolita Robertson and Burr McIntosh. Wallingford finds P. S. Hutch too clever for any of the propositions offered, and is about to give up trying, when Blackie discovers that Hutch has "borrowed" a large amount from the estate of one Lulu, a wealthy resident of Berne, Switzerland. They rent a "Spirit Carlor" and lure Hutch through the city to some startling things by the medium, who is none other than Violet Ward, which forces Hutch to pay Wallingford the amount he stole from Violet.

**Excuse Me.—(Five Reels)—PATHE—SAVAGE—DECEMBER 31.**—A Gold Rooster play produced by Henry W. Savage from the successful comedy, Rupert Hughes. George F. C. Williams featured. In the supporting cast are Vivian Blackburn, Robert Fisher and Harrison Ford. A review appears on another page of this issue.

**Lonesome Luke, Social Gangster.—(Split Reel)—PATHE—ROLIN—DECEMBER 25.**—The merest accident Luke meets Miss Somebody, a millionaire who loves the dance. She takes him to restaurant and after a delightful meal agrees to dance with her. Apparently Luke's attempts do not meet with favor for he is given the gate. He returns with revenge as his desire and a pistol to make this possible. In the end there is some, but not much, furniture left in the room. On the same reel with:

**Where the Trees Are Stone.—PATHE—A Picture-view America offering which gives remarkable views of the "stone trees" of Arizona. The grain and fibre of the wood is preserved in the stone resembling oaks and maple. The trees are numerous in Navajo Country.**

**Colonel Heeza Liar, Nature Faker.—(Split Reel)—PATHE—DECEMBER 28.**—An animated cartoon by J. R. Bray which shows the doughty Colonel in Africa, where he has some narrow escapes and funny adventures with big game. On the same reel with:

**California's Rocky Coast.—PATHE.**—This picture-view America picture is in natural colors and gives many beautiful views of the California coast. It is a very interesting scenic.

**Chasing 'Em Out in the Open.—PATHE—STARLIGHT—JANUARY 1.**—In this comedy Heinie and Louie set out from a barn where they were taking a quiet nap with some money they appropriated from a suspicious-looking individual. They invest in a hairdressing parlor and discharge the help, both being rather fond of the ladies. Things go well until an especially pretty woman enters. Then there is a duel in which both seconds are killed. They are last seen returning to the barn in haste.

Rodger Gregory wins the love of Greda, whom Walter Brent had also wished to marry. Being given the inside, Gregory insists that Greda live with them. Some time later finds the three living happily together. During a two months' absence of Brent, Gregory forms a friendship with John Lockert. Lockert becomes a regular visitor at his home. Gregory, unthinking, spends most of his leisure time working, while Lockert entertains his wife, Brent returns, and seeing nothing is sure to result, warns Gregory. Gregory refuses to listen. Finally Brent overhears Lockert proposing an elopement to Greda. She consents. Brent goes to Gregory, telling him that he himself has tempted his wife and she had listened. Gregory threatens him, swearing never again to speak to him. Brent then warns Lockert to stay away from Greda. Many months pass and finally Greda tells her husband it was Lockert who had tempted her and Brent who had saved her. Their friendship with Brent is then restored after humble apologies have been accepted by Brent from Gregory.

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**The Red Circle.—(Two Reels)—PATHE—BALBOA.**—Fourth episode entitled "In Strange Attire." In an effort to secure the cloak which Mary wears in the garage and which Lamar has left with the police, June, in man's attire, pretends to have been sent to the police by Lamar to identify the coat. After an exciting incident in which she eludes the police June arrives safely at her home. The picture is reviewed on another page of this issue. N. G. C.

### Triangle Program

Released Week of January 9.

**The Corner.—(Five Reels)—KAY-BEE.**—Featuring Willard Mack, George Fawcett and Clara Williams. The story deals with the attempt of one George Waltham, a millionaire food king, to corner the food supply of the country. Because of this the family of John Adams suffers greatly, but in the end Adams is the means of bringing about Waltham's death. For a longer review see page 1339 of the December 25 issue.

**Let Katy Do It.—(Five Reels)—FIVE AKTS.**—Featuring Jane Grey and Tully Marshall in the story of Katy Standish, a family drudge, who is left to care for her sister's seven children. Katy takes the children to Mexico, where her Uncle Dan and her lover, Oliver, reside. Later the children prove heroes and heroines when they but is attacked by a band of outlaws which Katy and Oliver are away. For a longer review see page 1339 of the December 25 issue of MOTOGRAPHY.

### Universal Special

**Love's Pilgrimage to America.—(Five Reels)—UNIVERSAL BROADWAY—JANUARY 10.**—Lulu Glaser, the famous comic opera star, is given ample opportunity in this comedy to display her talents. A full review appears on another page of this issue. N. G. C.

### V. L. S. E. Inc.

**Thou Art the Man.—(Six Reels)—V. L. S. E.—JANUARY 3.**—A Vitaphone Blue Ribbon Feature directed by S. Rankin Drew, who plays one of the leading parts. It is a drama, concerning people of the English service in India, featuring Pearson and Joseph Kilgour are in the cast. A full review appears on another page of this issue.

**No Greater Love.—(Five Reels)—V. L. S. E.—JANUARY 10.**—Produced by the Selig Company, this picture tells the story of Sandunah, a famous dancer, who induces her husband to kill his uncle and thus secure a fortune for himself. Later she leads her daughter's lover, who has secured bits of evidence against the guilty pair, to the edge of an abyss and then plunges to her death, thus removing all possibility of blackmail forever from her daughter and proving that there is no greater love than that of a mother.

## HEADQUARTERS

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THE TALK OF THE MOTION PICTURE FIELD  
**POSTERS**  
POST THEM AND PACK YOUR THEATRE  
GOES—CHICAGO

Reina, Ballet, the famous foreign actress, is featured. For a longer review see page 42 of the issue of January 1, 1916.

## Miscellaneous

### Raver

**The Other Girl**—(FIVE REELS)—RAVER.—Featuring James J. Corbett, Paul Gilmore and a strong cast. On the advice of a friend, Rev. Clinton Bradford, a minister with sporting inclinations, goes to Milbloom for a trainer. Kid Garvey, a champion pugilist, is introduced to the minister and consents to train him, hoping in this way to get into society and many amusing incidents follow.

## SOME NEW THEATERS

### Michigan.

City Electricity Inspector H. G. Van Voorhis is preparing to hold an examination for machine operators of moving picture theaters of Jackson, with a view of finding out whether they are qualified to hold such positions in accordance with a city ordinance passed in 1909, which requires a knowledge of certain things pertaining to their work. All operators of the city will be notified of the pending examination and will be given a month in which to prepare for it and acquire a more thorough knowledge of electricity as pertaining to the operation of a moving picture machine, and other features. If an operator fails to pass the examination he will be barred from operating a machine until able to pass. Those operators who pass the examination will be given a city license for which no fee will be charged.

The New Colonial theater on North Kalamazoo street, Paw Paw, which has been running under the management of George Pierce, has changed hands, the present proprietor being Harry T. Craig of Chicago. Mr. Craig is an experienced picture man and is introducing many novelties in his management of the picture-play house.

The work of removing the Robbins building on Main and Bank streets, Ishpeming, to make room for the construction of the new Robbins moving picture theater, is proceeding satisfactorily and by the first of the week the structure will be ready to be moved.

R. J. Crosby has purchased the Crystal theater in Sturgis from Thad Wait. Mr. Crosby was the original owner of the Crystal, but sold out some time ago to Landis and Yeagle, who in turn sold to Thad Wait.

The Athenum theater in Jackson is to become a motion picture theater according to Wist S. McLaren, W. F. Phillips and Charles E. Ulrickson, who comprise the Majestic company. The theater will undergo extensive improvements and be renamed the Majestic.

Directors of the Knickerbocker theater, Jefferson avenue and the Boulevard, Detroit, have declared the regular monthly dividend of one per cent. This makes a total of 16½ per cent. returned to Knickerbocker stockholders since the opening of this picture theater last May. The Knickerbocker has a seating capacity of 1,100 seats.

Work on the new ostentatious vaudeville building erected by E. N. Brown at 634 Stocking avenue, N. W., Grand Rapids,

was completed this week and the theater will very shortly be opened. The building is of cement construction and cost \$5,000.

F. C. Willey, on Thanksgiving Day, will open for the public the Delight theater, 407 Asylum street, Flint. The theater which is strictly modern throughout is located in a new building of hollow tile and concrete construction and is fireproof. There is a handsome front to the building, built of white glazed brick. The theater has a seating capacity of 250. All of the equipment is new, including the latest type of Powers projecting machine which is operated by a motor. There are double exits from the building, opening directly on Kearsley street. The building is 90 feet long and 21 feet wide. The manager of the theater announces a daily change of program with Universal film features. An automatic orchestra will furnish the music.

### Minnesota.

Fred and Herman Henn are just completing the Homestead motion picture theater at Detroit avenue and Hird street, Lakewood. Seating capacity 950.

A permit for a motion picture theater to be built by A. H. Abrams at 903-913 Cherry avenue, S. E., Canton, at a cost of \$20,000, has been issued.

The new motion picture theater at Camden Park is rapidly nearing completion, and it is only a matter of short time before the doors will be thrown open. It is located opposite the Camden square, Minneapolis.

E. J. Phelps is building a new moving picture theater at 733-37 East Lake street, Minneapolis. This will be of brick, tile and reinforced concrete and will cost \$27,000. M. Schumacher is the contractor.

A new theater is to be built in Adrian which will feature vaudeville and pictures.

### Missouri.

Creditors of the St. Louis Kriterion Film Service Company recently filed in the United States District Court an involuntary petition in bankruptcy against that firm, alleging that it had committed an act of bankruptcy and that it was unable to meet its obligations.

Negotiations which have been pending some time between the Hippodrome Theater company, a newly organized theatrical syndicate, and the Hippodrome Amusement company for a sub-lease of the Hippodrome in the Convention hall building, Springfield, have been consummated with the result that the theater will be opened December 18 under the management of E. E. Parnell. The Hippodrome Amusement company holds the original lease on the theater. Feature pictures will be shown and it is the intention of the new management to make several improvements.

### Montana.

Articles of incorporation for the Intermountain Photoplay company have been filed in Helena. The company is formed for the purpose of taking over picture theaters and forming a circuit in Montana, state the articles. The proposed circuit consists of houses in the principal cities in the state and several leases have been obtained.

Work has started and is expected to

be finished by February on the first moving picture house ever established in the district formerly referred to as "the flat," on Harrison avenue close to the Bennett store, Butte City. The building will be erected and owned by Krofgranz & Frank and on its completion a lease of the building will be taken over by Charles F. Hayes. The theater, which will be known as the Englewood theater, will be managed by Mr. Hayes with the assistance of Mrs. Hayes. The building will be of brick with a trussed roof construction. It will have a frontage of 60 feet and a ceiling height of 20 feet. One of the important features will be the provision of exits to be used in case of emergencies. About 45 feet from the front, on either side of the building there will be an exit, while in the rear there will be two more exits, all to be provided with the Von Duprin fire exit doors. These exits will provide the theater with a degree of safety not excelled by any similar motion picture house in the city. The seating capacity will be 450 and the seats ordered will be of the most approved design, comfortably upholstered and of good width. Ventilation also has been carefully considered in the building and in the center of the ceiling there will be installed an auto force ventilator.

Coffee Creek in a very short time will have a motion picture show. Pictures to be shown weekly.

### Nebraska.

The Lyric theater in Fremont was destroyed by fire. It was the oldest picture show playhouse in the city, owned by Raitt & Terry.

The Dreamland theater in Minden is again closed. It is reported that it will soon open under a new name.

George Devlin, proprietor of the moving picture theater at Plainview, has made arrangements to run picture shows at Osmond and McLean in the future.

### New York.

Announcement has been made that Crawford W. Wright and Robert L. Adamson, owners of the Wright theater and the Star theater, Waterloo, respectively, have formed a partnership and hereafter the two theaters will be conducted on this plan. The Universal and General Films have been retained by the new firm and will be shown in each theater. When special films are to be shown, they will be exhibited in each theater on the same evening, doing away with the usual congestion on these occasions.

An incorporation which it is rumored may be the forerunner of another motion picture theater has been filed at Albany by the Clinton-Mortimer Corporation of Rochester. The incorporation papers state that the new company is incorporated to manufacture cameras and electrical instruments and also to do business as theater and moving picture proprietors. The directors are William Deininger, William S. Riley and Thomas J. Swanton.

The Palace theater in Buffalo has opened with the Triangle films.

Lewis Kriger, also known as George L. Kriger, film broker, of No. 925 Jackson avenue, Bronx, has filed a petition in bankruptcy, with liabilities \$2,876 and no assets.

# MOTOGRAPHY

*The* **MOTION PICTURE  
TRADE JOURNAL**



DOUGLAS FAIRBANKS  
WITH  
FINE ARTS TRIANGLE



**LUBIN**

**FIVE REEL UNIT**  
**RELEASED JAN. 24<sup>TH</sup> 1916**

**GLADYS  
HANSON**  
*IN "THE*  
**EVANGELIST**



**DAVE DON COMEDY**  
**"FOOLING UNCLE"**

∴ ALSO ∴

**JAN. 19<sup>TH</sup>**  
**"THE LITTLE SISTER  
OF THE POOR"**  
**ONE ACT DRAMA**

**JAN. 20<sup>TH</sup>**  
**"THE LAW'S  
INJUSTICE"**  
**3 ACT DRAMA**

**JAN. 22<sup>ND</sup>**  
**BILLIE REEVES COMEDY**  
**"INSOMNIA"**  
**ONE ACT**





## Triangle Releases for Week of January 16th

First, there is "The Beckoning Flame" featuring Henry Woodruff and Tsuru Aoki in a thrilling East Indian story that holds with unabated interest the constant attention of your patrons. It's a "somewhat different" picture that commands continued consideration and automatically creates unsolicited recommendations and statements of approval. This sensational picture will win the instant approbation of everyone who witnesses it.

Then Robert Harron appears with Norma Talmadge in her first TRIANGLE PLAY, a vivid and dramatic picture that vibrates with tense interest in the solution of an appalling murder mystery. The gripping theme compels undivided attention and the final happy ending will be the sign for spontaneous applause and enthusiasm on the part of your patrons.

For comedy the two Keystones this week will present at their best two Broadway Stars famous as laugh-makers. Sam Bernard will repeat his success of last week in a ten-laughs-a-minute comedy entitled "Because He Loved Her," and Joe Jackson, probably the best known tramp on the stage, will make the most serious scream in his picture "A Modern Enoch Arden."

**TRIANGLE FILM  
CORPORATION  
71 WEST 23<sup>RD</sup> ST. NEW YORK**



William Pike, Beatriz Michelena and Andrew Robson of California Motion Picture Corporation in scene from "The Unwritten Law," an early release.



# MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV

CHICAGO, JANUARY 22, 1916

No. 4

## Chicago Chosen as Convention City

JULY 11-15 DATE SET

CHICAGO was chosen as the city in which to hold the next annual convention of the Motion Picture Exhibitors' League of America, at a meeting of the national executive committee of that organization held at the Hotel La Salle, Chicago, the latter part of last week. The convention sessions will be held on the seventeenth floor of the Hotel La Salle and a place for the exhibits, which always form an adjunct of national conventions, will be provided in the same structure. The date set is July 11 to 15 and from the enthusiasm evident among representatives of a number of different states, the 1916 convention is going to be the best attended and the most harmonious that has ever been held by the exhibitors.

The gathering of the executive committee of the national body was called to order on Thursday last by President Fred J. Herrington of Pittsburgh and there were present besides the members of the committee a number of prominent exhibitors from different parts of the country. Thursday's sessions were devoted principally to a discussion of the welfare of the organization and to the hearing of reports from different parts of the country on the growth of local and state bodies.

A letter signed by J. W. Binder, executive secretary of the Motion Picture Board of Trade, urging the exhibitors to hold their annual convention in conjunc-

tion with the Board of Trade, which is planning to hold a national meeting of exhibitors in New York City next spring, caused a good deal of discussion and many speakers expressed themselves as being opposed to the attitude of the Board of Trade. A representative of the Board of Trade briefly addressed the meeting, and after he had retired it was voted to hold the annual convention of the League independently of the Board of Trade. Before definitely closing the discussion of Mr. Binder's letter the following resolution was offered and unanimously passed:

*Resolved*, That W. J. Rembusch, of Indiana, or W. J. Sweeney, of Chicago, or both, be directed to act for and on behalf of the Motion Picture Exhibitors' League of America to secure the co-operation and assistance of the Board of Trade at its annual meeting, January 11, 1916, in New York City, in making the national convention and exhibition of the Motion Picture Exhibitors League of America, which is to be held during July, 1916, a success.

The Motion Picture Exhibitors' League of Illinois, of which the national executive committee and the other exhibitors were guests during their stay in Chicago, was next tendered a unanimous vote of thanks and appreciation and then, after a talk by Mr. Phillips of Milwaukee, formerly national president of the League, an open discussion of the need for more co-operation between exhibitors and the various trade journals was held. Both Mr. Phillips and President



Fred J. Herrington, president.



Peter Joup, treasurer.



Samuel Trigger, general committee.



W. J. Sweeney, general committee.

Herrington expressed themselves as believing that all exhibitors should advise the trade journals of their activities and make it a more common practice to send in stories regarding themselves and their theaters.

At Friday's session the question of censorship of motion pictures was thoroughly discussed and though all were opposed to censorship in any form, all were also agreed that the National Board of Censorship was the least objectionable of the various so-called boards of censorship, and in accordance with this opinion Messrs. Phillips of Milwaukee, Furniss of Duluth and Slimm of Cleveland, drafted the following resolution which was unanimously adopted:

*Whereas*, it has been called to the attention of the Motion Picture Exhibitors' League of America, in executive session assembled, on the sixth day of January, 1916, in the city of Chicago, Illinois, that the National Board of Censorship is not receiving the proper support to maintain the Board, now, therefore, it is *Resolved*, that it will be to the best interests of the Board in general that the National Board of Censorship be not allowed to die. Therefore, we, the Motion Picture Exhibitors' League of America, in executive session assembled, recommend that the manufacturers and distributors of films support and maintain the National Board of Censorship as at present continued.

Following a luncheon served in the room where the executive committee was meeting, the entire party adjourned to the roof of the Hotel La Salle where motion pictures were taken for the Selig-Tribune.

When the meeting was next called to order the various cities seeking the convention presented their arguments, Pittsburgh offering the Music Hall of that city, rent free, as a place in which to hold the convention and Manufacturers Hall as a location for the exhibitors, besides entertainment of an elaborate nature; Detroit offering some strong inducements and ample accommodations for the convention there, and Chicago, claiming to be the world's greatest convention city, offering hotel accommodations that are unsurpassed, sightseeing trips to the various studios located there and entertainment of an unusual sort, besides its geographical location, which all agreed seemed to surpass those of the other bidding cities.

After comments on the various offers by Messrs. Herrington, Jeup, Rembusch, Brophy, Slimm, Phillips, and Sweeney, the committee went into executive session and after a ballot announced that Chicago had been chosen as the place in which to hold the convention and the dates fixed as July 11 to 15. To William J. Sweeney of Chicago belongs the major part of the credit for bringing the convention to that city, for he worked early and late to convince the various members of the executive committee that the Windy City's inducements were second to none. He also took it upon himself to present the importance of the motion picture men's gathering to Chicago civic bodies, who are always active when a convention can be secured, and it is sure he will be one of the most active in making the convention a success now that it is assured for Chicago.

In the vote on the convention city Judge A. P. Tugwell of Los Angeles, Mark E. Corey of San Francisco and Marion S. Pierce were absent for various reasons and sent their proxies to Messrs. Herrington and Jeup. Present and voting were Fred H. Herrington of Pittsburgh, national president; James Delves of Pittsburgh, national secretary; S. H. Brophy of Muskogee, Okla., second national vice-president; and Peter J. Jeup of Detroit, national treasurer.

Others present and taking part in the discussions before the executive committee were W. J. Slimm of

Cleveland, Ohio; Charles M. McGowan, representing the exhibitors of northern Ohio; G. M. Lutterell, of Jacksonville, Illinois, president of the Illinois State League; Frank M. Keeney, national vice-president of the Ohio League; W. W. Watts, of Springfield, Illinois, treasurer of Illinois State League; D. K. Fisher, secretary of the Motion Picture Exhibitors' Association of Milwaukee; Frank J. Rembusch of Shelbyville, Indiana, president of the Indiana Association of Exhibitors; Thomas Furniss of the Duluth, Minnesota, local; Charles H. Phillips, counsel for the Milwaukee local; Henry Trinz, vice-president of the Motion Picture Exhibitors' Association of Milwaukee; M. Clarence Beatty, of Pittsburgh; William J. Sweeney, treasurer of the Chicago local; John H. Freund, president of the Chicago local; H. L. Leiberthal, chairman of the executive committee of the Chicago local, and Fred H. Hartman, member of the executive committee of the Chicago local.

Following the selection of the convention city President Herrington, in a resolution unanimously passed, was appointed chairman of the convention and exhibition committee, with full power to appoint all additional committees or sub-committees. Ere leaving the room he announced that the general committee would be headed by the following gentlemen: William J. Sweeney, Samuel Trigger, Charles Phillips, Mark Corey and others who will be appointed later and whose names will be announced in future issues of MOTOGRAHY.

## LESSER GETS "NE'ER DO WELL"

**Well Known Exchangeman Secures from William N. Selig for \$150,000 Rights to Entire United States on Multiple Reel Feature**

Sol Lesser, the twenty-five-year-old film magnate who in a few minutes closed a deal with William N. Selig for the United States rights to "The Ne'er Do Well," paying one hundred and fifty thousand dollars for those rights, has returned to his home in San Francisco. About February first Mr. Lesser expects to bring his family, which consists of his wife and baby, to New York City, where they will reside hereafter.

"Buying the complete rights to 'The Ne'er Do Well' is the biggest deal I ever pulled," says Mr. Lesser. "I handled 'The Spoilers,' 'The Christian,' and 'Cibiria' out west and was one of the organizers of the Metro Pictures Corporation. I shall handle 'The Ne'er Do Well' for the entire United States, from the Atlantic to the Pacific coast. There may be some territory I shall dispose of, as I find many demands for territory for this picture play."

Mr. Lesser is very enthusiastic over the play, which was written by Rex Beach and filmed by the Selig Polyscope Company. The scenes were taken in the Panama Canal zone, and include true-to-life scenes along the big canal. The cast includes Kathryn Williams, Wheeler Oakman and other stars and is a worthy successor to "The Spoilers." Mr. Lesser declares that a deal is already pending by which the play may open soon in a Chicago theater in the loop.

Sol Lesser began his career eight years ago as a motion picture exhibitor in San Francisco. He now operates many exchanges in the middle west. "The Ne'er Do Well" presents his first venture on a national basis.

# Federal Censorship Up Next Week

## NIGHT HEARINGS ARRANGED

THE House Committee on Education on January 6 took up for consideration the Hughes federal censorship bill, and fixed dates for hearings thereon. Hearings will be given at night sessions beginning Thursday night, January 13, and continuing Friday night, January 14, Saturday night, January 15, Monday night, January 17, Tuesday night, January 18, and Wednesday night, January 19. The hearings will begin at 8 o'clock and conclude at 10:30.

Night hearings by congressional committees are rather unusual, except where emergency legislation is under consideration or when they are held to accommodate an overflow of persons who have appeared at a hearing during the day.

There will be considerable dissatisfaction among film men over the action of the committee in giving such limited notice of the hearings, as one week is a short time in which to adjust business engagements in order to journey to Washington and appear before the committee. The Motion Picture Board of Trade requested at least two weeks' notice of the hearings. J. W. Binder, executive secretary of the board, having addressed a letter to Chairman Hughes of the committee as follows:

With reference to House Bill No. 456 governing the creation and maintenance of a Federal board of censorship of motion pictures introduced by yourself on December 6, 1915, this is formal notice on behalf of the Motion Picture Board of Trade of America that we will oppose this bill.

We ask that we be given a hearing at the proper time and place, and that at least two weeks' notice of this hearing be given in advance of its being held.

The committee in a manner recognized the limited notice given as it allowed seven days following the conclusion of the hearings in which to file briefs for and against the measure.

The clerk of the committee was instructed to notify those persons who wired or wrote that they desired to be heard as to the date and time of the hearings. The time allotted for the hearings will be equally divided among those oppose and those who favor the measure.

The committee has received thousands of telegrams and letters from film companies and producers protesting against the measure, and hundreds of protests have also been received from business men generally in opposition to it. The protests are therefore not confined to the film men.

Chairman Hughes informed the representative of MOTOGRAPHY that numerous organizations interested in child welfare had written him favoring the bill, as well as ministers' associations and civic organizations. Rev. Wilbur F. Crafts, head of the International Reform Bureau will appear before the committee in advocacy of federal censorship as will also Rev. William Sheaf Chase, representing an organization of the Episcopal church, both of whom appeared before the committee in the last Congress when the measure was under consideration.

The opposition to the measure will be led by a committee of the Motion Picture Board of Trade, and it is expected that other representatives of the film men will appear.

It should not be forgotten that an identical mea-

sure is pending before the Committee on Education and Labor in the Senate. It is S. 2204, and was introduced by Senator Hoke Smith, of Georgia, on December 17. Senator Smith is chairman of this committee. Protests have been lodged with the committee against the bill. The committee has not as yet made any arrangements for the consideration of the measure.

Chairman Hughes is a motion picture "fan" himself, and rarely misses a night at the pictures. Concerning the censorship measure he said to the representative of MOTOGRAPHY: "I think censorship is now a necessity from the fact that the scope of the motion picture is increasing daily all along the line, and I think the best thing is to have a national censorship of this character so that when pictures are presented children in particular will receive instructions from the pictures of the very highest order.

"There is a complaint that there is also censorship in various states. That may be. I apprehend, however, that when there is national censorship it will be accepted by the states.

"At present there is a so-called national censorship in New York. But that censorship is without authority or power and is perhaps supported largely by the motion picture people themselves. The very fact that they have this organization indicates that they themselves see some kind of a necessity for censorship.

"I think that we ought to be perfectly fair and just to the film companies, and it is my opinion that federal censorship will be to their interests ultimately."

The censorship bill was favorably reported by the Committee on Education in the last Congress, Chairman Hughes making the report. This report was in part as follows:

The necessity for censorship of motion pictures is beyond question. It has been acknowledged by a large majority of the film manufacturers by their voluntary submission to their films to unofficial boards of censors for approval. That the public demands this censorship is demonstrated by the scrupulous regularity with which the producers exhibit such approval at the end of each picture.

With the acknowledgment of the need of censorship both by the motion-picture interests and the public they serve, the question arises as to what shall be the censorship and who shall do the censoring. The National Board of Censorship at New York City is composed of representatives of various moral and civic organizations. The expenses of this board are paid by some of the leading motion picture interests, and it has no legal authority. At the request of the manufacturers this board passes upon the pictures. The actual work is largely done by paid secretaries as representatives of the board, working largely under standards approved by the board. It is estimated that from 85 to 95 per cent of all pictures produced in this country are passed upon by this unofficial board.

In addition to this voluntary board there are numerous official censors, both state and municipal. The establishment of such large numbers of these local boards clearly demonstrates the inadequacy of the so-called National Board of Censorship, which by its very unofficial character can not exercise effective censorship. Though it were to exercise a careful and intelligent censorship over 95 per cent of all pictures, still there would remain 5 per cent which would be immoral and unfit to be shown. It is only fair to assume that those pictures which are most objectionable will not voluntarily be submitted for censorship. An unofficial board which has not the right to examine 100 per cent of the pictures is in reality not a board of censorship but a board of recommendation and approval. As a matter of fact, evidence before the committee discloses that a very



considerable percentage of the pictures approved by the unofficial board are declared by the local boards unfit for exhibition.

The character of the motion picture industry renders state and municipal censorship inadequate. Motion picture films are essentially articles of interstate commerce. They are not manufactured for use in any one state or municipality, but practically every picture is exhibited in all of the states of the union, and many are exported. Innumerable inspections by local boards work great hardship on the industry. In the absence of any official federal censorship the states and cities are finding it necessary to establish these local boards to prevent the exhibition of immoral, indecent, and obscene pictures. The only adequate method of censoring motion pictures is to be had in a federal commission.

In view of the fact that the committee favorably reported the measure in the last Congress, in the identical form as now pending before it, the suggestion is made that it might be well for the representatives of the film men to prepare and offer amendments so as to tone down the measure as much as possible if it is reported by the committee and it seems a foregone conclusion that it will be.

Following is a list of the members of the House Committee on Education: Dudley M. Hughes, of Georgia, chairman; William W. Rucker, Missouri; Robert L. Doughton, North Carolina; John W. Abercrombie, Alabama; Claudius U. Stone, Illinois; John A. Key, of Ohio; William J. Sears, Florida; Benjamin C. Hilliard, Colorado; Caleb Powers, Kentucky; Horace M. Townner, Iowa; Edmund Platt, New York; Simeon D. Fess, Ohio; Frederick W. Dallinger, Massachusetts; S. Taylor North, Pennsylvania; Robert M. McCracken, Idaho.

The Senate Committee on Education and Labor is composed of the following: Hoke Smith, Georgia, chairman; Benjamin F. Shively, Indiana; Claude A. Swanson, Virginia; James E. Martine, New Jersey; Charles F. Johnson, Maine; Oscar W. Underwood, Alabama; William E. Borah, Idaho; Boies Penrose, Pennsylvania; Carroll S. Page, Vermont; George P. McLean, Connecticut; William S. Kenyon, Iowa.

## Burbank Theater Goes to Film

The Burbank theater, one of the oldest and only remaining home of stock companies, which for years has been operated under the direction of Oliver Morosco in Los Angeles, was last week converted into a first-class motion picture house to be operated under the direction of the Triangle Exhibiting Company, in which David W. Griffith and Mack Sennett are heavy shareholders.

It is the intention of Griffith and Sennett to show Triangle pictures and also produce at this theater the big special productions of the two premier producers themselves. This enterprise places Sennett and Griffith in important positions as exhibitors and producers in the metropolis of the western motion picture field—Los Angeles. It gives them an outlet and independent release for their pictures, and both producers are planning especially notable features for their new venture for 1916.

This is the second of the larger theaters of Los Angeles to fall into the hands of the motion picture industry. The Majestic was converted into a Triangle house several weeks ago, and this leaves only two legitimate houses for the regular profession, the Mason Opera House (which has a fine picture producing equipment but is used for big legitimate plays), and the Morosco theater, owned by Oliver Morosco, used for Morosco productions principally.

## EXCHANGE HOLDS CONVENTION

### Kansas City "Clan" of V. L. S. E., Inc., Lays Out 1916 Plans, and Holds "Pep Meeting" That Is Highly Enthusiastic

Manager E. R. Pearson of the V. L. S. E. exchange in Kansas City has established a policy of calling his entire force together at least once every three months for a "two or three days' pep' meeting." So much enthusiasm and loyalty has been worked up among his "clan" from the results of these conventions that no doubt in the near future this plan will be adopted by other Big Four managers.

Tuesday after Christmas the "clansmen" began rolling in and by noon the session was on. Every phase of the industry was discussed with a view to further developing the "partnership plan" between the exchange and the exhibitor. Particular attention was paid to the "definite policy" idea which is being suggested to all exhibitors. Efforts are being made to convince each exhibitor that the sure path to success lies in securing the brands of films most suitable to his community and then setting aside definite nights of the week for those brands. The names of manufacturers are acknowledged to be an asset and should be made to earn accordingly.

Another idea which has proven a business getter is that of actually co-operating with the exhibitors. Every salesman on the force has a half dozen or more victories to his credit along this line. Whenever an exhibitor finds that business is falling off the salesman is instructed to go into the town and stay until conditions have been righted.

A pleasant surprise came with the arrival of Assistant General Manager A. W. Goff. This was the first visit ever paid the Kansas City office by one of the New York officials, certainly conclusive proof of the confidence placed in Manager Pearson. Those present were unanimous in their approval of the open booking system as the only possible method by which features 100 per cent strong will be assured. In spite of the low prices placed on the two or three weak features turned out by V. L. S. E., Inc., they continue to be in the vaults while the strong drawing cards are booked solid at the higher prices. This practically resolves into an automatic merit system, as no manufacturer will release a subject now unless absolutely certain of its drawing power.

Indications are that the Hearst-Vitagraph topical will be more generally used than any other news subject in this territory.

All but three of the thirty employees of the Kansas City branch will be in for a cut of the profit sharing melon. It is considered a record for a midwest exchange to have its members practically unchanged for over three months.

Every representative returned to work with renewed energy and loyalty for V. L. S. E., Inc.

Those present were: E. R. Pearson, manager, Kansas City; S. W. Hatch, manager, St. Louis; John Noehrn, St. Louis booker; Joe Glinzky, J. E. Storey, St. Louis solicitors; F. F. Nine, Kansas City booker; R. L. White, H. E. Stahl, A. J. Reed, Kansas City solicitors; L. J. Scott, publicity department; A. W. Goff, assistant general manager.

Quite unusual preparations are being made by the Griffith staff for its first Shakespearean production.

## WRITER WORKS WITH DIRECTOR

**Producer Turbett of Edison Studio Delighted When Asked to Permit the Author to Collaborate With Him in Production**

A further indication of the progress of the motion picture, in its advance from the one man's idea to more nearly a composite of many minds, is readily evident in the association of author and director in



*Sumner Williams.*

the production of the Kleine-Edison five-act feature, "At the Rainbow's End," from the Edison studios, in which Carrol McComas is starred, with Richard Tucker. The time is passing, if not already past, it seems, when one man can decide upon the worth, or availability, of a picture. Intended to please many varied tastes of folk of differing ideas, it is now pretty generally recognized by the successful studios that the picture itself must reflect the

judgment and skill of more than one man, however able that man may be. So that,—differing from the arbitrary director of the earlier days,—when Edison Director Ben Turbett was offered the associated help

of the author of "At the Rainbow's End," — Sumner Williams — Mr. Turbett welcomed the idea heartily, although he had a wealth of theatrical experience to draw from—vastly more than many directors. The way the idea worked out will be greeted with considerably satisfaction by those—particularly authors themselves—who have always claimed that a director should be guided more by the author's ideas and motives. The picture was finished in about one-



*Ben Turbett.*

half the time that features of that length usually take, while the direction itself shows the most patient and skilful care. Director Turbett is accorded all the credit by Mr. Williams, who by temperament, is ideally fitted to collaborate. Mr. Williams was in daily attendance at the studio, the actual directing being done by Mr. Turbett, the former acting in something of an

advisory capacity. Mr. Williams, however, had more than theory to advance, as he was the adapter of the highly successful Kleine-Edison feature, "Vanity Fair," in which Mrs. Fiske appeared. Mr. Turbett also was concerned with that picture, as assistant director, and assembling and cutting the twelve thousand feet down to seven thousand feet—a delicate task, to preserve the spirit of the story and times.

Mr. Turbett spent a number of years in vaudeville, with many stock companies, two years with Lillian Russell, and then motion pictures—Edison, where he has been over two years, often acting while the assistant director. Mr. Williams is a graduate of Harvard and has done some magazine writing. He took up the study of drama while in college. Some time ago, he was connected with the Edison scenario department. Previous to "Vanity Fair," he wrote the Edison feature, "On Dangerous Paths," in which Viola Dana was featured. Mr. Williams differs refreshingly from most scenario writers in that the money end of it interests him little.

## A NEWCOMER AT ESSANAY

**Elizabeth Burbridge, Whose Ancestors Include Many Notables, Proves Ample Able to Add Still Other Laurels to the Family Name**

Miss Elizabeth Burbridge, one of the latest acquisitions of the Essanay Film Manufacturing Company, known to her friends as "Tommy" and "Betty," is a real daughter of the golden west, since San Diego,

California, was her birthplace. She is a granddaughter of the late General Stephen B. Burbridge, commander of the First Brigade, 13th Army Corps, previously military governor of Kentucky under President Lincoln, and a grandniece of the late Mrs. W. G. Jones, the celebrated old lady of the stage, who played with Maud Adams for ten years. Miss Burbridge has many other illustrious names of the stage, the army and the navy, in her ancestry and family connections, including the celebrated English actor, Charles Burbridge. Elizabeth is a great "mother girl" for she and her mother are inseparable and you seldom see one without the other. Her mother, her art, her Christian Science, and her big Scotch collie dog, "Teddy Roosevelt," that she brought with her to Chicago from California, occupy most of her time and attention. Miss Burbridge did her first picture work for the old Biograph Company, when she was but fifteen years of age, and later she appeared in vaudeville and stock. Many months ago she returned to her first love—the pictures, and scored many triumphs as a member of the Ince stock company on the coast. Besides appear-



*Elizabeth Burbridge.*

ing in several Mutual Master-Pictures of the Kay Bee and Domino brands, she enacted many prominent roles in some of the newer Triangle productions and it was while there that she was offered an Essanay contract which she accepted, with the result that she recently arrived in Chicago to play leading roles in one of the Essanay companies. In her few appearances to date as an Essanay star she has earned many words of praise from both the critics, the public and the exhibitors.

## A Week's Offerings of Vitagraph

"My Lady's Slipper," a Vitagraph Blue Ribbon feature in five parts with Anita Stewart and Earle Williams, produced under the direction of Ralph Ince from the story by Cyrus Townsend Brady, is the principal release by the Vitagraph Company for the week of January 17. Included in the week's releases is a one-part comedy, "Them Was the Good Old Days," featuring Kate Price, Harry Fisher, John T. Kelly; "A Telegraphic Tangle," a one-reel comedy by Mr. and Mrs. Sidney Drew and a Broadway Star Feature, "The Secret Seven," produced by William Humphrey and featuring Leo Delaney, Carolyn Birch, Harry Northrup, Rose Tapley, Templer Saxe and Director Humphrey.

In producing "My Lady's Slipper," Mr. Ince maintains the high standard of his screen work. He went to considerable pains to secure locations in order to retain the eighteenth century atmosphere and historical records were carefully looked into so that the scenes and costumes would be authentic with those times. A review of the film appears on another page.

"Them Was the Good Old Days," scheduled for release January 17, tells the story of a grouchy old man whose antipathy to modern things brings on a dream and he lives again in the times of a hundred years ago. He then appreciates the comforts of modern civilization. The story was produced by C. Jay Williams from the scenario by Mark Swan and the three Vitagraph comedians, Kate Price, Harry Fisher and John T. Kelly, give a good account of themselves.

"A Telegraphic Tangle," a one-part comedy with Mr. and Mrs. Sidney Drew, is scheduled for release on January 21. It is a story of a man who has a night cut against the wishes of his wife. When she looks for him the next morning, she calls up various friends, all of whom admit that the husband had spent the night at each particular house. Another excuse is given

that all of the party spent the night in jail and they produce a policeman to corroborate the story. The policeman gets some graft from it and calmly announces that he has been sent by the magistrate to collect the fine. The husband at the close is a sadder but wiser man.

"The Secret Seven," released January 22, is a Broadway Star feature in three parts and is a Secret Service play of exciting episodes, produced under the direction of William Humphrey. In the cast are William Humphrey, Leo Delany, Harry Northrup, Carolyn Birch, Rose Tapley and Templer Saxe.

## Believes Writers Should Be Better Paid

Editor of MOTOGRAPHY, Chicago, Illinois.

In every journal interested in the moving picture industry we read that the crying need of the business is for better scenarios, better stories, and that the manufacturer stands ready to pay handsomely for them, but cannot get them. I am a successful producer of photoplays and find my services in demand by manufacturers, apparently glad to pay me good money to handle their productions. My part of a five-reel feature usually runs up to about \$2,000. I have several scenarios, which remain in my desk because they are worth \$2,000 and the very men who cheerfully pay me that amount for direction will pay nothing like that amount for what is the more fundamental requirement of their business.

Even adaptations of plays and novels should be far better done than they are. We see splendid material wasted because it was given to unskilled, careless or low-priced writers. Good producers are not necessarily good writers or even good adapters. Recently I saw one of the best handled productions of the month, which failed to hold the people because the really brilliant director had framed his own story and was an illogical and a mediocre writer. Nor are all good writers even capable producers. My idea is that the writers who know the screen game and have the creative gift, should be paid as much as the men, who, like myself, handle their creations.

I believe we are coming to this point and perhaps "the wish is father to the thought," for I feel that there is more glory and more genuine satisfaction in being the Hugo, the Dickens, the Barrie or the Jack London of the screen, than even the very best producer of their work and that this work should be at least equally well compensated. I am a producer and fully appreciate the importance of this end of the business, but I am also the writer of more than one "best seller" of the film world. I find myself in the peculiar position of being able to get a lot more money for what I regard as my less important work of the two branches for which I am equipped; I receive more for the production of just an average scenario than for the writing of a really good and original one.

How about this? Let's hear from the manufacturer.

ASHLEY MILLER.



Scene from two next week's Vitagraph releases. At the left "A Telegraphic Tangle," at the right "Them Was the Good Old Days."



# Ince Defends Films From Broadhurst Attack

AUTHOR IS UNIMPORTANT

THE Southern California photoplay colony has been stirred, of recent weeks, by a controversy that has been waging in the columns of the Los Angeles *Examiner*, between Thomas H. Ince, the motion picture producer, and George Broadhurst, the playwright. The initiative was taken by Broadhurst, when he penned for the *Examiner* an article in which he declared that the motion picture's competition with the stage would certainly decrease unless the producers of screen plays begin immediately to give heed to the dramatic quality of their work.

Ince interpreted the playwright's article to be a plea for those who write for the stage and promptly replied with the statement that the motion pictures can get along very well without playwrights. Broadhurst then returned to print with a rebuttal, to which Ince also replied. The verbal melee will be found extremely interesting.

Mr. Ince in defending the screen wrote in part as follows:

This article, let me say at the beginning, is not designed to "start anything," though I am frank to admit that it propounds a question concerning which there is a wide divergence of opinion. Its purpose is merely to voice my own exceptions to some of the statements dwelt upon by Mr. George Broadhurst in his recent paper dealing with the subject: "What's the Matter With the Theater?"

Obviously, Mr. Broadhurst is utterly dissatisfied because the members of his profession are not being widely pursued by the motion picture producers, as are the stars of the stage. Furthermore, he appears very confident that pursuit of them in time will have begun. I am not quite as confident.

Principal among my reasons for not thinking so is that the name of an author means practically nothing to a motion picture production. People don't flock to the motion picture theaters just because the play is the work of this, that or the other author. They are not guided in their judgment by the "by-line." Hence, why should the motion picture producers make flattering overtures to "John Doe, playwright," just with a view to enhancing the value of a certain production by advertising that it has been written by "John Doe."

The name of an author isn't worth a nickel to me, unless that author is capable of delivering "the goods." Assume that he does "deliver the goods." His name then is precious to me—but only on a contract. It is not valuable, I maintain, because I am at liberty to use it as a drawing card; it possesses no commercial magnetism. It is valuable, however, from this standpoint—that I can expect more good products from his pen. And by products I mean material fit for building picture-plays therefrom.

There are three classes of literary talent which the motion picture producer can and should find use for; the writer who can supply the plot, which is the backbone of every scenario, the writer who can supply what is known as the continuity, but who cannot supply the plot, and the writer who can supply both. Mr. Broadhurst makes no distinction concerning them in his article. He refers to "play writers." I presume he means any and all persons who provide the motion picture producer with material in any form.

This brings us to a discussion of the difference existing between those who write for the stage and those who write for the screen. A vast majority of the successful writers for the screen, it is admitted, never enjoyed any reputation as successful writers for the stage. They have learned the distinction between the two mediums of entertainment by association with the motion picture art. Theirs has been the success resulting from experience.

The gap that separates the two classes of writers has been brought clearly before me on more than one occasion. Not long ago a very well known writer for the stage—a playwright, I would call him—offered me two of his plays, acknowledged successes of the stage, and expected that I would immediately purchase them for screen adaptations. I could

have obtained them for an exceedingly small amount, but for my purpose they weren't worth the paper they were written on.

Another successful playwright approached me recently with the plot of what is expected would be a wonderful motion picture production, in five or six reels. Actually there was barely enough material with which to make a reel and a half. Which meant that if I had purchased what he offered I would have had to supply the material for three and a half reels from other sources.

The explanation of this lies in the fact that the writer for the stage, in attempting to turn out material for the screen, is fooled by his dialogue. Dialogue isn't action, and his failure thoroughly to appreciate the necessity of action on the screen results in his repeated failure to provide available motion picture manuscripts. Then, too, he neglects to realize that the motion picture demands many more situations than does the stage play.

I cannot agree with Mr. Broadhurst's statement that, "at present, the man who should be responsible for the ultimate accomplishment is held almost as a negligible quantity." The writer who provides the producer with a script whose production bids fair to prove successful is, I think, being adequately compensated for his work. As an illustration, I might cite a case of additional compensation in which one of my staff scenario writers figured. He is C. Gardner Sullivan, the author of "Peggy," in which Miss Billie Burke is starred. The completed working manuscript which he submitted was flawless, technically, and each scene was made according to the continuity prescribed therein. Sullivan is due for a generous bonus.

In conclusion, I can only repeat that there is nothing in a name when you are speaking about authors. A fifteen-year-old schoolboy might submit the foundation of a story, the value of which would be tenfold that of a successful playwright's complete trunkful of scripts. Mr. Broadhurst was correct when he said, "The play's the thing." The play is the thing—not the playwright.

## Preparing for Costume Ball

What its promoters intend shall be a spectacle unique in the amusement history of the metropolitan district will be staged in Madison Square Garden, New York City, on the night of Saturday, February 19. The Screen Club and the Motion Picture Exhibitors' League Local No. 1 of New York City have joined forces for a "motion picture costume and civic ball." As an attraction not only all the screen players at present in the neighborhood of New York will appear, but these players will be present in character, in the costume of the role in which they believe they have been most successful in winning the regard of the public. For the Screen Club Jules Bernstein is general chairman of arrangements, while Samuel H. Trigger occupies a similar position as representative of the exhibitors. Actively supplementing the work of the joint executives are Billy Quirk, president of the Screen Club, and Lee A. Ochs, president of League Local No. 1. The price of tickets has been placed at \$1 for each person.

To determine the woman player, who, with a prominent public man, will lead the grand march, the New York *American* began on January 9 a voting contest, which it is expected will arouse a great deal of interest on the part of the general public. To the woman receiving the largest number of votes the *American* will give a diamond bracelet valued at \$500. There will be four other prizes, as well as awards to those turning in the largest number of coupons. Three



Artist's sketch of Industrial Motion Picture Company's new plant together with a view of the building now in course of erection.

boxes will be placed at the disposition of the *American* for prize winners.

There will be an auction sale of boxes at the Cort theater, West Forty-eighth street, near Sixth avenue, from 2 to 5 o'clock on the afternoon of Thursday, January 20. Several boxes will be reserved for the use of prominent officials.

Adrian Gil-Spear, a member of the Screen Club, has given to the two organizations one thousand twenty-four-sheet stands. It is the intention to place these at points as far remote from New York as Trenton and New Haven. E. St. George Hardin, another member of the club, has promised to supervise the placing and wherever possible to do so without expense to the Screen Club and exhibitors. The action of these two men is typical of the proffers of many others in the two associations. The individual exhibitors of the greater city have promised to do their share in bringing the big function to the attention of their patrons and will have tickets on sale. The capacity of Madison Square Garden is estimated at 18,000. The general headquarters of the ball will be the Screen Club, 165 West Forty-seventh street.

## Mack Pleased with War Film

The Buffalo *Times* Motion Picture Syndicate, of which Norman E. Mack is proprietor, has taken over the exhibition rights of the American Correspondent Film Company's latest war features, "The Warring Millions" and "The Battles of a Nation." Already the films have been shown in New York, Chicago, Buffalo, Omaha and Washington. At present "The Warring Millions" is being screened at the Cohen theater in Poughkeepsie, and the Boston Opera House is showing "The Battles of a Nation." Mr. Mack reports unusual success for the pictures; and says the hit they have made lives in the fact that a few scenes of the film are enough to convince any spectator that the American Correspondent Film Company is not palming off any dead stuff or even sham battles, but is showing in its war features actualities of war unadulterated.

This report was verified by large attendances wherever the pictures were shown; and press write-ups assure their popularity and success. But what the Buffalo *Times* Motion Picture Syndicate considers as its laurel wreath is the scramble for state rights. Many states have been sold, it is reported, and applications are on the wing.

## ROTHACKER'S NEW PLANT

**President of Industrial Moving Picture Company Describes Equipment of Big New Plant That He Is Erecting on Chicago's North Side**

The accompanying illustrations show the progress made on the new studio, developing laboratories, machine shop and open air stage room now being erected for the Industrial Moving Picture Company on Chicago's north side, and the architect's sketch of how the building will look from the outside.

W. R. Rothacker, president of the company, stated to a representative of *MOTOGRAPHY* this week that the plant will be equipped with the latest electrical devices of all kinds and some special apparatus is being designed for it by the Bell & Howell Company.

The building is 129 by 120 feet, two stories high, and has a total floor space of 31,000 square feet. The drying, developing and printing rooms are designed for a capacity of 2,000,000 feet of film weekly.

Every bit of air in the building will be water washed, and screened and tested for temperature and humidity. The studio floor space is so laid out that six big sets can be used at the same time. A theater with a seating capacity of seventy-five will be installed on the ground floor, equipped with a sound-proof booth containing two motor-driven projecting machines.

The general offices of the company will be located on the main floor and a service and selling office will be maintained within the loop.

Mr. Rothacker also owns the vacant property adjacent to the new studio, a plot 48x129 feet, amply large enough for an open air studio or for any additions to his present factory space. In addition the wise precaution was taken to provide foundations which are large enough to stand the addition of two more stories to the building if conditions warrant. Mr. Rothacker leaves for New York next Monday to make purchases of plant equipment for the new studio.

## Pathe Gets More War Negative

"The Horrors of War," the three-reel war picture of Pathe, has been postponed for release until January 24. The reason for the postponement is the arrival from Europe of some remarkable scenes from the Italian front, which are to be incorporated into the picture.

# Bray-Gilbert Silhouette Pictures

AN ODD PARAMOUNT OFFERING

**B**ETWEEN Washington Square and Eighth street, New York City, just above the historic arch that guards the entrance to Fifth avenue is a little alley, known to the initiated and any who will look at the street sign as Washington Mews. Here an experiment that will have its effect wherever photographs are seen has just been successfully made.

Once the home of aristocratic horses, the Mews has become a rendezvous for artists. Studios have taken the place of stables, easels of carriages. Now something entirely new has sprung up in the Mews' peaceful and unprepared midst. It is a motion picture studio. More than that it is a "silhouette factory."

Some time ago C. Allan Gilbert, the famous illustrator, who with Howard Chandler Christy, Harrison Fisher and a few others has done so much to make the American girl famous, got the idea that silhouette motion pictures could be produced. In other words, that a story could be told on the screen in black and white, using real actors to depict the various characters.

He determined to try it. Now, while he had not been allowed to starve by the art editors of the various fifteen-cent magazines, he had not saved enough to buy such an expensive toy as a private motion picture studio. He went to J. R. Bray, the cartoonist, who saw the possibilities of his idea and who financed the project. Further, Mr. Bray spied an opportunity to indulge in a few experiments on his own account. The result was that the formation of a subsidiary company to his own, called the Bray-Gilbert Studios, marked the success of his attempt.

The combination of the real with the dream is now an accomplished fact. The Bray-Gilbert silhouettes which, like the output of Mr. Bray's other company, are to be marketed solely through the Paramount Pictures Corporation, are partly acted and partly penned. The spectator cannot tell where one begins and the other leaves off.

The impossible has come to pass. Fantasy has

come into its own. Silhouettes need stop at nothing. When a remarkable transformation or feat of strength must take place along comes the artist and draws it. Then the actors take up the work again and all is well.

It is a brand new experience for Washington Mews to have a motion picture studio in its midst. But for some time now No. 44 has been the scene of mysterious operations, the nature of which has just come to light. The ancient structure has been transformed to meet the requirements of the new undertaking and big arc lights, odd stage properties and curious photographic machines have replaced Dobbin and his cart.

A stage and flies have been added in the rear of the lot, the ceiling knocked out, and the inner walls painted a dazzling white. Powerful electric lights overhead are so arranged as to throw the actors into bold relief. Occasionally the background is colored to lend more detail and the different shades show on the screen. Though the figures are in silhouette, it is amazing how much expression is obtained.

The camera is sunk in a pit so that the actors' feet are visible to its eye, though there is no floor in the Bray-Gilbert pictures. The innovation in film production covers a wide range of subjects, but all of them are presented with a charming disregard for stereotyped methods. He refuses to take his characters seriously and carries them through a series of droll adventures. "Inbad the Sailor," his first release, on January 20, is a typical example.

The story, which has the proper Arabian Nights flavor, depicts a sailor wrecked on a desert isle with only a monkey for a companion and a bottle of tabasco sauce for comfort. But the writer produces the inevitable mystery in the shape of a genie's chest, in which is found a wishing ring. The sailor has four wishes, one of which turns the monkey into a human companion—a sort of man Friday—and another whisks the two off on a magic carpet to the Orient in search of adventure.



*This illustration will give exhibitors a faint idea of the nature of the new Paramount Silhouette pictures.*



As the two men tumble into the scene before the gates of Bagdad they are taken prisoners and are borne off to the sultan who, learning of the wishing ring, decides to commute a sentence of death to a life of happiness and ease, providing they find a rare pearl stolen by a dragon in the mountain. As a reward the sultan promises the sailor his daughter, a beautiful princess, for his wife.

With such a prize in view the sailor sets off with his companion to search for the pearl. They find the dragon, and just as he is about to attack them they pour the tabasco sauce down his throat and he coughs up the pearl. As they flee with the gem they look back and see the monster being consumed by fire from the burning condiment. Seeking the Sultan to claim the reward, the sailor discovers the supposed beautiful princess to be an unprepossessing old woman, so, turning his companion back into a monkey, he sets sail on the magic carpet for New York, intending to dispose of the pearl. He takes it to a pawnshop, only to find the gem is a counterfeit and is worth only 30 cents.

Mr. Gilbert writes the scenarios himself and among the other whimsical stories which he is producing for Paramount are "The Chess Queen," "Haunts for Hire," and "The Balloon Tree."

Like the Bray cartoons, and the Ditmars zoopictures, which it has just been announced have been obtained by Paramount, the Gilbert silhouettes will help to round out the programs of Paramount theaters.

## LUBIN STAGES REAL THRILLER

**After Producing Realistic Head-on Collision That Cost Tremendous Sum, Lubin Director Arranges Big Fire Scene for Same Production**

The most expensive single scene ever photographed for use in a motion picture is the railroad wreck, which forms one of the principal incidents in Lubin's five-reel feature entitled "The Gods of Fate." In this scene, two trains, one a passenger consisting of an engine and five coaches and the other a freight train made up of an engine and six freight cars, meet in a head-on collision, while running at the rate of forty-five miles an hour. This scene was staged outside Altoona, Pa., and cost the Lubin Company over twenty-five thousand dollars.

In the making of this picture the services of fifteen

camera men were employed and at the moment of the actual crash, they were within twelve feet of the explosion. In order to protect themselves from clouds of steam and flying debris, it was necessary for them to work behind armor plate shields similar to those used by the United States artillery.

Considerable delay was caused in getting the engines properly speeded up so they would meet at the desired point, but they were finally started at a distance of a mile and a half apart, and the crash came at the exact point desired. When all was in readiness the warning was given, cameras started clicking and while six thousand spectators held their breath, both trains rushed toward each other, gaining greater momentum at every foot until finally with a roar that could be heard for miles, they crashed together.

When the clouds of steam and smoke attendant upon this terrific explosion had blown away, the coaches of the passenger train were seen to be squeezed together like a closed accordion, and some of the seats of these cars were found fifty feet away. The frames of three passenger cars completely telescoped the others, and were found resting on top of the passenger engine. Nothing was left of the freight train but fragments and fortunately no unpleasant incident occurred to mar the successful making of this film.

Although not intended to be as expensive as the railroad wreck, the fire scene which is also an important incident in "The Gods of Fate" very nearly equaled the cost of the wreck. For in this scene, Director Jack Pratt, who was producing the picture, burned up an entire manufacturing plant and this one incident necessitated the services of the fire departments of three townships. The Lubin Company having purchased the Tacony Iron Works, in which was cast the statue of William Penn, which now surmounts the City Hall, turned it over to Director Pratt, who at once laid his plans for the conflagration. In order to successfully handle a fire of the necessary magnitude, sixty experts were engaged and fifteen camera men were stationed at various points to photograph the scene. The co-operation of the fire department of Philadelphia was secured by a permit from the fire commissioner. Tuesday, January 4, at 1:30 p. m. the match was applied to the building. It was Director Pratt's intention to start the blaze, let it burn awhile and then photograph the fire company rushing to extinguish it, but fate ordained otherwise. Two minutes after the blaze was started, a high wind from the west



Two of the big scenes from Lubin's multiple-reel, "The Gods of Fate." At the left is shown the big wreck scene while at the right appears the fire spectacle.



If these pictures are to be believed all is not sunshine and flowers in California, for these views were snapped last week at Universal City and show snow on the ground and those grouped in front of the headquarters building drenched with rain.

sprang up and the factory was soon a roaring furnace. The battalion chief, who was appointed to take charge in this scene, quickly saw that what was intended to be only a "trifling incident" was in fact a terrible reality and that he was face to face with one of the toughest fires of years. He quickly rang in a double alarm from a nearby box which called out six engine companies, three water towers, four horse carts, two hook and ladder trucks and three extra battalion chiefs. After three hours of fighting on their parts, the fire was finally under control.

### Charles Wellesley of Vitagraph

Charles Wellesley, of the Vitagraph players, whose latest work for that company has been in "Green Stockings," and who will be remembered for his splendid acting in "Hearts Ablaze," had a long and

honorable career on the legitimate stage before the lure of the clicking camera won him over. Wellesley was born in Dublin, Ireland, on November 17, 1873. His father's name was O'Shaughnessy, coming from old Irish stock, and his mother was Eleanor Branscombe, from Devonshire, England. Her sister Maud was a famous beauty of the early seventies, and an actress well known in England and in America. Her picture still hangs among the notables on the walls of



Charles Wellesley.

Keene's chophouse, in New York City. Starting his histrionic career at an early age, Wellesley first appeared in a company headed by Sir Henry Irving. He played in that company for three seasons, and then played with George Conquest and his sons. From that

engagement Wellesley supported E. S. Willard, Sir John Hare and spent several seasons in the provinces. In 1897, Wellesley went to South Africa, arrived in Cape Town and finding himself without much money he joined the South African constables, who acted as the mounted police of that section. He served well, but soon tired of the life, and bought his way out of the organization.

Returning to London in 1898, he joined Olga Nethersole's company in a play called "The Termagant," played at His Majesty's theater, which is owned by Sir Herbert Tree. He came to America as stage manager for Miss Nethersole and later returned to London and toured South Africa for three seasons. Returning to the States, he played important roles with Maxine Elliott, Charles Cherry and others, and became interested in motion pictures. He joined the Vitagraph Company three years ago, where his handsome figure, his good looks and his exceptional ability won him a permanent place in that organization.

### PLEASED WITH ROTHAPFEL

**His Appointment to Manage Knickerbocker Theater Heartily Welcomed in Film Circles—House Undergoing Many Changes**

The recent appointment of S. L. Rothapfel to manage the Knickerbocker theater, New York, announced exclusively in the last issue of MOTOGRAPHY, has pleased the numerous clientele and supporters of the Triangle organization as well as the myriad friends of this "prince of exhibitors." The intent to make the Knickerbocker a true model theater for the whole Triangle service will be realized by Mr. Rothapfel, it is said.

It is hinted that the Triangle weekly program will be split in two parts during the Rothapfel regime at the Knickerbocker, just as it now is split in most of the motion picture theaters throughout the country. A Griffith-supervised feature and a Keystone comedy will be presented Sunday, Monday, Tuesday and Wednesday; to be followed by the Ince feature and the other Keystone comedy Thursday, Friday and Saturday. Special settings are now being prepared for the stage. The front of the house is also being rearranged like a

picture theater instead of a legitimate playhouse. The picture booth will be re-installed upstairs, the orchestra will be hidden from view, and special musical numbers will be given before and after the pictures and during the intermission.

Probably no other manager than Rothapfel has studied more closely the inter-relation of pictures and music. D. W. Griffith has been quoted as saying that music constitutes 40 per cent of the value of "The Birth of a Nation." In linking up the two arts on a weekly service program, Mr. Rothapfel is blazing a new way at the Knickerbocker, over which he will be glad to guide exhibitors desirous of reaping the largest possible rewards of picture presentation.

It was necessary to close up the playhouse the week beginning January 9, in order to actualize the Rothapfel alterations. As a matter of fact, the preceding week had been among the largest in the Knickerbocker's film history. The wonderful list of new plays and stars promises even greater popularity in the future. Meantime Mr. Rothapfel's faith in the Triangle pictures as the very best of the film art is demonstrated by his statement that he will open his new Rialto theater with them when completed at Seventh avenue and Forty-second street, the former site of Hammerstein's Victoria.

### Fleckles Gets Loving Cup

Manager Maurice Fleckles of the Laemmle Film Service office was the most surprised man in Chicago on the day before Christmas, when the employees of the office gathered about him in a mysterious manner.



Fleckles' loving cup.

He wasn't exactly sure whether he was going to be mobbed, or whether his employees had a grievance of some sort to lay before him. Then Louis Laemmle stepped forward and in a graceful little speech announced that as a token of their appreciation of his ability and kindness, the office force wished to present him with a little remembrance. As he concluded Mr. Laemmle flicked aside a drapery which had covered a

tall object he held in his hand, and presented Mr. Fleckles with a beautiful loving cup, bearing an appropriate inscription. Mr. Fleckles has been associated with the Universal organization for many years and has seen it grow from a small beginning to the big institution it is at present. He has held responsible executive positions during all of that period and as manager of the Laemmle Film Service branch in Chicago has made it one of the most profitable exchanges in the city. To say that he was delighted with the loving cup and the spirit among his employees that prompted them to remember him with such a handsome gift goes without saying.

### WORLD SIGNS ADOLF PHILIPP

Lewis J. Selznick Arranges with Famous German Star to Appear in Large Number of Productions of Which He Controls Rights

Lewis J. Selznick, vice-president and general manager of the World Film Corporation, has just reached an agreement with Adolf Philipp, actor, author, producer, composer and impressario (the German George M. Cohan), to appear personally in motion pictures under the banner of the World Film Corporation, in all his famous successes, including "Alma, Where Do You Live," "The Midnight Girl," "Auction Pinocchio," "New York Life," "The Happiest Man in New York," "New York at Night," "A New York Brewer," "Two Lots in the Bronx," and "My Shadow and I." The first release has been decided upon but Mr. Selznick is not yet ready to announce it. The signing of the contract by Mr. Philipp to star in all his successes under the management of Lewis J. Selznick was reached only after Mr. Philipp had been approached by several other well-known motion picture corporations who desired to put these productions upon the screen, and he decided to accept the World Film Corporation offer only after an agreement to feature the most famous stars available in his support in each of the productions to be made and a lavish investiture of scenery and productions had been assured.



Adolf Philipp.

In all, Mr. Philipp and his brother Paul have acquired the rights to more than 200 foreign plays, including the works of Delmar, Beaumarchais, Fuler, Daudet, Colombi, Grimm, Kaiser, Jensen, Rameau and Sardou. Altogether more than forty foreign authors are represented, among them being the names of those whose dramas have pleased the theater-goers of the great cities of the continent and which have also scored heavily when produced in American theaters.

To set at rest a rumor that has gained some circulation in Chicago, to the effect that the death of the late George H. Baird, one of the stockholders in and a director of the Photoplay Releasing Company, may have had some financial effect on that organization, MOTOGRAPHY is requested to promptly deny the rumor in toto. While Mr. Baird's sudden demise came as a great shock to his friends and fellow stockholders in the Photoplay Releasing organization, and while his genial face and wise counsel will be sincerely missed from the offices of that firm, the financial standing of the institution is not affected in the slightest degree.

### Organization Not Weakened

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# Mutual's Features Off to Good Start

THEMES WIDELY VARIED

THE six-features-a-week releasing schedule of the Mutual Film Corporation will be ushered in January 17, with the five-part American Mutual Masterpiece, *De Luxe Edition*, featuring Charlotte Burton and William Russell, entitled "The Thoroughbred."

Following upon the appearance of this Masterpicture, *De Luxe Edition*, "The Five Faults of Flo," a Thanhouser five-reeler, featuring Florence La Badie, and "The Bait," a Horsley production of similar length, starring Betty Hart and William Clifford, will be shown the same week. The Thanhouser Masterpicture will be released on January 20, 1916, Wednesday, and "The Bait" on Friday, January 22.

While it is the decision of the Mutual, as announced, to increase the output of three three-reel pictures to a three-a-week, in addition to the three Masterpictures *De Luxe*, only one of the three-reelers will be released the week of January 17. "The Phantom Witness," a Thanhouser production, in which Kathryn Adams and Edwin Stanley are cast for the leads, will appear on January 19.

In the two following weeks, two of the three-reel features will be put out. In the fourth week of the Mutual's new policy, which is the week of February 7, the Mutual will have struck its three-reeler pace.

Though the entire setting of the Horsley Masterpicture, *De Luxe Edition*, "The Bait" is set in the frontiers of the West, and a portion of "The Thoroughbred" makes its background in a very similar setting, no greater variety could be found in three motion picture dramas than in the first three five-reel Mutual releases.

"The Bait" features a pretty girl who is used as a decoy to lure men to a frontier saloon, where the man whom she thinks is her husband, soon despoils them of their money and their manhood. The drama pictures a parallel in the trapping of wild beasts, whose desire for food leads them into the snares baited for them by the trappers.

It is when "Margot"—"The Bait"—gets away from her evil and depraving environment that the real drama begins,—though each foot of film teems with action,—vivid, real and spell binding,—there is behind it all the psychological development of a girl's soul, and the raising of her standards to meet the ideals offered by new surroundings and the man who becomes her real husband. Betty Hart, pretty, intelligent, adaptable, makes "Margot" a marvelous creature of the screen. Her feeling for the part and her excellent portrayal make this character live as few picture interpretations do. William Clifford, the popular young actor, makes his debut, as does Miss Hart, to the Mutual screen, in this strong picture, symbolizing the game of life.

Florence La Badie is her own charming, dainty self in the first Mutual Masterpicture, *De Luxe Edition*, issuing from the Thanhouser studios. In a cleverly interwoven chain of circumstances, the five faults which the heroine of the picture had possessed are pictured, with the climax which brought them to an end. In common with many women, Flo had been possessed of Pride, Envy, Pickenleness, Extravagance, and Jealousy. It was not at all pleasant or easy to get rid of them. Each little flaw in an otherwise charming character came to

grief and died in a spectacular enough manner to make a very good motion picture drama. "The Five Faults of Flo" is very unusual. In it Florence La Badie is at her best.

"The Thoroughbred" is a story of commercial intrigue, tremendous losses, hate, passion, greed, which is raised to a higher plane by the pure and trusting love of a woman who never loses faith. The east is pictured in its most luxurious settings,—palatial Fifth avenue residences, hotels, clubs and Wall street comes in for its picturesque share. Then the scenes change to the crisp air, the quick free life of the forest, where the ways are finally righted and the drama brought to a satisfactory conclusion. William Russell, who will be remembered for his interpretation of Blair Stanley in "The Diamond from the Sky," is cast for the hero role,—"Kelso Hamilton." He plays with candor, fearlessness and intelligence. Charlotte Burton, the handsome American actress, appears in "The Thoroughbred" in a role more to her liking than the unscrupulous "Vivian Marston" of the great romantic novel, "The Diamond from the Sky."

The Mutual Masterpictures, *De Luxe Edition*, which will constitute the Mutual's release of the second week, are "As a Woman Sows" (Gaugmont), "Lord Loveland Discovers America" (American), and "Betrayed" (Horsley).

The two three-reel features of the same week will be "The Burglars' Picnic" (Thanhouser), and "The Smugglers of Santa Cruz" (Mustang).

## PALLAS OFFERS THREE STARS

Prominent Film and Stage Players to Be Seen on  
Paramount Program During Early  
Part of This Year

Although it is only a little over a month since the initial release of the Pallas Pictures took place, this organization is already thoroughly established by reason of the high standard which it has set in the production of its offerings.

Following its pretentious debut in filmdom with Booth Tarkington's "The Gentleman from Indiana," which subject presented a high-water mark of quality readily upheld by its second release, "The Reform Candidate," the Maclyn Arbuckle success, Pallas Pictures announces that three new photoplays of unusual merit are now in the course of completion. Starring in these new subjects are Dustin Farnum in "The Call of the Cumberlands," an adaptation from Charles Neville Buck's well known book and incidentally one of the best sellers on the market; Florence Rockwell in "He Fell in Love with His Wife," adapted from the novel of the same name by E. P. Roe, and Lenore Ulrich in a Mexican play of modern times, in which the former star of "The Bird of Paradise" and "Kilmeny" receives another screen vehicle admirably suited to her talents.

Besides presenting a romantic drama which, according to Dustin Farnum himself, even surpasses in quality "The Gentleman from Indiana," the prominent screen favorite's new vehicle offers scenes of natural beauty that are seldom duplicated. For the

Cumberland mountain scenes the entire company was taken to Thousand Pines, a favorite elevation for Californian mountain climbers and called by them "the rim of the world." It is in the heart of the famous Bear Valley country whose mountain lakes are exquisitely Swiss and whose scenic charms, its 2,000 feet precipices and canyons are known to painters from all over the world. Several artistic as well as dramatic surprises are promised on the presentation of the next Farnum offering.

"He Fell in Love with His Wife" presents Florence Rockwell for the first time under the Pallas-Paramount banner. Miss Rockwell is one of the best known of the younger American stars and has a brilliant record in Frohman and Klaw and Erlanger productions, notably as the true blue chorus girl in "The Double Cross," as co-star with Arnold Daly; as Necia in "The Barrier," by Rex Beach; as heroine in the K. & E. spectacle "The Round Up," and in the recent all-star revival of Eugene Walter's "Fine Feathers."

It is felt that the Lenore Ulrich film affords the pretty actress another opportunity to score on the screen even to a greater extent than she did in "Kilmeny." Miss Ulrich has just returned from Mexico with the Pallas Pictures players where the company enacted most of the important scenes of the new play. The remarkable talent displayed by the star in her latest film subject has caused considerable comment at the Pallas Pictures headquarters. Miss Ulrich appeared under the Pallas Pictures banner for the Paramount Program, through the courtesy of Oliver Morosco, another prominent Paramount producer, who has a two-year contract which calls for the exclusive screen services of the pretty actress.

## SIR HERBERT TREE AS MACBETH

**Famous English Thespian Gives His Impressions of Film Studios at End of His First Day as Silent Actor**

Sir Herbert Beerbohm Tree, celebrated for his vivid interpretations of Shakespeare's dramas and other plays of the same nature, was given a truly western greeting recently upon his arrival at the Fine Arts studio in Hollywood, where he is to appear in a screen version of Shakespeare's tragedy, "Macbeth."

He was greeted by six cowboys in their native dress, who saluted him with their 44's, as he alighted from the taxi, accompanied by his charming daughter. George Stone, the unusually talented film child actor, dressed in an appropriate costume, covered with a pennant of welcome, extended to Sir Herbert the hand of greeting, to the deafening cheers of the Fine Arts bystanders. This was followed by a round of applause to which Sir Herbert responded with a brilliant speech. He was then taken to the office of Mr. Griffith by Manager of Production Frank E. Woods, and greetings were exchanged. This was the first time that Sir Herbert had ever seen a typical western cowboy and he confesses that he was really frightened when the revolvers were fired.

Tuesday, January 4, was Sir Herbert Tree's first day of work on "Macbeth" at the Triangle-Fine Arts studio. He ended it marveling at the resources placed at his command and most enthusiastic over the opportunity that the Griffith photoplay technique offered for distinguished rendition of the Shakespeare stories.

Sir Herbert said: "It is quite wonderful how

many things can be done in pictures for the Shakespeare tales, that cannot be done on the stage. With all due reverence to the master dramatist, it is possible to illuminate and accentuate many details so as to pro-



Sir Herbert Beerbohm Tree and his daughter, Iris, welcomed at Fine Arts Studio.

duce a marvelous truth-telling commentary on the text and at the same time heighten the dramatic values.

"That is what I have learned from my first day's work with Director Emerson upon the scenario. The pictorial possibilities of 'Macbeth' grow, as one studies it, in the light of this strange new art, into something very beautiful and wonderful—not precisely a play in the Shakespearean sense, perhaps, but a dramatic narrative of great power.

"I should like to call this series of productions 'Tales from Shakespeare.' If we can bring to the drama some such reverent and illuminating interpretation as did Charles Lamb, I shall be happy indeed to have entered upon this enterprise. The motion picture studios are naturally strange places to me, but I am delighted with the kindly spirit of welcome and co-operation manifested and the amazing vitality of the industry. I know now that I am going to like it immensely."

## Coming Keystones Brilliant

Taking some of the same characters he used in "Crooked to the End," Mack Sennett has endeavored to out-thrill and out-comedy that Triangle Keystone with a new one called provisionally "The Great Leap." Fred Mace and Anna Luther are again the railroad station agent and his pretty daughter, respectively. The story deals with the attempted robbery of funds from a near-by mill, Earl Rodney, Joseph Swickard, Billie Brockwell and Dale Fuller having important roles. Among the thrills are Miss Luther's leap on horseback from a bridge into the swirling waters of a river; Fred Mace's rapid revolutions when bound to a spinning fly-wheel; Earl Rodney's near-death in a stone-crushing machine, and the passage of a deep ravine by a band of crooks on a bucket line.

Other marvelous new Keystones are "Fatty and Mabel Adrift," with Roscoe Arbuckle and Mabel Normand; "Because He Loved Her," with Sam Bernard and Mae Busch; "Murray's Mix-up," with Charles Murray, Harry Booker and Louise Fazenda, and "A Modern Enoch Arden," starring the tramp comedian, Joe Jackson. The last-named is a burlesque of the

well-known Tennyson story, with the amusing Jackson in the role of a returning wanderer whose home has meantime been invaded by the family lawyer who is in turn hounded by a pair of blackmailers. "Murray's Mix-Up" pokes fun at the prevailing type of "westerns," showing Mr. Murray in a "Bill" Hart role of sheriff, and the diminutive Mr. Booker as the owner of a gambling hell. "Because He Loved Her" is a restaurant story, many jumps ahead of the old-series Keystone, "A Hash House Fraud." As to "Fatty and Mabel Adrift," that is described as pure thrills and fun with Mr. Arbuckle and Miss Normand at their best as a pair of honeymooners floated out to sea in their beach cottage.

Unprecedented activity characterizes the Keystone organization, and with the new indoor studio completed the work goes on twenty-four hours a day. It is believed Mr. Sennett's record of producing two amazing comedy thrillers a week, each from two to four reels in length, is unequalled and unlikely to be surpassed. There are now nine Keystone companies actively making film, and special sensations are promised from those headed by William Collier and Chester Conklin.

### Lenore Ulrich at Paramount Opening

Lenore Ulrich, the beautiful Pallas-Paramount star, is here shown in the private office of W. W. Hodkinson, president of the Paramount Pictures Corporation, on the occasion of the opening of the new Paramount offices at 487 Fifth avenue, New York City. Miss Ulrich was just examining the artistic draperies and splendid appointments of Mr. Hodkinson's office when the photographer snapped her.

There were present at this "housewarming" of the Paramount Pictures Corporation a great many notables, including Daniel Frohman, Adolph Zukor and Rufus Steele, surrounded by whom the popular star of "The Bird of Paradise" held a little reception of her own.

During the course of the evening William Stickles, the eminent song composer, played over for Miss Ulrich the song called "Paula" which is to accompany the or-

chestration of her next film for Pallas Pictures. The air was so catchy that A. D. Flintom, president of the Kansas City Feature Film Company, caught the little star in his arms and did a one-step.

"I only hope," said Miss Ulrich, "that the public will like the song as well as I enjoyed making the picture."

### First Hearst-Vitagraph Goes Big

Forty-two theaters in the territory of the New York branch of V. L. S. E., Inc., showed the first release of the new Hearst-Vitagraph News Pictorial on Tuesday last. Reports from other territories were unanimous in predicting that the pictorial was destined for a large and enthusiastic reception from exhibitors in all parts of the country. These reports indicated that the distribution of this pictorial would be the widest ever obtained by a film of this character.

In all, there were ten subjects treated of in the first release of the Hearst-Vitagraph News Pictorial, the first of which was an exceedingly graphic series of views of the shipwreck of a large schooner off the Maine coast. The war pictures which followed were up-to-the-minute in their timeliness, showing British and Greek soldiers in maneuvers in Greece. Hearst, who conducts two widely known women's publications, *Harper's Bazaar* and *Good Housekeeping*, as well as style sections in his newspapers, could have been counted upon to present some unusual fashion pictures, with exceptional appeal to the feminine contingent of the motion picture public. Such proved to be the case in this first release. It is said that other fashion pictures which are to follow will be even more distinctive, the staffs of the *Harper's Bazaar* and *Good Housekeeping* including as they do all of the famous Parisian modistes, being engaged upon plans that will add tremendously to the drawing power of this feature of the film.

The pictures which drew hearty rounds of laughter from the audiences were those of the "Peace Ship," in which the staid and serious members were shown playing leap-frog on board the *Oscar II*.



In front, Lenore Ulrich, Pallas Paramount star, and W. W. Hodkinson, president Paramount Pictures Corporation. In the rear from left to right, Raymond Pawley, treasurer Paramount Pictures Corporation; William E. Smith, president Famous Players Exchange at Philadelphia; William L. Sherry, president William L. Sherry Feature Film Company; A. D. Flintom, president Kansas City Feature Film Company; and Hiram Abrams, president Famous Players Film Company of New England.



The rush of men to enlist in London, preparatory to the prospective conscription order, attracted much attention also, as did the picture of bold bathers braving the winter blasts at Brighton Beach. Other views which won a great deal of comment because of the expedition with which they had been obtained, included those of the landing of the survivors of the ill-fated *Ancona* at Naples. The reel concluded with the nationally favored cartoons of Tom Powers. The fact that these pictures were assembled and produced by the Vitagraph Company makes it unnecessary to say that the photography and all other details were up to very high standards. The second release of this pictorial was made on Friday, and even exceeded the initial production in its drawing qualities.

As quickly as possible there will be introduced sectional pictures which apply specifically to the particular zones in which the pictures are shown. It is believed that this innovation of localizing the interest in the film will greatly add to the public's interest in such productions.

### Poor Kitty! She Has Such Worries

Kitty Gordon, she of the effulgent back and brilliant shoulders, not to mention her general pulchritude of face and form, who, World Film promises, is soon to burst forth upon the screen in a film version of F. C.



Kitty Gordon's insured back.

Phillips' famous drama of thrills "As in a Looking Glass," is a young woman who believes in safety first, judging from the unique form of insurance policy which has just been issued to her at her behest. Pianists have insured their "pedal feet," violinists have obtained policies protecting their delicate fingers in case of accident, and opera singers have had insurance written on their golden notes, but Miss Gordon has gone them all one better. She has insured her back! You see somebody told Miss Gordon that the fierce glaring lights of the immense batteries of Cooper-Hewitts and Klug lights were injurious to the texture of the skin. At once there was trepidation registered on Miss Gordon's mobile features, which was only relieved when a policy in the sum of \$50,000 had been written.

### Christine Mayo Re-Joins Ivan

In August of last year the Ivan Film Productions put out "A Mother's Confession," a five-reel feature in which Christine Mayo was starred. Her work excited most favorable comment in film circles, and completing this engagement she played opposite William Farnum in the Fox production, "The Broken Law." Before this picture was complete she signed

with Equitable and was cast opposite Henry Kolker in "The Warning."

In these photodramas her ability as an artiste became firmly established, and when casting "A Fool's Paradise" Ivan Abramson, its author and director, looked about for a star and found Chrystine Mayo, the star whom he had discovered and developed. "A Fool's Paradise" became the vehicle in which Chrystine Mayo will display her ability as a portrayer of a character role most difficult to conceive.

### Mae Murray to Be Lasky Star

Mae Murray, famous beauty and star of "Ziegfeld Follies," will make her debut as a photoplay star in the Lasky Feature Play Company's production, "To Have and to Hold," a picturization of Mary Johnson's novel. Miss Murray

and the big company that will appear with her and Wallace Reid, who is co-star with her in the production, have left Hollywood, California, and have gone to one of the coast villages where many of the scenes will be taken. Mr. Reid, who has just made his bow as a Lasky star with Cleo Ridgely in "The Golden Chance," will play the role of Captain Ralph Percy. The rest of the cast includes Tom Forman, Raymond Hattan, William Bradbury, James Neill, Bob Grey, Lucien Littlefield, Camille Astor and Bob Fleming. In order that she may appear exclusively in photoplays, Miss Murray has definitely left the musical comedy stage for a period of years and will make her residence for some time to come at Hollywood, near the Lasky studios. She has been called the "most beautiful show girl of the world," and during the past two years has had great popularity as a dancer.



Mae Murray.

### "The Crisis" to Be Selig's Next

William N. Selig has returned from the Southland where he accompanied Colin Campbell, dean of Selig Polyscope Company directors, on an inspection tour of pictureplay locations called for in the forthcoming Selig spectacular production "The Crisis." True to life scenes as called for in Winston Churchill's best novel were carefully inspected and Colin Campbell, the producer, will at once begin work on the picture, which will prove a worthy successor to "The Spoilers" and "The Ne'er-Do-Well." Mr. Selig has personally planned details of the production of "The Crisis" just as he gave the details of "The Spoilers," and "The Ne'er-Do-Well" his personal attention. A cast of Selig all-star players will be selected and no time will be lost in beginning the practical work on "The Crisis."

# William Fox to Build Great Film City

## MILLION DOLLAR INVESTMENT

**W**ILLIAM FOX, president of the Fox Film Corporation, last week gave out for publication his complete plans for the creation of an entire "film city" for his company, with the definite announcement that work on this big project will be under full headway within the next three weeks.

The initial construction work, which will call for the expenditure of \$1,000,000, will cover an area slightly in excess of sixteen acres of ground in Corona, Long Island, beginning at Jackson avenue and extending over and beyond Astoria avenue, down to the waterfront of Flushing bay and extending from Fifty-first street over and inclusive of Fifty-second street and to Fifty-third street.

On this sixteen-acre plot there will be erected a large two-story administration building, five studio plants, each a complete and independent unit in itself; a factory for manufacturing much of the equipment required in the making and production of motion pictures; garages, concrete storage warehouses, a miniature hospital and adequate restaurant facilities for taking care of the 2,000 or more people whose services will be employed daily by his company.

To insure against adjacent real estate speculation

at the expense of any of his corporation's employees, Mr. Fox has purchased other adjacent property in addition to that on which construction work is to begin almost immediately, and this land ultimately will be used for cottages and homes of such persons as wish to live near their work and derive all of the pleasures of being adjacent to a waterfront in one of the most pleasant locations in the metropolitan district.

A photograph of the architect's plans indicates the location of natural gardens which will be planned by horticulturists, a lake with terraced and level sides for utilization in picture production, and a large outdoor plain with horticultural setting for the taking of big water effects.

The plans for the creation of the big William Fox enterprise have been drawn in their entirety by Thomas W. Lamb, of 644 Eighth avenue, New York City, who designed for Mr. Fox the Riverside theater, at Ninety-sixth street and Broadway, as well as other Fox amusement places which are considered model structures.

The permanency of the location and plant is indicated by the universal use throughout of concrete and structural steel in all construction work.

The Fox Film Corporation, following a definite plan for more than a year of providing for its own needs without placing too much reliance in outside manufacturing sources, will have at its Fox City plant one of the largest laboratories and production plants ever built.

In announcing his plans in their bare outline, Mr. Fox had only one comment to make. He said: "The permanency of the motion picture industry, its vast prospective increase in scope and the new utilization to which motion pictures will be put in the future are the factors that have led us to make this large additional investment. Knowing this, we are ready to back our judgment with our dollars."

All of the detail work and management of this large construction operation will be in complete charge of William Fried, of Mr. Fox's staff. Mr. Fried has had similar charge of the building of all of the recent Fox theater buildings in greater New York.

## ZUKOR GETS NEW DIRECTORS

**John O'Brien and Frederick Thompson Engaged by Famous Players to Preside Over Screen Destinies of Mary Pickford and John Barrymore**

Two important additions have recently been made to the directorial staff of the Famous Players Film Company, in the persons of John O'Brien and Frederick Thompson, the latter of whom returns to the company after a short absence.

John O'Brien comes to the Famous Players studio from the Pacific Coast, where he has spent the last three years in association with David Griffith. During this time "The Outcast," "The Tear That Burned," and "Her Shattered Idol," in which Blanche Sweet, Mae Marsh, Lillian Gish and Robert Herron were featured, were among his productions that created favorable comment. Previous to his association with Griffith, Mr. O'Brien spent three years directing with "Broncho Billy" Anderson of Essanay.

The work of Frederick Thompson is equally well known to the motion picture world. After a distinguished career as a director with the old Vitagraph Company, during which he produced "The Christian," he joined the Famous Players staff and staged "The Sign of the Cross" and "The Spitfire" for that organization. He then became affiliated with one or two other producing companies and now returns to the first feature producing concern with which he was identified.

Mr. Thompson's first picture for the Famous Players under the new arrangement will be "Nearly a King," in which John Barrymore is starred. The first O'Brien contribution to the Paramount program, through the medium of the Famous Players, is "The Foundling," starring Mary Pickford.

## V. L. S. E., Inc. Invades Canada

The constantly expanding business of the Big Four in Canada has necessitated that combination organizing a special sales service and headquarters in that section of America.

The first of the offices to be opened will be in Toronto, under the management of G. W. Gookin, who will be general manager of the entire V. L. S. E. organization in Canada under Walter W. Irwin, general manager of the organization. Mr. Gookin will assemble his entire staff from "native sons" in Canada, and will divide the large territory which is to be covered into blocks so that every representative will be in close touch with the exhibitors in his particular quota. Mr. Gookin, who has been with V. L. S. E., Inc., only since last September, providing another illustration of the principle of that organization to make its promotions from the ranks, is well fitted to take

care of the big interests which will be under his direction. For four years he was instructor of sales for the National Cash Register Company. It was here that he first became interested in motion pictures, being probably the first sales director to use motion pictures in instructing his force. Later Mr. Gookin went with the Herring-Hall-Marvin Safe Company, of which concern he was general manager for four years.

He was afterward president of the Gookin Bank and Office Equipment Company of Atlanta, Georgia, which acted as southern distributor for the Herring-Hall-Marvin Safe Company, the Fire-Proof Furniture and Construction Company, and the Adder Machine Company, manufacturer of Wales Visible Adding Machine.

When the business of the latter concern was turned over by Mr. Gookin to the Adder Machine Company, the organization making the Wales Visible Adding Machine, Mr. Gookin accepted a subordinate position with V. L. S. E., Inc., in order to learn the film industry from the ground up.

He entered the New York office as a shipping clerk first, and was subsequently promoted to the position of booker. A few weeks afterward he was transferred to the Pacific Coast, where he rendered invaluable aid to A. W. Goff, coast division manager, and now assistant general manager, in introducing advanced merchandising and advertising methods among the exhibitors of that territory.

Mr. Gookin, accompanied by Joseph Partridge, left for Toronto the first of this week, equipped with prints of all V. L. S. E. releases and a large quantity of promotion matter. In addition to the personal sales campaign, the new Canadian manager will inaugurate a wide-spread and comprehensive mail and advertising campaign which he is unusually well equipped to direct.

V. L. S. E., Inc., has been trading in Canada almost from its inception, a large number of its films having been booked in western Canada by the Seattle office and in the large cities of eastern Canada direct from the New York office. It is expected that this business will be largely augmented with the presence of an organization in the field.

### "Follies" Chorus Aids Essanay

"Captain Jinks of the Horse Marines," Essanay's film adaptation of Clyde Fitch's brilliant satire of the politics and frivolities of the '70s, is said to be filled with spectacular features, which lend a wonderful setting to the work of Ann Murdock in the leading feminine part and Richard C. Travers in the title role.

One of the striking features is the dancing. Twenty-four girls, now appearing in "The Follies" in Chicago, were engaged for this work. The dancing girls appear in the comedy in support of Mme. Trentoni, when she makes her great triumph in her American stage debut. To make the scene realistic the Bush Temple theater, Chicago, was engaged and the scene staged there. The dainty "Follies" girls, gaily costumed, pirouetted and kicked their heels and toes in the air amid a scene of splendor. They were trained in their dance interpretation by Director Fred E. Wright.

Another impressive scene is one in which the entire band of the First Regiment, Illinois National Guard, takes part. The band members, dressed in the

full regalia of a band of the period of 1872, make an impressive appearance which turns into the ludicrous when led by one of Essanay's comedians.

The band was also utilized for another purpose. It was retained at the Essanay studios during the production of most of the scenes and blared forth airs so gay that all the players were stepping lively to keep in tune. It has lent an air of lightness and quickness to the action impossible to obtain otherwise, each actor catching the spirit and being carried away with the lilting swing of the pieces.

### Real Honeymooners on Screen

Miss Fannie Ward, star of the Jesse L. Lasky Feature Play Company's "The Cheat," has created a sensation, surprised her numerous friends in the photoplay colony in southern California and on Broadway, New York, at the announcement this week of her marriage to Jack Dean. Mr. Dean, who appeared as leading man with Miss Ward in many legitimate attractions in New York, London and on tour, is now a member of the Lasky Feature Play Company and has appeared in leading support of Miss Ward in productions which include "The Marriage of Kitty," "The Cheat," and "Tennessee's Pardner." "Tennessee's Pardner" is Miss Ward's latest play and it will be released February 3. It is a picturization of Bret Harte's widely read story of the same name which was the basis of an excellent play by Scot Marble. This production, which really marked the culmination of the romance of Miss Ward and Mr. Dean, presents the newly married players as sweethearts. Mr. Dean is the young hero who saved "Tennessee's" life, slaves for her happiness and eventually wins her hand.



Fanny Ward.

### "Thelma" Will Bring Flo Lawrence Back

"Thelma," the lovely heroine of Marie Corelli's novel of that name, has been chosen as the role in which Florence Lawrence will make her first appearance upon her return to the screen with the Universal Company. The character of the little girl from the far northland, who becomes a London society favorite, is one which presents remarkable opportunities for an actress with the ability and charm Miss Lawrence possesses.

Florence Lawrence, who began her motion picture career about ten years ago, met with remarkable success from the first. Her retirement from the screen, two years ago, has been deeply regretted by photoplay fans, who will be delighted to welcome her back into the ranks of screen favorites.



# Paramount Occupies New Offices

## ARRANGEMENT WONDERFULLY EFFICIENT

**L**INKS in the Paramount chain have been forged rapidly of late. The newest is that which brings all departments of the organization under one roof in large and beautiful suites on two floors of the recently completed Rogers Peet building at Fifth avenue and Forty-first street, New York City. Efficient system is the key which opens the door to success and efficient system has taken an even larger place in the motion picture business since the formation of the Paramount Pictures Corporation for the distinct purpose of bringing order out of chaos.

Carl Anderson, formerly business manager of the Lasky Feature Play Company, is the efficiency engineer to whom credit must go for welding together the various elements with which he has had to work since joining the Paramount Corporation. With J. Albert Thorn as architect, he laid out the offices which now constitute the company's home.

When the elevator stops at the ninth floor, the first thing that strikes the visitor's eye is the mountain trade mark of Paramount on the door, and another inlaid in the ten foot or so of floor over which one passes to the white swinging doors leading to the entrance and the reception room.

Signs are the bugbear of America. There is only one here. It says: "Information," and it keeps the implied promise. At the turnerphone master station sits a young woman who has at her fingertips anything you want to know about anybody.

"You would like to see Mr. So and So? One moment, please. He is not in, though if it is very important, I can reach him. He will return in twenty minutes," or "He will be free at any moment and will see you immediately."

You enter the reception room. Soon a uniformed boy enters, calling your name. He guides you down the long aisles to the desk you want to reach, or to the offices of President William W. Hodkinson or Raymond Pawley, opening on the

The main entrance and reception room are paneled in oak and the furniture is of the Jacobean period. The offices of the president and treasurer and the director's



Offices of the Paramount Pictures Corp., 485 Fifth avenue, New York. (From top to bottom) President's office—Treasurer's office—Directors' room—Business manager's office—Printing and mailing department.

room are finished in mahogany, the general office desk, chairs, etc., also being of mahogany.

Laid under the floor, with terminals under each desk, is the conduit system for telephone and interior turnerphone. The operators sit at a double switchboard with sixteen trunk lines, handling an average of eight hundred calls a day. The switchboards are so placed that the operators command a view of the entire office and thus no time is lost in locating the person wanted when not at his or her desk. Names are used very little, and then only when accompanied by the desk number. Mistakes on the part of delivery boys, who carry no verbal messages, are thus avoided.

The lighting system is semi-indirect, so arranged that no shadows are cast on desks or typewriters in any part of the office, and no desk lights are needed, and the lamps were imported from Holland. By a combination of pastel green walls and flat white ceiling all glare is avoided. Windows are on all sides, thus affording a generous amount of light and air.

The printing and mailing departments are equipped with machinery for folding and addressing envelopes, printing letters and articles, multi-graphing, mimeographing, stamping and sealing, all of which render them able to cope with two thousand of incoming and from ten to twenty thousand pieces of outgoing matter every twenty-four hours.

The accounting, shipping and stenographic departments are on the eighth floor, the latter in a special sound-proof room. The books are gathered each night in the accounting department by an electric truck, which carries them into the vault and brings them out next morning.

All hardware is bronze. Each desk is numbered and all correspondence is handled with a maximum of efficiency by the one hundred and ten employees. Desks must be clean at night. Unfinished business is placed in the incoming drawer, while another is for outgoing material of all sorts. Pens, pencils and all such

accessories are replenished regularly, so that executives have everything needed for the successful conduct of their business.

"Efficiency" has taken its place beside: "Nothing

Can Stop Us" as the slogan of Paramount. More service to the exhibitor is the natural and inevitable result.

And the reason for the time, trouble and money expended is that it enables the staff to do more in eight hours than would be possible under ordinary office conditions, and the theater owner gets the benefit.

Among those present at the opening of the new Paramount offices were:

Mr. and Mrs. W. Hodgkinson, Mr. and Mrs. Kenneth Hodgkinson, Mr. and Mrs. Raymond E. Pawley, Mr. and Mrs. Carl Anderson, Mr. and Mrs. Wm. E. Smith, of the Famous Players Exchange, Philadelphia, a Paramount director; Mr. and Mrs. Geo. R. Meeker, Mr. and Mrs. Wm. L. Sherry, of the Sherry Feature Play Co., a Paramount director; Hiram Abrams, of Boston; Adolph Zukor, president of the Famous Players Film Co.; Mr. and Mrs. Carl H. Pierce, of the Morosco Photoplay Co.; Thomas S. Barrett, Henry I. Day, Editor of *Paramount Progress*; Miss Josephine E. Gomez, secretary to the business manager; W. E. Green, William E. Mitchell, Charles Edward Moyer, James H. Macfarland, Miss Delia E. McMahon, James H. McFee, Tarleton Winchester, Joseph Engle, of Metro; Ben A. Rolfe, managing director of the Strand; Fred Thompson of the Famous Players; John Barrymore, of the Famous Players; Miss Pauline Frederick, of the Famous Players; Miss Hazel Dawn, of the Famous Players, Miss Marie Doro, of the Famous Players; Daniel Frohman, Frank D. Sniffen, general sales manager of Paramount; Jack Eaton, Mrs. Victoria Searle, C. Allen Gilbert, Mr. and Mrs. J. R. Bray, Miss Leonore Ulrich of the Morosco Co.; House Peters, Mr. and Mrs. Howard L. Boas, of Reading; Alfred J. Hudson, Richard A. Rowland, of the Metro Pictures Corporation; Arthur James, W. Stephen Bush, A. D. Flintom, Kansas City F. F. Co.; Julian N. Solomon, Jr., Peter Milne, James Milligan and Charles R. Condon.

## FOX USES EVERY HOUR

Head of Big Picture Corporation Has Tasks Arranged for Every Moment of the Day and Even Works Far Into the Night.

William Fox, head of the Fox Film Corporation, is a busy man. His schedule for the day's work is usually as follows: He arrives at his office about 9:30. By 10 o'clock he has seen the financial reports

and the box office sheets for the preceding 24 hours of his twenty odd motion picture and vaudeville theaters in and outside of New York City. At 10:30 he is actively working with one or more scenario writers to make the practical alterations in a story which he intends to make into a picture. By noon he has effected, in many cases, a complete alteration of a story. Between noon and 12:30 a boy has brought him coffee and sandwiches from a Broadway restaurant and in



William Fox

twenty minutes lunch is over. By 1 o'clock he knows every detail from tabulated reports of what his organization has done, from New England to New Orleans and Los Angeles. By 5 o'clock in the afternoon he

has spent two hours or more in a locked projection room with a stenographer, a film cutter and a technical expert watching portions of a picture in the course of making, or a full run of a complete five-reel production.

At 6:30 he has dinner, during which he has had his contract man tell him about the financial arrangements with players made during the day. At 8 o'clock he is back for the night session in his projection room, which begins with a running off of every foot of film that has been developed during the day at the laboratories.

When that is ended there begins the nightly fight with the three weeks ahead release that must be whipped into just the shape he wants before shipment out to the branch offices. This over, usually about 1:15 in the morning, William Fox has finished his day's task.

## Yep, "Buttons" Is an Actor Too

"Buttons" does not appear on the film as in the cast of "The Girl and the Game," the big Signal-Mutual special feature, in which Helen Holmes is being starred. "Buttons," however, plays an important part. He steals the "papers"—in melodrama always a



Helen Holmes and "Buttons" in the Signal studio.

dramatic essential, and in "The Girl and the Game," a link in the plot chain.

"Buttons" enacts his part of unintentional thief in the most natural manner, having none of the often seen eccentricities of stage people. And motion picture audiences throughout the country are going to applaud the work of "Buttons," unless a canine Gerry Society gets after Director McGowan to take the young actor out of the picture. As this is improbable, "Buttons" will be seen much as he appears in the accompanying picture with Miss Holmes.

## Lubin Changes Releases

The Lubin releases of "The Evangelist" and "Fooling Uncle," originally scheduled to be released on the Unit program January 17, have been changed. Instead they will be released on the same program the week of January 24.

Also the regular weekly release of the Unit program will be discontinued for the present, and it will appear every alternate week beginning January 24.

## Cupid Busy in Los Angeles

All along the Rialto of the motion picture players in Los Angeles and southern California there has been gladness during the holidays. The cause is traced to newly weds among players and those who love the filmers.

Horkheimer brothers' Balboa organization maintains its matrimonial prestige in the wedding of R. R. Rockett, the ninth member of the company to wed, who slipped away to Dodge City, Kansas, and captured Miss Marie Constance Martin, who is destined to become identified with film life. This was a holiday event.

Fanny Ward, former wife of John Lewis, the London and South Africa diamond millionaire, now starring in Lasky features at Hollywood, was won into wedlock by John Dean, leading man in the Lasky organization, at the home of Mr. and Mrs. Thomas Meighan last week. They are happy in the enjoyment of a honeymoon where dreams of new features add to their new life.

Franklin Ritchie, leading man of the N. Y. M. P. Inceville studios, capitulated to the witchery of Mrs. Esther Bamburh, a wealthy New York widow, and was wedded, with handsome Tom Meighan as best man and Frances Ring and Louise Vale as bridesmaids. The wedding took place at Hotel Alexandria under the direction of the Meighans, now known as the "Real Matchmakers" of the motion picture colony of Los Angeles.

And still another Cupid victory was scored when Carl A. O'Bert was married to Ethel May Abbott, just as the leap year was ushered in. The bride is a member of the film colony, noted for her beautiful eyes, which victimized the groom most readily.

## METRO CHANGES RELEASES

**On Account of Factory Accident "The Rose of the Alley" Will Be Postponed and in Its Stead "The Lure of Heart's Desire" Will Be Offered**

Owing to an accident in the factory, which will prevent its release on the date scheduled, January 17, Metro Pictures Corporation has withdrawn from its program for the present the five-act production, "The Rose of the Alley," in which Mary Miles Minter is starred. In its place the Metro Pictures Corporation will release the five-part feature, "The Lure of Heart's Desire," instead of a month later, as was previously announced.

Edmund Breese, who was last starred in "The Song of the Wage Slave," has the stellar role in this newest Metro wonderplay. Like his earlier success, "The Lure of Heart's Desire" is a story of the Alaskan desolate wastes, coupled with a contrasting glimpse into New York society, and the Great White Way. In short, the feature is one of sharp contrasts throughout, which enhances its value as a superb entertainment.

The story has to do with a lighthouse keeper who saves the life of a young society girl. He falls desperately in love with her, as he nurses her back to health, but she refuses his advances because of his lowly position. Later, in New York, she falls in with a society leech and gambler, who involves her in a blackmail scheme. Disheartened, the lighthouse keeper drifts

aimlessly until finally he joins a party of goldseekers bound for the Yukon. There he befriends an Indian girl, who becomes his companion. In the year that follows he makes his strike, and amasses a fortune. He intends to wed the Indian girl, but decides on one more fling on Broadway before settling down in the north.

He arrives in New York on New Year's eve, and while in a gay restaurant observes his first love with a party of friends. He hastens to her side, tells her of his good fortune, and subsequently proposes to her. She is willing to accept him, but is prevented from doing so by the society-gambler, who threatens her with exposure. She is obliged to turn down the proffer of marriage, and the now wealthy miner, after realizing the perfidy of her character, turns his back on society as a sham. He returns to the north.

Back in Alaska the faithful little Indian girl despairs of her lover's return and commits suicide at the side of her father's deathbed. The miner returns on the night of her death. Beside her he finds a newly born babe, and the remainder of his life is spent in devotion to the little one.

Besides Mr. Breese, there is a strong supporting cast, including Jeannette Horton, Arthur Hoops, Evelyn Brent, John Mahon, and other notable stage and screen artists. The exterior snow scenes were made in the Adirondacks, where an Alaskan street was constructed, and other elaborate sets built. One of the attractive scenes is the New Year's celebration, which was made in the famous Murray's restaurant, near Broadway and Forty-second street, New York City. It was taken the day after New Years, and all the waiters, omnibuses and the company of professional dancers employed regularly in the restaurant, were used. Francis J. Grandon, a new director on the Metro staff, made the feature, and it was produced for Metro by the Popular Plays and Players.

## Paramount Has Australian Scenics

Preceding the issuance of the Paramount-Burton Holmes Travel Pictures by the Paramount Pictures Corporation on February 7, and with the idea of sustaining the intense interest that has been created in Paramount theaters throughout the country during the year just past by the success of the South American Travel Pictures, whose last instalment was issued on January third, four of the most exceptional travel releases ever shown on the screen will be released, picturing the unknown regions of Australia, which teem with unique action and tell a story that is rarely, if ever, equaled among travelogues. The release dates are January 10, January 17, January 24 and January 31.

Fired by the success that was attained by the South American Travel Pictures, Paramount deemed it advisable not to allow the interest in these exceptional travel pictures to wane among its exhibitors during the month of January, and for that reason the instructively unique pictures of the unknown regions of northern Australia were chosen. The releasing of these pictures on Australia during January comes simultaneously with the releasing of the famous Paramount-Bray animated cartoons and the silhouette photoplays originated by the well known artist, C. Allan Gilbert and the new Paramount Newspictures, rounding out a program of exceptional features.

The "Australia's Unknown" pictures were taken



by Frank Hurley, who was the chief photographer of the Shackleton expedition, and in his statement after returning to the civilized portions of the island he said that of all the uniquely interesting spots on earth he had had the opportunity of visiting in his trips of exploration, this was the one that teemed with most action and interest. His pictures are very unusual and the four instalments are filled with subjects that never allow the interest to lag a single second.

## MARY RENEWS HER CONTRACT

### Formation of Famous Players-Mary Pickford Company Assures Permanent Association

All doubt concerning the future affiliations of Mary Pickford was permanently dispelled when the popular star, rejecting the greatest offers that have ever been tendered to any actress in the history of the stage or screen, decided to remain with the Famous Players Film Company, the first feature organization with which she was identified.

The new agreement into which Miss Pickford has entered with Adolph Zukor, president of the Famous Players, includes the formation of the Famous Players-Mary Pickford Company for the making of feature productions in which Miss Pickford is to be starred, and in which the star retains a half interest.

Ever since Miss Pickford became a Famous Player star the end of each year has been the occasion for a ceaseless chain of rumors and doubts concerning the renewal of her contract with the producers. She is always said to be about to join some other company at a fabulous salary. The formation of the new organization puts a permanent quietus on all such rumors, as Miss Pickford is now a member of the company and is interested in the pictures themselves instead of being a salaried star.

This year the film world was stirred by the news that Miss Pickford had received an offer of \$6,000 per week from a big feature concern in recognition of her position as the greatest motion picture star. When consulted regarding the rejection of the greatest offer ever made a star, and her determination to renew her association with the Famous Players, Miss Pickford said:

"I am afraid that there will be a great many people who will never understand my determination to reject such a tremendous offer, but my only answer is that money is not everything in this world. I have my future reputation as an artiste to consider, and it is to my best interests to ally myself with an organization that has already firmly established itself in the eyes of the world as a producer of photoplays of the highest order of merit. It is not a matter of being starred in a few excellent productions, but of appearing in plays of a never-failing high standard of excellence. I have been associated with the Famous Players for three years, and I realize that their productions have won them a reputation for consistently artistic work. That reputation, and the privilege of being a part of the forces that have built and are maintaining that reputation, is of more value to me than any temporary money consideration."

Mr. Zukor, in discussing the new arrangement with Miss Pickford, declared that the formation of a new company enabled him to carry out several big

projects which he contemplated for the coming year.

"Miss Pickford is unquestionably the most popular screen artiste today, but I do not by any means believe that she has reached the pinnacle of her fame. Her wonderful work in such widely different films as 'Tess,' 'Madame Butterfly,' 'The Foundling,' and some of her other recent productions, proves conclusively that Miss Pickford, superb as she has been, is steadily improving her artistry."

The position of Mary Pickford in the hearts of the public is unique. Her irresistible personality and unsurpassed artistic attainments have made her the supreme favorite of millions of patrons of motion picture theaters in every corner of the civilized world. She is better known to the masses than any other figure in christendom, and her peculiar individuality has won the personal friendship of everyone who has seen her on the screen. Though there are other beautiful girls and other talented actresses, Mary Pickford stands alone in this almost supernatural faculty of gaining the affections of her audiences. Her permanent association with the Famous Players Company assures her continued appearance on the Paramount Program.

### Berst's Co-operation Policy

Considerable progress has already been made in carrying out the policy of co-operation with the exhibitor, inaugurated by President J. A. Berst of the General Film Company. Soon after his election to the presidency Mr. Berst gave directions that projection rooms for the exhibitors' benefit be established as soon as possible in every branch. Mr. Berst's idea was to have one or two days' private showing of all subjects, whether on the regular program, the Unit program, or handled by the special feature department. It was his desire that the exhibitor have an opportunity of seeing all General releases before he booked them, as a first step toward the open booking system favored by Mr. Berst.

A number of the branches have now fitted up projection rooms and are holding private exhibitions for the exhibitors weekly. F. C. Aiken, division manager for the middle west, arranged for such weekly showings in Chicago. The first private exhibition for the benefit of exhibitors in Chicago and vicinity was held in the Essanay projection room in the First National Bank building on January 10, when the releases for the week beginning Monday, January 17, were shown. The exhibition began at 9:30 and with an intermission for luncheon continued until 4:30 p. m. The following day the rest of the releases were shown.

On Monday and Tuesday, January 17 and 18, all General subjects for the following week will be displayed in the projection rooms of the Selig Polyscope Company. After that date the exhibitors' showings will alternate between the Essanay and Selig rooms. This arrangement is to continue until spring, when the Wabash branch will move into new quarters with a large projection room as a prominent feature.

The establishing of this service for exhibitors in Chicago greatly pleased the men who own and manage theaters there and in surrounding towns. Formerly they were obliged to spend parts of several days in different localities in order to review General releases. Less than 50 per cent of a week's releases were available for exhibition under the old plan.

Mr. Aiken wrote recently to Mr. Berst that ex-

hibitors were highly pleased with the quality of the releases. He added that not only were exhibitors present but branch managers and salesmen. Already they had found this reviewing of the products they handle a great benefit.

In Boston General releases are shown to New England exhibitors every Tuesday and Wednesday, a week in advance of their releases. The Newark branch has a fine projection room. Before it was fitted up special showings for the benefit of exhibitors were given in Newark theaters. Projection rooms are approaching completion in Cleveland, Los Angeles and many other cities.

## OFFERS DELUGE FARNHAM

**"Race Suicide" Feature, Only Recently Announced, Is in Such Demand That Its Owner Has Already Been Offered \$50,000**

Applications accompanied with bids for territory control which aggregate more than \$50,000 is the compliment which has been accorded to Joseph W. Farnham and his motion picture attraction "Race Suicide," by the exchange men of the United States and Canada.

Little more than two weeks ago Mr. Farnham opened an office at 220 West Forty-second street, New York

awful wage of war in the present European strife, again leaps to the front as an issue commensurate with any in the serious question of this earth's depopulation.

Beginning with series of pictures of animal life depicting the love or hate of the male and female for issue, and which pictures were produced under the direction of Prof. Raymond Ditmar of the New York Zoological Park, the picture carries one on through the pre-historic ages when men ruled by might and not by love; to the Roman times of debauch and orgy which relegated thoughts of wifehood and motherhood to a dark and distant background; to the mediaeval period when inconsequential and suave cavaliers breathed ardent love from insincere souls, while their women craved marriage and motherhood; and then on to the present age, when two virile young people are married, the wife planning her future years of motherhood, while the husband discourages the intent under the plea that her younger days should not be ruined by the binding of herself to children, and that in the later days there will be time enough, until fate comes along to play its hand and the later day never comes, to gladden the heart of the saddened wife.

Prominently cast in the leading roles of "Race Suicide" are Ormi Hawley, Earl Metcalfe, Octavia Handworth, Kempton Greene, Herbert Fortier and Walter Law, supported by a tremendous cast.

## A Talented Five Year Old

The recent debut in motion pictures of "The Montessori Baby," little Anita Snell, is being watched with the closest of interest, not only by members of the profession, but several noted scientists who have been interested in the Snell baby for more than two years. Anita, who is regarded as a five-year-old prodigy, has just completed playing a child part in the big Metro photoplay, "Man and His Soul," in which Francis X. Bushman and Beverly Bayne are starred. Little Miss Snell is a remarkable child in many respects. She was born in Minneapolis, Minn., and displayed many signs of extreme precociousness when first she began to lispl only a few words. Her mother was induced to enter her in the famous Montessori school in Washington, under the direct tutelage of Miss Anne E. George, who conducts the institution. She proved a marvel from the beginning, and could write and form sentences before she was four years old. She has developed a taste for the best things in art which is almost uncanny. The little one considers it a holiday when her mother will escort her to the Metropolitan Museum of Art, in New York City, where she knows the names of many of the paintings and sculptures and the names of the artists who made them. Her comment on pictures and statuary in the museum invariably attracts a crowd of wondering and interested



Scene from "Race Suicide."

City, with G. Fred Farnham, a newcomer to the film industry, in charge, to handle the distribution of this six-part feature and in that short time, despite the fact that there has been no pre-release showing of his picture, confidence has been manifested in the former general manager of the All Star Feature Corporation and member of the staff of the Lubin Manufacturing Company, to the extent of the bids aforementioned.

For more than seven weeks, Mr. Farnham has scoured the market for an attraction which he could conscientiously offer to his friends among the exchange men of the country as a real attraction and not an ordinary dollar-a-foot negative proposition, cloaked under the oft misapplied title of "feature production," and it was not until he had finally secured "Race Suicide" that he has decided that he is in possession of a proposition which is a money making motion picture showman's opportunity.

"Race Suicide" has been in the course of making for more than the past six months, having been staged upon a lavish scale and with a tremendous cast enacting the powerful theme which the picture so admirably handles.

The subject is one which Theodore Roosevelt made a household topic some few years ago and which with the



Anita Snell.



Chester Conklin in final scene from "Dizzy Heights and Daring Hearts."

listeners. Anita is an excellent pantomimist and mimic; which makes her invaluable in her photoplay work. If there is any fault found with the child around the studio it is her proclivity for causing the artists to become distracted, while at work. She delights in entertaining those around her, but she is never forward in that respect.

## V. L. S. E. OCCUPIES NEW HOME

**Sixth Floor of Mecca Building, New York City, Taken Over by Big Four, Which Now Occupies Over 12,500 Square Feet**

Friday last was moving day for V. L. S. E., Inc., when the attaches of the home office and of the New York branch took up their quarters on the sixth floor of the Mecca building, at 1600 Broadway, New York City. This is the floor which was formerly occupied by the Kriterion Film Company and the Kinemacolor Company. It has a total area of 12,500 square feet, which is about 5,000 more feet than the Big Four had on the seventh floor of this building.

Artisans have been working day and night for several weeks past to get the new offices in apple-pie order. The entire interior has been redecorated, and many alterations made in the arrangement of the offices, which will make for increased convenience and comfort.

The New York branch office and the home office of V. L. S. E., proper, which in the old quarters were thrown together, will be separated in the Big Four's new home. They will have a common entrance way, the reception hall opening on the Seventh avenue side of the Mecca building to the New York branch office quarters, and on the Broadway side to those of the home office.

The suite of offices of General Manager Walter W. Irwin will be located at the Broadway and Forty-eighth street corner of the floor. Adjoining his will be that of A. W. Goff, assistant general manager, and then in their order, those of Leon J. Bamberger, sales promotion manager, and E. L. Masters, advertising

manager. Opening from the hallway on which these offices face is the entrance to a large projection room, that will permit of a fifty foot throw. This room will be beautifully carpeted, and luxuriously furnished with every facility for the convenience of those whose duties will take them there.

Adjoining the office of Mr. Irwin on the Forty-eighth street side, is a commodious auditing department, next to which is the stenographer's department and the director's room, facing on the corner of Seventh avenue and Forty-eighth street.

Joseph W. Partridge will have his office next to the director's, and his assistant, F. F. Hartich, adjoining Mr. Partridge's. The New York branch office will have its own cashier, so that there will be no lost motion for exhibitors having business with the branch. The poster and shipping departments are in the front of the floor in close proximity to the elevators.

The fact that V. L. S. E., Inc., has found it necessary to take such commodious quarters after only nine months of operation would seem to indicate that the reports of the progress which this organization is making are well-founded. It is said that the lease for these offices covers a long term of years.

## SIGNAL LANDS NEW STARS

**Edith Sterling and Murdock MacQuarrie, Two Notables Who Have Scored Heavily with Universal, Signed for Signal Dramatic Company**

Edith Sterling, who has been playing stellar roles in 101 Bison and Big U pictures, has been signed by Signal Film Corporation for its dramatic company. An exceptionally strong company will be gathered to Miss Sterling's support under the direction of Murdock MacQuarrie, who has been prominently identified with the film industry almost since its inception. In addition to winning fame as a director, Mr. MacQuarrie has scored many character hits, both in pictures and on the speaking stage. One of his biggest successes was playing the dual role of "Dr. Jekyll and Mr. Hyde" at the New York theater, on Broadway, for a run of twenty-two weeks. He



Murdock MacQuarrie.

comes to Signal from the Universal, where in the past eighteen months he has produced eighty-eight thousand feet of dramatic features. In the supporting company will be Millward Wilson, Norbert Myles and Francis J. MacDonald. The first picture which will be a multiple reel feature will have in it the throb of a big city, dealing as it will with problems created by congested and struggling humanity, graft, reform and "men higher up" around the activities of which will be woven a love story with a good "punch" as a climax.



# New Plant Formally Dedicated

## NOTABLE GATHERING PRESENT

THOMAS H. INCE'S new quarter-million dollar producing plant at Culver City, which in future will serve as the principal source of Triangle Kay-Bee productions, was formally dedicated this week with a grand reception and ball which resulted in what is declared to have been one of the most notable gatherings of celebrities in the history of the motion picture industry.

From nine o'clock in the evening until long after the new year had been ushered in, joviality reigned king and as the guests departed for their homes they were a unit in pronouncing the affair the most auspicious of its kind ever conducted in Southern California. Some five hundred well known figures of the west coast photoplay colony attended as guests of Producer Ince and all joined in extending the hand of congratulation to him on the completion of his new plant.

The festivities were held beneath the glass roof of the electric lighted studio—a structure measuring 90 by 165 feet—though the entire plant was thrown open for inspection, under the glare of a myriad lights. They began with a grand march, which was led by Producer and Mrs. Ince, and continued with a spectacular pantomime illustrating the death of the old and birth of the new year. The year 1915 was impersonated by Walt Whitman, veteran character actor of the Ince forces, while Anno Domini 1916 was delightfully portrayed by little Thelma Salter, the talented child actress, who has appeared so often to advantage in Triangle Kay-Bee productions. When the new year had officially been welcomed, the dancing was resumed and it was nearer daybreak than midnight when the desertion of the big studio commenced.

Invitations to the function were not confined to the motion picture ranks. Representatives of civic, industrial, judiciary and club circles were present and all mingled with the luminaries of the screen world. Among those in attendance were Mayor of Los Angeles Charles E. Sebastian, Chief of Police Claire Snively, District Attorney Thomas Lee Woolwine, justices of the Superior Court of Los Angeles county, members of the Board of Supervisors and City Council, and virtually every producer, director and star of the Southern California photoplay colony.

That the new plant is without doubt the most completely and conveniently equipped in Southern California, if not in the United States, was the unequivocal opinion of all who inspected it. The huge glass studio, banked with palms and flowers, presented the

appearance of a mammoth conservatory and the countless electric lights sparkling within could be seen for miles around. The only building remaining to be built is the administration building, in which the executive offices and scenario bureau will be located. Four of the proposed eight stages are already in use and the finishing touches are being applied to the others. The wardrobe building, too, is still unfinished. This, when completed, it is declared, will be the most remarkable structure of its kind now in use. It is being built of brick and reinforced concrete and will be of four stories.

Living up to his reputation as a host, Producer Ince, while the ball was at its height, stepped upon the rostrum and addressed a few remarks of welcome to his guests.

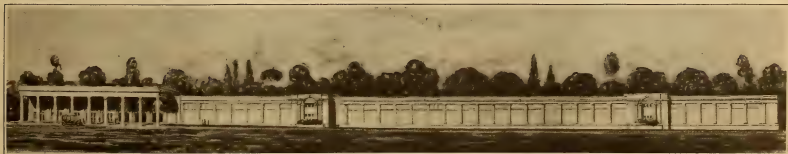
"I am happy to welcome you here, tonight," he said, "and to wish that your joy may be unconfined. It is indeed a happy occasion for me. I invited you here because I want you to share with me and mine the delight that is bound to attend an event of this kind—the dedication of our new plant. It is my sincerest wish that what we do within these walls in years to come will be for the further advancement of the motion picture art. A Happy New Year to you all!"

The entire affair was admirably managed by E. H. Allen, business manager of the Ince-Triangle studios.

## Illinois Exhibitors to Hold State Convention

At the last regular meeting of the Motion Picture Exhibitors' League of Illinois, held Friday, January 7, the state organization formally made application for admission to the Motion Picture Exhibitors' League of America, and requested charter for same, thereby harmonizing completely the exhibitors' interests throughout the state, which previously had seceded from the Motion Picture Exhibitors' League of America.

A state convention is called for Tuesday, March 14, 1916, and temporary officers were elected, until said date. The convention is to be held in Chicago. The following officers were elected: For president, Illinois State branch, No. 2, Motion Picture Exhibitors' League of America, G. M. Luttrell, of Jacksonville, Illinois; Julius A. Alcock, of Chicago, vice-president; William J. Sweeney, Chicago, state treasurer, and Sidney Smith, Chicago, state secretary. The nomination and election of officers was unanimous.



Architect's perspective of the dressing rooms at the new Ince-Triangle studios at Culver City. Length 632 feet.

## TWO DE LUXE HORSLEY'S READY

**"The Bait" and "Vengeance Is Mine!" Each in Five Reels, to Be Released This Month as Mutual Masterpictures**

The ambitious plans David Horsley laid out for the production of such of his pictures as are to be released as Mutual Masterpictures, de luxe edition, will be realized this month when the first two of his features—"The Bait" and "Vengeance Is Mine!" are distributed. The former is scheduled for release January 22 and the latter January 31.

While in New York recently Mr. Horsley announced that in the production of these features his policy would be to make Masterpictures not only in name but in fact. In the two productions this policy has been fully carried out.

"The Bait" has a story of great breadth and depth. The means of catching big game—the bait, the trap, and the game—are symbolized and applied to landing still bigger game—human lives. The northwest, with its great woods, is used as the locale, lending admirable background to the story.

For this particular release a special cast, for the most part, was engaged. The leading roles are interpreted by William Clifford and Betty Hart, the latter playing the titular part of "The Bait." Mr. Clifford has appeared in David Horsley productions before but Miss Hart is a newcomer so far as Mr. Horsley's pictures are concerned, as are Oliver C. Allen, Frederick Montague, Edward Alexander and others playing minor parts. Miss Marvel Spencer, a regular member of the stock company, has a prominent place in the play. The Bostock animals have been requisitioned in a number of instances and

by their performance add to the suspense of some of the biggest scenes.

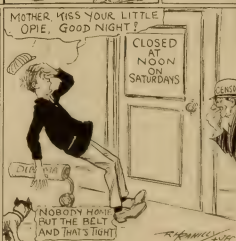
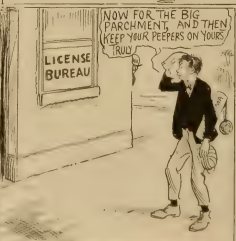
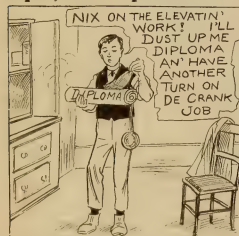
Special effort has also been exercised in the production of "Vengeance Is Mine!" the second David Horsley feature. The theme is based on capital punishment and was written by Crane Wilbur, who also enacts the leading part in the play. The climax of the story finds the governor of the state, always a staunch advocate of capital punishment, brought into a perplexing situation when his brother is convicted of murder and sentenced to be electrocuted. The manner in which the incidents leading to the climax have been worked up, and the way in which the governor finds a solution to his difficulty furnishes five thousand feet of pictures which are absorbing and thrilling. Mr. Wilbur plays the part of the governor and has in it a character entirely to his liking. His supporting cast is made up of excellent players, including Carl Von Schiller, Brooklyn Keller, William Jackson, Gypsy Abbott and a host of others. The three last named were engaged especially for the parts they portray.

## E. L. K. Gets "Marvelous Maciste"

"Marvelous Maciste," the latest release of the Itala Film Company, is somewhat different from any film produced, so far. "Maciste" will be remembered as the giant that played the part of a Numidian slave in "Cabrira," the Itala masterpiece.

The Itala Film Company, realizing that "Maciste" interested, pleased and amused the millions of people who have witnessed "Cabrira," was not slow to build another production, especially for this giant. In "Marvelous Maciste," which is in six reels, "Maciste" is given a greater chance to display his wonderful

## Opie, the Operator



## He Seeks a License

strength. There are scenes in this production wherein "Maciste" performs what seem like miracles by his strength.

The E-L-K Film Company of Chicago has purchased the rights for this production for Illinois, Indiana and Wisconsin, and will shortly exploit it. Those desiring information or unprejudiced opinion of this production can refer to the Chicago Censor Board.

### F. M. Brockell Promoted

F. M. Brockell, manager of the Famous Player exchange in Chicago, was promoted last week to an important executive position in the Paramount's New York offices. He left on Saturday, January 8, and it is understood will assume his new duties immediately. During his stay in Chicago, Mr. Brockell made friends all through the trade and proved exceedingly popular. His host of friends will unite with MOTOGRAPHY in congratulating him upon his promotion and wish for him every success in his new position.

Mr. Brockell is succeeded by D. Leo Dennison, formerly Detroit manager of the Famous Players, and undoubtedly Mr. Dennison, on account of his wide experience as an exchange manager, will soon be on intimate terms with all Chicago exhibitors. Mr. Dennison's former position in Detroit will be filled by J. D. Janeson, until now manager of the Seattle exchange of the Kleine-Edison Feature Service.

### Mme. Petrova Guest of Honor

Mme. Petrova, the gifted Metro star, has returned from a whirlwind tour of Canada, where she was publicly honored by semi-social and military receptions arranged in her honor in Montreal, Ottawa and Toronto.



Mme. Petrova.

Mme. Petrova went to Canada primarily to appear in person at the formal dedication of the Metro Pictures, Ltd., exchange in Montreal, and her presence there resulted in one of the most notable demonstrations ever accorded an actress in the Dominion of Canada. In Montreal it was arranged to present Mme. Petrova's latest starring vehicle on the Metro program, "What Will People Say?" in the Imperial theater while she was there. She appeared in person at the Imperial and spoke to an enthusiastic crowd that cheered her for more than twenty minutes. After the showing of the feature Mme. Petrova held a reception on the stage, and was presented to many prominent officials of the military and the state and city government. On account of Mme. Petrova being Polish by birth, and being an enthusiast for the cause of the allies, she was induced by the patriotic forces that are welding the 148th Overseas Battalion into a numerous and compact unit, to aid in the special re-

cruiting propaganda. Mme. Petrova spoke in several places and urged her auditors to enlist in the worthy cause of a righteous war.

After a series of receptions at the Windsor Hotel, attended by the first citizens of Montreal and their wives and daughters, Mme. Petrova was the honored guest at a tea given by Lady Taylor. Mme. Petrova then made a tour of the principal hospitals where she cheered the wounded soldiers with songs and recitations. Among some of the important quarters that she visited were the Military Division of the General Hospital and the Convalescent Home of the Khaki Club. Everywhere the soldiers cheered her, and she stopped to shake as many of them by the hand as possible. She also autographed many photographs for them.

### Hall Caine's Son Visits V. L. S. E.

Derwent Hall Caine, son of the widely known English author, was the guest of A. W. Goff, assistant general manager of V. L. S. E. Inc., last week. Mr. Caine, who has just arrived in this country, is here to study the motion picture industry from all points, and possibly to appear personally before the camera in some of his father's works. He has had considerable film experience in London, among the parts he played being that of the lead in the picture version of "The Christian," by the London Film Company.

Mr. Caine was particularly impressed by the advanced business principles in vogue in this country in companies such as the Big Four, and he expressed the opinion that in the merchandising and advertising methods which have been introduced to promote motion pictures by some of the most representative of American companies this country was far ahead of England. While here Mr. Caine will visit the studios of the Vitagraph Company, as well as those of the Lubin, Selig and Essanay, and other concerns.

### "The Woman Who Dared" to Be Filmed

Because of the world war now waging unusual interest centers in the story of "The Woman Who Dared" by C. N. and A. M. Williamson, an exciting story of foreign politics, adventure and intrigue, which is announced as the third release of the California Motion Picture Corporation in its new series of master film productions of which "The Unwritten Law" by Edwin Milton Royle is the second. "The Woman Who Dared" is handled in the adroit manner so characteristic of the skillful Williamsons; diplomatic events negotiated between England, France and Germany preceding the outbreak of hostilities while treated as fiction, have a foundation in fact which makes this story of vital interest at this time.

"The Woman Who Dared" will also provide a new avenue of endeavor for Beatriz Michelena, the fascinating film favorite whom the California Motion Picture Corporation has been exploiting in an attractive list of feature films which include "Salvation Nell," a picture characterization which excited unstinted praise from the critics. It is a vehicle entirely different from anything in which she has yet appeared on the screen but one which is calculated to give her capabilities fullest scope.

As "The Unwritten Law" with Miss Michelena in the star role will be the January release of the California company "The Woman Who Dared" will be





Lesie Fields and a group of Keystone beauties at the Keystone plunge.

the March release. Official announcement of the May release will be made in due time, but from tips which have come from the California headquarters the impression has gone abroad that this company has a surprise in store for exhibitors.

While no information has been vouchsafed as to the method of release of the new productions of the California Motion Picture Corporation it is announced that it will abide by its decision to limit its output to six pictures a year. This policy will be adhered to in order that the determination to produce pictures far above the average feature film may be assured. As there is always a market for superior pictures, the matter of distributing the output of the California Motion Picture Corporation is of secondary importance. The first consideration is the maintaining of a high standard in the producing end.

### Films Used to Instruct Bankers

Motion pictures as a part of the education of the young banker is the latest use to which the silent drama is being put. Following the trend of intense interest that has been manifest in the rapid growth of the instructive motion picture, the National City Bank in New York City, through its president, Frank C. Vanderbilt, has contracted with Paramount Pictures Corporation to show the South American Travel Series four days each week for the purpose of better acquainting the members of the bank's educational department with the exceptional facts of interest regarding Latin America, preparatory to their taking up their future work in that country.

### Pathe's Ten English Stars

In Pathe's "The Love Trail," adapted from the very successful English novel, "The Dope Doctor," by Richard Dehan, appear two young actors who have parts requiring skilful interpretation and who handle their roles in a manner leaving little to be desired. They are Bertram Burleigh, who plays "Lord Beauvayse," and Fred Paul, who is cast for the "dope doctor."

Mr. Burleigh is only twenty-five years old and was intended for the law, but ran away from home and secured a very silent part in a road show. An accident

resulted in his being given a few lines to speak. Luck was with him, for a famous London manager saw him and hired him for a "real" show. He worked up to leads in such plays as "The Dawn of a Tomorrow," "Priscilla Runs Away," "The Second in Command," and "Magda." Mr. Burleigh considers acting in pictures a higher art than on the stage because the story one has to tell must be told without the aid of the voice.

Fred Paul has had years of experience as photographer, actor and producer, a happy combination for a motion picture player. He was with Cyril Maude for four years, and was stage manager for Weedon Grossmith. His London experience includes stage management at the New Theater, the Garrick, and the Playhouse. Although a young man, he is recognized as one of England's leading motion picture actor-producers.

### Barrymore in Double Role

John Barrymore, who has more than equalled on the screen the reputation which he won on the stage as a comedian, is the star of the Famous Players-Paramount production, "Nearly a King," which is scheduled for release on January 20. In this story, which combines a great deal more of the swift action of a romantic melodrama with the lightness of a screamingly funny comedy than does the average humorous production, Barrymore plays two distinctly different roles, the one a young Balkan prince and the other an irresponsible, adventurous American who gets into more than his share of trouble. In support of Barrymore there appear Katherine Harris, Russell Bassett, Fred McQuirk, June Dale and others of equal renown.

### Exhibitors Will Appreciate This

Exhibitors the country over are receiving copies of the *World Film News*, a splendid little four-page, newspaper style, house organ, devoted to forthcoming productions of the World Film Corporation. The matter is splendidly arranged, short and snappy, and well adapted to use by the local newspaper in towns all over the country where the pictures described are being shown. MOTOGRAHY is sure that exhibitors will avail themselves of the publicity aid offered and will not only follow the suggestions for advertising in their local papers, but probably clip much of the matter and induce their local editors to make use of it in connection with the advertising of the house.



Intex's Culver City studios in process of erection.

## A De Luxe Gaumont Masterpicture

It would be difficult to imagine a more exquisitely beautiful work of art than "The Prince of Yesterday," which is a motion picture of delicate coloring and lovely settings and will be an early Gaumont offering to the list of Mutual Masterpictures. It is like a daintily colored French engraving, this tale of a prince who longed for love, and the beautiful maid who came to fulfill his longings.

The scenes are laid in real gardens, where, down the long vistas of cypresses and roses and lilies can be seen the picturesque gray gowned nuns at their devotions, in real palaces, where the sun or moon beams throw gently colored lights through the leaded glasses of the windows, and the halls and galleries are filled with

priceless possessions; and over lands and along seas of startling beauty. And while the settings are so beautiful and the costuming of the players so picturesque, there is nothing lacking of the romantic and the fascinating in the tale to hold the spectator's interest riveted to the picture.

## Buy Iowa and Nebraska Rights

J. R. Granger and A. J. Diebolt, owners of the Strand theater of Cedar Rapids, Iowa, and controlling a number of houses throughout the state, have purchased the Iowa and Nebraska rights for "On the Firing Line With the Germans." A big newspaper campaign is to be used in exploiting the film. Tom. L. Diggins will handle the publicity and bookings.

# Recent Patents in Motography

REVIEWED BY DAVID S. HULFISH

**P**ATENT No. 1,151,786. Color Photography. Issued to J. K. Holbrook, assignor to D. S. Plumb, East Orange, N. J.

In three-color photography with the three negatives made simultaneously, difficulties are found in getting three lenses of exactly matched characteristics, and then in mounting the three lenses closely to view the object from substantially the same viewpoint. Mr. Holbrook overcomes both difficulties at one time by grinding one lens, trimming it hexagon form, then cutting it into three sectors and reversing the pieces so that the resulting lens is of three parts, thinnest in the middle, and making three images very much alike since all the parts are from one original lens. Three color screens then are used and projection is through a similar lens.

1,151,978. Projector. Issued to W. Thorner, as-

signor to the firm of Optische Anstalt C. P. Goerz Akt., Friedenau, near Berlin, Germany.

The film moves continuously. A ring of mirrors (or it may be of prisms) moves with the film and controls the light rays in such manner that the succeeding picture is projected upon the preceding picture and the preceding picture then removed. Thus there will be no dark interval and no flicker when the invention is accepted for use.

1,152,052. Film Cabinet. Issued to E. A. Rupert and J. T. Drum, Aberdeen, Wash.

Each reel of film is in a compartment with inclined bottom and front door. When the door is opened the film rolls forward, the door opens far enough to permit the reel to be lifted out but not far enough to permit the reel to roll out or fall out.

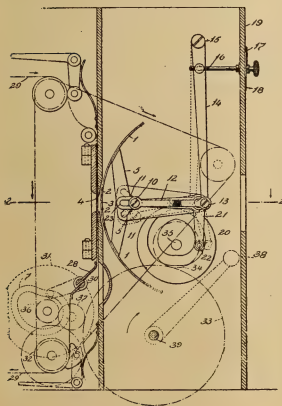


Fig. 1,151,760.

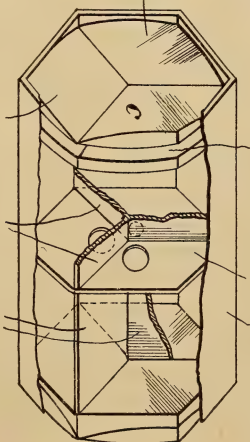


Fig. 1,151,786.

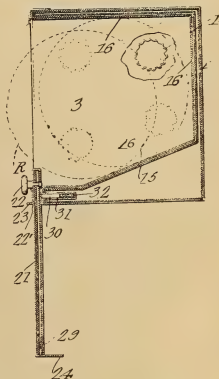


Fig. 1,152,052

## EQUITABLE VARIES THEMES

**Program So Arranged That No Two Plays of Same Type Follow Each Other in Release Schedule Thus Avoiding Monotony**

Variety and diversity of subject are to be the keynote of the Equitable Motion Pictures Corporation in the future. According to the new policy, which was put into effect early in December, each release must differ as much as possible from that which preceded it in theme, plot, type and character of players. For instance, "The Warning," allegorical in character, was followed by "The Labyrinth," a tale of stage life, featuring Gail Kane. Then William Courtenay appears in "Sealed Lips," dealing with the degeneration of a man of the cloth, a story in direct opposition to the basic principle and atmosphere of either of the two features preceding it.

In the same way do the other features vary. There is "The Senator," a political story featuring Charles J. Ross, followed by "The Dragon," with Margarita Fischer, a story of Fifth avenue, its shops and social life. Molly McIntyre appears in "Her Great Hour," the story of a flirting wife, while "The Ransom," with Julia Dean, is a theatrical tale, but of mother love and sacrifice.

Other forthcoming releases are "The Struggle," with Frank Sheridan, the story of an indiscreet youth. "The Chain Invisible," a story by Richard Le Gallienne in which Emmett Corrigan and Gerda Holmes are working, "The Clarion," by Samuel Hopkins Adams, featuring Carlyle Blackwell, "Babette of the Ballyho," the story of a little circus girl, with Muriel Ostriche, and "Her God," in which Gail Kane appears. The sought for variety and diversity characterize this program, as attested by the extreme divergence of titles, stories and players.

### Kleine-Edison Program for January

With the release of the Kleine feature January 5, "The Devil's Prayer-Book," the Kleine-Edison Feature Service opened a propitious year. Never before in the history of George Kleine or the Edison Company has either institution offered a line of attractions so strong or better calculated to prove profitable to manufacturer and exhibitor alike. A glance at the January release program is sufficient evidence of the determination of the newly organized "K-E" service to live within the time-tried reputations of both manufacturers.

"The Devil's Prayer-Book," aside from its magnetic title, is a production of rare dramatic power and constructive genius. First run exhibitors are delighted with the money-getting title and the extraordinary story which pleases them after they are in. This feature was especially written by Max Marcin, author of the dramatic success, "The House of Glass," in which Mary Ryan is playing at the Candler theater, New York, as a starring vehicle for that petite beauty, Miss Alma Hanlon. She is co-star with Arthur Hoops in "The Devil's Prayer-Book."

Four features are scheduled for release through the Kleine-Edison Service during January, two Kleine and two Edison. On January 12 Edison will release "The Catspaw," a really extraordinary photodrama founded on the novel by William Hamilton Osborne. Miriam Nesbitt and Marc MacDermott, those two favorites who have not recently been seen together in film, are reunited in "The Catspaw," dividing leads in this enchanting story of double identity. Marc

MacDermott comes in for special commendation, as he is seen in almost every scene of the picture. Persons familiar with Osborne's novel will readily appreciate the tremendous opportunity for vital, dramatic work which it affords. Both leads acquit themselves with colors flying.

"Wild Oats" is the title of the "K-E" offering for January 19, a dramatic gem featuring Malcolm Duncan and Alma Hanlon. "Wild Oats" tells a fascinating story of the social-drama variety, dealing with Broadway and the bountiful harvest of wild oats one can reap in its pregnant soil. Malcolm Duncan makes his premier appearance in the starring role of a wayward son. Duncan is remembered as one of Harrison Grey Fiske's leading men and an actor of the better kind. "Wild Oats" bristles with touches of gay night life and tense moments. It is a Kleine feature requiring almost two months to produce.

On January 26 the concluding production of the January program will be released. This is "The Innocence of Ruth," a five-part drama, featuring two of the most popular plays in film, Viola Dana and Edward Earle. Viola Dana, the charming star of "The Poor Little Rich Girl," and several big Edison features, including the recently released "Children of Eve," was never seen to better advantage than in the role of the gentle, demure but quick-tempered Ruth Travers. "The Innocence of Ruth" is the story of an orphan girl, raised luxuriously by a young but wealthy friend of her deceased father. The dangers of the motherless girl are convincingly shown. The entire drama sparkles with tense moments and, from its interest-inciting start to its splendid climax suggests the thought that no worthier role or one better suited to her peculiar temperament and capabilities, could have been given dainty Viola Dana.

All four releases for the month of January are dramas of the pleasing kind, strong but not morbid, vivid and forceful but dependent in no way upon sex problems or sordid motives for their plots and incidental themes.

### Lasky's February Offerings

Announcement was made this week by the Jesse L. Lasky Feature Play Company, of the photoplays it will release on the Paramount program during February. The productions and the dates of their release are:

Fannie Ward in "Tennessee's Pardner," a picturization by Marion Fairfax of Scott Marble's version of Bret Harte's story of the same name; February 3. Miss Charlotte Walker in "The Trail of the Lonesome Pine," from Eugene Walter's story of the same name, based on John Fox, Jr.'s widely read novel; February 14. Miss Blanche Sweet in "The Blacklist," a tense dramatic photoplay by Marion Fairfax.

### Beyfuss Orders Cooper-Hewitts

The California Motion Picture Corporation has arranged with William C. Hubbard, general sales agent of the Cooper Hewitt Electric Company, of Hoboken, for the installation of the latest electric devices for the taking of studio pictures. Mr. Hubbard, who has personally equipped over fifty of the studios, is to make a special trip to California to install the system which will be one of the most up-to-date on the Pacific Coast. A special building is being erected for the accommodation of the lights



which will supplement the already extensive plant of the California concern.

The decision to use the Cooper Hewitt lights came after a very careful study of the situation. Arthur C. Payne, one of the directors of the California Motion Picture Corporation, and Alex E. Beyfuss, vice-president and general manager, visited last week many of the studios in and around New York, making a comprehensive study of the methods of artificial lighting employed in that vicinity.

Among the studios inspected were those of the Famous Players, George Kleine, Universal and the new Paragon plant.

## Katherine Grey to Act for Films

The announcement comes that another stage star has decided to enter motion pictures, Miss Katherine Grey, former leading lady with Richard Mansfield. On the spoken stage Miss Grey has had a long and



Katherine Grey.

successful career. She was featured in David Belasco's production of "The First Born," and in Charles Frohman's "Business is Business." She was co-star with Nat Goodwin in "Wolfville," under Charles Frohman. In "The Reckoning," Schnitzler's modern tragedy of Vienna, she made a triumphant appearance, and also in "The Worth of a Woman," written for her by David Graham Phillips. She appeared with Richard Mansfield in "Cyrano de Bergerac." Miss Grey was one of the most successful American woman stars to play in Australia where she headed her own company in such plays as "Madame Butterfly," "The Lion and the Mouse," "The Third Degree," and "Salvation Nell."

## Another Record for Griffith Film

When "The Birth of a Nation" closes its run in Chicago January 29 the Griffith spectacle will have been seen 480 times in that city. While "A Knight for a Day" holds the record for the number of showings with a few performances more than 500, "The Birth of a Nation" leads all other shows in financial returns. George Bowles, long identified with the theatrical business and who introduced the Griffith film to Chicago in the face of persistent opposition from the City Hall, has been assigned by J. J. McCarthy, general manager of the Epoch Producing Corporation, to take "The Birth of a Nation" to Australia and New Zealand. He will sail early in February and will take along several of the men who have been associated with him. Orville Mayhood, director of the music, and who has been responsible in no small degree for the success of the presentation of the film in Chicago, prob-

ably will remain in this country. He reports having received offers that will allow him to hold intact the orchestra he organized for "The Birth of a Nation."

## General Film Staff Changes

Important changes in the personnel of the film staff of the General Film Company were announced this week from the executive offices, 200 Fifth avenue, New York. The changes are made by President J. A. Berst in accord with his policy of securing greater efficiency for the benefit of the exhibitors, and his desire to promote those who have shown the co-operative spirit toward the man who manages the theater.

The changes include the appointment of two new division managers, one for the east coast and one for Canada, the promoting of five branch managers, and the engaging of three more entirely new to the General Film Company.

Soon after Mr. Berst's election to the presidency of the General Film Company it will be remembered that he divided the country into four districts, placing in each a division manager in charge of that division's branches. The four division managers are to take the place of a general manager of the entire organization.

The appointment of these division managers was announced soon after the creation of the division system. The appointment of V. H. Hodupp, made known this week, completes the quartette of division managers for the United States.

Until Monday, January 10, Mr. Hodupp was manager of the Twenty-third street General Film Company's branches. Prior to his connection with the General Film Company, Mr. Hodupp had a long and successful film career with Pathe Freres. He handled many important matters for that company. His last work for Pathe was done as manager of its Chicago exchange.

A second important change announced this week from the General Film Company's offices is the selection of H. E. Lotz to be division manager of Canada. Until a few days ago Mr. Lotz was manager of the Mutual exchange in Montreal. He is familiar with the entire Canadian territory from Montreal to the Pacific coast, having spent seven years in the film industry in Canada.

Of the five branch managers who receive larger spheres of action, H. H. Buxbaum is transferred from Minneapolis to Philadelphia. This is in recognition of Mr. Buxbaum's invariably courteous and helpful attitude toward his customers. Exhibitors and business associates were sorry to see the manager leave Minneapolis. A farewell dinner at which Mr. Buxbaum received a loving cup was one of the features of his departure from the middle western city. He is now installed in the Philadelphia branch.

The popularity with exhibitors of J. T. Van Meter and his successful business methods while in charge of the Milwaukee branch of the General Film Company led Mr. Berst to select him as Mr. Buxbaum's successor in Minneapolis. It was felt that Mr. Van Meter would have larger opportunities there, and as he did not wish to leave the middle west, this promotion was eminently satisfactory to him.

F. L. Hudson, the third manager who is promoted, was especially successful in Los Angeles. He is transferred to Seattle, where there are special opportunities for a man of Mr. Hudson's proved ability.

T. C. Malcolm is made manager of the Los An-

geles branch to succeed Mr. Hudson. Mr. Malcolm was Mr. Hudson's assistant in the California coast city. His effective methods of co-operating with exhibitors and his good business sense has won him his advancement.

The fifth promotion is that of J. L. Marentette, formerly assistant manager in the Atlanta, Ga., branch. Mr. Marentette becomes manager at Atlanta.

The three managers who come to the General Film Company from other organizations are W. C. Brimmer, C. W. Taylor and W. W. Anderson. Mr. Brimmer becomes manager of the Milwaukee branch, succeeding Mr. Van Meter. He was manager of the Universal Exchange in Milwaukee. C. W. Taylor is appointed branch manager in Omaha. He comes to the General from the Mutual, having had charge in Omaha of the Mutual exchange. The third of the new managers, W. W. Anderson, formerly of Pathe Freres, takes charge in Newark, N. J.

New and larger quarters have been taken by three branches. These are the Baltimore, Newark and Pittsburgh offices. The Baltimore branch is now at 402 West Lombard street, the Newark at 16-18 Beaver street, and the Pittsburgh is at 119 Ninth street.

### Lasky Makes "Pudd'nhead Wilson"

With Theodore Roberts in the leading role, the Jesse L. Lasky Feature Play Company will present on the Paramount Program, January 31, a picturization of "Pudd'nhead Wilson," from the story of the same name by Mark Twain. This production will mark the first of a series of photoplays taken from the widely read and popular stories by the famous American humorist.

When the Lasky Company several weeks ago announced that it had obtained exclusively the privileges to picturize the Mark Twain stories, letters poured into the New York office of the firm, many of them congratulating the company, others telling that the writers knew personally the present addresses of certain people living in the middle west who they would swear were the originals from whom Mark Twain drew his characters.

Theodore Roberts is exceptionally suited to the role of "Pudd'nhead Wilson," the small country town lawyer at Dawson's Landing, "on the Missouri side of the Mississippi." This story lends itself admirably to the motion picture form of narrative, as it is melodramatic, exciting, contains a detective theme in the plot, and makes use of the finger-print method of detection of criminals.

Among those who appear with Mr. Roberts in "Pudd'nhead Wilson" are Thomas Meighan, Alan Hale and Florence Lagmar.

### A. & H. Executive Former Actor

Few people depart from the footlights to enter business, and fewer pick a technical branch of commercial life for their endeavors. But there are some of the latter few who not only pick but succeed as well, and Thomas Hadaway, of Allison and Hadaway, is one of them. A couple of years ago Mr. Hadaway turned his back upon a good theatrical contract to invest his time and money in an enterprise which had a good future ahead of it, a good product for sale behind it, and lots of hard work in between.

The offer which he turned down was that of \$125 a

week with a twenty-five week guarantee from George Broadhurst for playing the part of Jimmie in "Bought and Paid For." A chance to join John W. Allison in the photographic supply business on a drawing account of \$10 per week was the irresistible attraction. Whether or not Mr. Hadaway's choice was a good one is best evidenced by the fact that the Allison and Hadaway Company is one of the most progressive photographic supply houses in New York City. Its A & H Panchroma twin arc lamp is used in practically every studio in the country, and its new Class C lamp is finding favor everywhere.

### Universal Leases Big Theater

In the rush to obtain a theater in the heart of Chicago, better known as "the loop," the Universal company has come off victorious and a lease on the Colonial theater is the prize. In this house that long was famous for K. & E. spectacles Anna Pavlova will be seen in the ten-reel production, made by the Small-eyes, following the run of "The Birth of a Nation." Presented in the same elaborate manner as the Griffith spectacle, "The Dumb Girl of Portici," with Mme. Pavlova as the star, is expected to have a long run, especially since the top price for seats will be one dollar instead of two. The opening will be January 30. There will be two shows a day, including Sundays.

### Correcting an Error

In the last issue of MOTOGRAPHY the statement was made that the two Chaplins, Charlie and Syd, had been signed by Triangle to appear in a new brand of films, this statement being based on a wire received from New York, just as that issue of MOTOGRAPHY went to press.

It now appears that the telegram was misread and accordingly MOTOGRAPHY wishes to make correction of the error. There is still reason to believe that Charlie and Syd Chaplin will shortly be seen in a new series of pictures, but there is no basis at present for the story that these comedies, when prepared, will be released through the Triangle Film Corporation.

### Vim Gets Famous European Comedian

Commencing Thursday, February 27, 1916, Vim comedies will supersede M-in-A comedies on the General Film program. "Bungles," the leading and most popular comedian in Europe was forced on account of the war to cancel his contracts in Europe, and judging from his work in Vim comedies (the first of which will be "Bungle's Rainy Day," released on the General Film program February 10) he promises soon to become as famous and as great a success in this country as he has been abroad. He plays the leading parts in all his comedies, directs them, and writes his own scenarios. He has made a long contract to appear in Vim comedies.

### Lubin Seeks Scenarios

Daniel Ellis of the Lubin Film Manufacturing Company's scenario department calls attention to the fact that three reel feature plays are desired which can be used to star Mimi Yvonne (aged seven) or Eleanor Dun (aged 10). Four and five-reel dramas of exceptional excellence are also desired from script writers and single-reel farce comedies suited to star D. L. Don or Billie Reeves.

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Volume XV

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Number 4

## Making Films is a Publishing Business

FILM making is called manufacturing. As that means the production of goods by industrial process or art, it is broad enough to cover almost anything. In the way of closer classification we have often drawn a parallel between film producing and publishing. Now we are converging the lines of the parallel. We say making films IS a publishing business.

Film releases are periodicals, just as truly as are the magazines on your library table. The identity carries even to the table of contents. On a picture program we have serial stories, series of discontinuous but related stories, short stories, descriptive articles on travel and industry, and news reports. We even have technical articles; and, like their written counterparts, their use is prescribed to the limited scientific groups which have need of them.

The greatest factor in publishing success is the author. Without good stories neither the printed nor the screened publication can achieve popularity—and popularity, of course, is the one essential of success. But the writer is not all.

No one can doubt that much of the wonderful success of the Saturday Evening Post (to mention only one of a host of splendid American magazines) must be credited to the beauty and compelling attractiveness of its typography—which term covers all the details of make-up, illustration and printing. In film publishing there is no specific name for it—but of course it is there just the same. The directors and the assemblers are really the editors and the "typographical" experts of the film business. The scenario "editor" doesn't come in on this; on analysis he proves to be either a staff writer or a reader and rewriter of manuscript.

The process of identification might be carried much farther if argument were necessary. It goes even into the distributing process. Last week's film does not go into the waste basket as does last week's magazine; but even there the principle holds good. For the thing the film fan takes home with him and cherishes until it is replaced by another is the image—the mental impression of the picture. That, and not the film itself, constitutes the publication.

Take the publisher of newspaper "ready-print." Here we have a publication service almost identical with the handling of film programs. Every week the country newspaper gets its four pages of news and stories. The same four pages may go simultaneously to hundreds of other newspapers in other territory; but no competitors in the same field get similar stuff. Different "programs" are furnished to competing houses.

Granting that making films is a publishing business, we must concede that it is the ne plus ultra of publishing—a sort of super-publishing. The rules that publication printing experience have formulated are wholly inadequate to this tremendous application of art. Nevertheless, the fundamental principles that make for success in the publishing business as it is ordinarily understood, will make for success in the production of picture films. The company that recognizes and understands the relative importance of author, editor and circulation, and applies that knowledge with the high-minded aggressiveness characteristic of the best of American business, must succeed—must gain renown.

Each form of publishing has its own peculiar characteristics. The trade paper editor, for



example, writes considerable "copy" himself, and takes large liberties with what comes to his desk. The editor of a high class popular magazine does practically no writing, and very little changing of manuscript. His function is almost purely selective. The editor of films (who, in this analysis, is really the director of production) must go farther than any editor of print. For he must supply the author's characters—that is, the players. In the printed story the author himself draws the word picture that gains for his characters the affection of his readers. The scenario author cannot do that; he can only tell the director what kind of a character to use. So the film publisher assumes this part of the author's work; which may be one reason why scenario writing has never reached the heights of story writing.

So the author, editor and circulation factors of magazine success become the author, director, player and distribution factors of film success.

Much of this dissertation may seem trite and flavorless. In some of it we may be accused of stretching facts to fit a broad argument. But much that is really commonplace needs reiteration to gain attention; for the simplest conditions are the ones most easily overlooked. The records show that those producers who follow the publishing thought in the "manufacture" of films come nearest to the people's heart—and reap their own reward thereby.

## The Travelogue Has Its Inning

HOW many reams of paper and hours of time we have put in on the general subject of travel pictures we hesitate to recall. No doubt many who read our comments some years ago decided that travelogues were a sort of hobby of ours.

The words and paper seemed to be wasted on an unresponsive industry. Exhibitors who were saving up money for a trip to Los Angeles or Paris or Berlin refused to give their patrons a similar trip on the screen. Ambitious and hard working film men, whose only dream of personal pleasure was some day to travel, could not conceive that the public had any interest in the same subject. Burton Holmes and Lyman Howe and a few other inspired showmen got rich on travel pictures; but the "regular" exhibitors couldn't see it.

We couldn't see the reason for this condition at the time. Now we believe it was because the novelty had not worn off the ordinary run of dramas and comedies, and the people couldn't get enough of them. They preferred action to scenery just as they preferred stories to descriptive articles in the magazines. And they still do. But the dramas and the comedies have to be first class now to hold them. The novelty appeal is dead. Taste has acquired education and refinement.

That is all the travelogue needed to make it welcome—a refined and educated taste. Today it is welcome, and the higher grade the program, the more interest is shown in the scenic stuff.

Now that our early pleas are justified, we are not content with a mere "I told you so." It seems to us that the fact that the travelogue is recognized is less important in itself than the indication it gives of an elevation of taste, a cultivation of philosophy, a refinement of mental process. In these attributes the public has gained by the advancement of pictures. It is pleasing to believe that as the art of pictures has grown in dignity, it has carried the people upward with it.

## Just a Moment Please

After a careful reading of the Los Angeles daily newspapers we are inclined to believe that Henry Ford's well-known Pacification Symp is needed in that burg rather than in darkest Europe.

Either the press agents are having the time of their young lives writing "pieces for the paper," or else Tom Ince and Geo. Broadhurst are engaged in a real catch-as-catch-can argument, that "blud" alone will satisfy.

Geo. has seized his trusty typewriter and rushed into print with a story which he uniquely (?) captions "What's the Matter With the Theater?" and since he took rather a hard slam at the fillins in the course of his argument, Field Marshal Tom Ince promptly girded up his loins and went into battle with a reply to the Broadhurst article. Geo. assembled his second line troops and made a drive at Inceville, but Tom, after shaking off the fumes of the poison gas attack, charged boldly into the ranks of the enemy and at last reports from the front was still advancing.

### SERVED RIGHT, IT'S MIGHTY GOOD.

Some of the small town newspapers do get well-known film brands horribly twisted in their reading notices and advertising columns, but one of a rather unusual sort appears in a recent issue of the Waterloo Times-Tribune which has a headed story about "The King's Game" a "Cold Rooster Film."

Speaking of film names reminds us that another nut, doubtless inspired by the tragic tales which other bugs have concocted from film titles of various sorts, has just penned another tear-squeezer from the Fox offerings of recent release dates. Get out your "hanky" and then read on:

"A Fool There Was," "St. Elmo," caused "A Celebrated Scandal" when the "Children of the Ghetto," in company with "The Little Gypsy," went to see "Carmen" in the "Krentler Sonata." "The Two Orphans," who had such "A Wonderful Adventure" with "The Serpent," also were there, and they sang "The Song of Hate," which was a "Sin," and remained a "Family Scandal." They saw "The Nigger" who is "An Idler" turned "Thief," dodge behind "The Walls of Jericho," and beat it into "The Valley of the Missing." He was caught, brought before "Dr. Kameau," who examined him to see if he swallowed any "Wormwood" to cause his "Destruction." He was sentenced for having "Broken Law" in violating "A Soldier's Oath," "Should a Father Stain" in her "Blindness of Devotion," "Lady Audley's Secret" to "Princess Komanoff," in order to save "The Plunderer" from becoming a "Galley Slave" because his "Unfaithful Wife," the "Green-Eyed Monster," took "Anna Karenina" to supper, thereby trying to get her to tell "Her Mother's Secret" of "The Fourth Estate." "The Gilded Fool" looked into "Life's Shop Window," where "The Girl I Left Behind Me" was trying to paint the "Regeneration." She had the "Devil's Daughter" helping her, and when I looked at her face I saw "A Woman's Past." It frightened me so that I woke up and it all seemed like "A Parisian Romance."

Now we fear we have gone and done it.

After a glance at another page of this issue on which appear two views of Universal City buried beneath a blanket of snow, we are quite sure that our membership in the order of "Native Sons" will be instantly revoked.

However, the photo will go far toward proving what wonders of trick photography the year 1916 can produce, for, of course, you understand the picture is a "fake" pure and simple. Why, of course it is. Don't argue! You know very well it never snows in California. And then rain in the other one. Why, it never happens in the glorious land of sunshine and flowers. How absurd!

### OUR BURG.

Things has been happening so fast in Our Village the past wk. that our efficient reporter has hardly had time to cover all the events.

Last wk. we had with us all the celebrities of Pittsburgh, Detroit, Milwaukee, Oklahoma and elsewhere, besides a lot of local very well known when they got thru with their meeting. Our Burg had been proclaimed the greatest city in the world and named as the site of the 1916 convension. Hurrah, say we.

John Campbell and Jack Pickford was to Our Village this wk. for a brief visit.

Several changes in the pitcher shows at the local opry houses is contemplated for the near future. Keep your eyes on the billboards.

Charles Gaine, the w. k. playwright of Our Burg, celebrated 3000 Years in San Yose, while Charles Zerk, the actor, and his wife, ordered his way in Santa Barbara, California. Beats all how the boys stagger. Jay Cairns give a box party over to the Mutual film show on Tues. of this wk. a delightful time being had by all.

# Some Current Releases Reviewed

## "The Misleading Lady"

A Five-Act Essanay Feature for January. Reviewed by Neil G. Caward

AS A PLAY, "The Misleading Lady," from the pens of Charles W. Goddard and Paul Dickey, entertained thousands all over the country, but Essanay has adapted the play into a picture version of the same story and will now present it to millions where the spoken play could reach but



The climactic scene in "The Misleading Lady."

thousands. And, frankly, the picture version is even more entertaining than was the spoken drama, so that those who never had the pleasure of seeing the play will miss nothing.

Director Berthelet of the Essanay producing staff has fairly outdone himself in "The Misleading Lady," and a more finished presentation—one in which more attention has been paid to details and the characters have been better handled—it would be hard to find. Photographically, the picture is clear as crystal, and the lavish stage settings used in the scenes representing the home of John W. Cannell, the millionaire, are a delight to the eye.

As for the cast—well, just recall such favorites as Henry B. Walthall, Edna Mayo, Sydney Ainsworth, Edward Arnold, John Junior, John H. Cossar, Harry Dunkinson, Grant Mitchell, Renee Clemmons, Charles J. Stine and Frances Raymond and you may begin to have some realization of the care that has been taken to present this popular success of the spoken stage in the manner befitting its magnitude as a box office attraction.

Mr. Walthall is cast as Jack Craigen, the explorer just returned from the wilds of Patagonia, and proves his versatility by appearing in a wholly new style of role for him, and yet scoring an even greater triumph than he did in previous productions. Walthall's portrayal of Craigen is a splendid character study and one that is sure to win him new laurels, for he fairly lives the part and in his comedy scenes is even more likable than he is when playing roles of the type for which he is famous.

Miss Mayo, as Helen Steele, the girl who wagers that she can make Craigen propose to her, even though he is an avowed woman hater, gives one of the most pleasing performances that this reviewer recalls seeing her in. Sydney Ainsworth as Henry Tracey, Helen's fiancé; Edward Arnold as Sidney Parker, a theatrical manager; John Junior as Keen Fitzpatrick, a newspaper reporter; and John H. Cossar as Cannell, the millionaire, are each and all worthy of special praise, while Harry Dunkinson's portrayal of "Bony," the lunatic, is one of those bits which will live for years to come as a bit of true art.

The story is too familiar to the public to need a lengthy review of it here, but in brief it tells how Helen Steele, anxious to play the part of "The Siren" in Parker's forthcoming play of that name, is refused a chance to go on the stage, and finally, at the house party given by John W. Cannell, a millionaire, at which she, Parker and Jack Craigen, an explorer who detests women, are all present, wagers that she can make Craigen fall a victim to her charms, it being

understood that if she succeeds, Parker is to permit her to play "The Siren." Needless to say, she is successful, but when Craigen is told of the wager, he resents the liberties that have been taken with his heart and proceeds to woo Helen in the fashion that would be adopted by a native of Patagonia.

Boldly Craigen kidnaps Helen, carries her to his hunting lodge in the hills, and there imprisons her. Tracey, her fiancé, and Fitzpatrick, the newspaper reporter, pursue them, but in the meanwhile Craigen and Helen have discovered the presence of "Boney," a harmless lunatic, escaped from a nearby asylum, in the hunting lodge, and have several amusing experiences with him. Helen strikes Craigen with a telephone while struggling with him, and then, conscience-stricken when he falls unconscious, rushes off to bring assistance. When the rescuers arrive they find Helen has returned and she surprises them all by throwing her arms about Craigen and assuring them that she does not wish to be rescued.

## "My Lady's Slipper"

A Blue Ribbon Feature by Cyrus Townsend Brady Released January 17. Reviewed by Tom Kennedy

THE general belief that costume plays are not in great favor with the theater-going public fortunately did not turn the Vitagraph Company against Cyrus Townsend Brady's romance, "My Lady's Slipper." We say fortunately, because "My Lady's Slipper" is a pleasing screen play indeed, and doubtless it will be well received by the many who, for the time being, will perhaps forget that they are not partial to costumes and enjoy the picture immensely.

This Blue Ribbon feature marks the second appearance of the popular Anita Stewart on the V. L. S. E. program. She and the other members of a judiciously selected cast wear their fancy garments advantageously. The story is laid in the time of Louis XVI., and besides her and Marie Antoinette, there is seen the great American, Benjamin Franklin.

Ralph Ince produced "My Lady's Slipper." The settings and locations he has placed the action in are well up to the standards maintained by Blue Ribbon productions and meet the requirements of the subject. It is a picturesque play and one is impressed with the beauty of the scenes every time a deep view is thrown upon the screen, which does not happen too often. Mr. Ince kept his players close to the camera, very close most of the time. Whole scenes are enacted in this way, and at times one wishes that the close-up was not used so much. Perhaps "My Lady's Slipper" would be a better picture if the close-up was resorted to less often, in spite of the fact that it is a mighty good one as it is.

The story concerns an American who escapes from a



Earl Williams and Anita Stewart in scene from Vitagraph's "My Lady's Slipper."

British convict ship and makes his way to Paris. Through gambling he becomes indebted to the Marquis Du Tremignon. The latter is in love with the Countess De Villars and as she does not return his love he plans to compromise her. There-

fore, he promises to free Burnham from obligation if he will secure some article of wearing apparel from her. Burnham, under the impression that the Countess loves Tremignon and that she is anxious for the success of the scheme, enters her apartment and takes one of her slippers.

The Countess enters the room and is surprised, of course, to see Burnham, whom she recognizes as the young gallant who rescued her from a highwayman but a few days before. She denies that she loves the Marquis, but forces Burnham to take the slipper since the Marquis will place him under arrest if he fails to keep his end of the bargain. Burnham denounces Tremignon and is thrown into prison, but through the influence of the Countess he is freed and marries her.

Earle Williams has the leading part and makes Burnham a convincing figure. Harry Northrup, as the Marquis, renders an effective and finished performance. Miss Stewart is not called upon to do much. The scene making the greatest demands upon her ability is where she conceals Burnham in her apartment when her father insists that he heard a man's voice there, and she makes much of her opportunity here. Albert Roccardi is consistently good as Bucknall.

### "The King's Game"

Pathe Gold Rooster Play Released January 7. Reviewed by Thomas C. Kennedy

IN the film adaptation of "The King's Game" the comedy drama by George Brackett Seitz which served as a successful vehicle for James K. Hackett on the legitimate stage, Pathe's Gold Rooster Program presents a most pleasing and widely appealing screen play. This is a picture which leaves little or nothing to be desired. The story combines tense melodrama, even thrills, with delightful comedy, the acting of George Probert, Pearl White and Sheldon Lewis reaches a high standard and the production is thoroughly good.

"The King's Game" is an Arnold Daly production directed by Ashley Miller, who has given the subject effective treatment. The story shifts from Russia to New York and tells of a Russian grand duke who resembles a nihilist who has been chosen to kill him. The duke has resided and attended college in America just long enough to make it quite impossible for him to take his rightful place in Russia, in the eyes of the noblemen who are with him. In other words he has learned not to take himself too seriously.

George Probert has the dual role. It takes versatility to play the part as he does. As the duke he is breezy and light hearted, to a fault almost, and as Perciley a snarling, bitter underdog who sees nothing but woe and distress for the "pepu" while kings, princes, and dukes are permitted to live. Probert does both parts splendidly and to him belong the acting honors of the production.

The opening scenes are laid in Russia and show the incidents which fill Count Dardinilis, colonel of Huzzars, with hatred for the house of Kiev. It is through the duke's unclean affection for Dardinilis' wife, that her death and the count's exile are brought about. Years later we see Dardinilis at the head of

Perciley is arrested at the dock by secret service men. The duke is requested to question him, that he may learn the dangers which he faces. Phillip jokes about the matter and leaves with the papers taken from Perciley. In a candy store he sees the pretty daughter of Dardinilis and he is greatly attracted by her beauty. He follows her to the home of the nihilists, where he is mistaken for Perciley because of the papers. Then follow a series of interesting dramatic and enjoyable humorous incidents which end in the marriage of Phillip and Dardinilis' daughter.

The melodramatic scenes are finely presented and the action is realistic in every scene. Pearl White is the nihilist's daughter, consequently a sworn enemy of the grand duke until she meets him, and then his protector. Sheldon Lewis as Dardinilis gives a fine character sketch and the supporting cast is uniformly good.

### "The House of Revelation"

An Essayay Costume Drama Released on January 8  
Reviewed by Neil G. Caward

ESSANAY has long since proved that it could successfully stage costume dramas, but in its release of Saturday, January 8, it will again prove its ability in that direction, for "The House of Revelation" is one of the prettiest, best produced and capably acted costume dramas that has been screened in a long time.

John A. Lorenz and Miss Elizabeth Burbridge have the



A pretty bit from Essanay's "The House of Revelation."

leading roles in their respective characters of Sir Charles Raleigh and Lady Denning. Both are well suited to the parts assigned them and give a most convincing portrayal of the types they represent. Miss Burbridge, in particular, appears to advantage as Lady Denning, and by her winsomeness and charm wins the hearts of her audience from the first. Dexter McReynolds and Jack Milton are cast as Godfrey, Lady Denning's brother, and Lord Howell, while the rest of the supporting company is fully adequate to the needs of the picture.

Photographically and from the standpoint of production, "The House of Revelation" is a most pleasing offering, and exhibitors will find it a box office attraction of real merit.

In brief the story runs as follows:

Lady Denning leaves Sir Charles Raleigh, but for some unknown reason is afraid of him. Sir Charles, realizing this, welcomes a message ordering him to join his regiment in



Scene from Pathe's "The King's Game."

a party of nihilists whose aim is to murder the young grand duke, completing his education in America. The nihilists receive word that one Perciley has been chosen by the Russian branch of the party to commit the deed.



Flanders. While in battle he sacrifices his arm in saving the life of Lady Denning's brother. Some time later in London he inherits an estate which includes a haunted castle at Lincolnshire. He goes to the castle to investigate. Opening a panel in the wall, he finds the skeleton of a man. Beside the skeleton is a letter written before death. It tells how the first Sir Charles had insulted a Lady Olive, an ancestor of Lady Denning. Her cause was championed by Godfrey, her brother, who challenged Sir Charles. They agreed to throw dice to see which one should commit suicide. Godfrey lost and wrote a letter, telling the facts in the case before ending his life. The finding of the skeleton, however, has the psychological effect of removing the fear of Sir Charles from the mind of Lady Denning. She writes him to come to her. He does so and she tells him she loves him and no longer fears him.

## "Helen's Perilous Escape"

Chapter Four of "The Girl and the Game." Reviewed by Genevieve Harris

CHAPTER Four of this interesting series featuring Helen Holmes starts off with the promotion of Storm to drive the fast express. Seagruue continues to force his attentions on Helen, now operator at Signal station, and is received coldly. Rhinelander, Helen's uncle, is threatened by his financial backers with the withdrawal of their support if he does not soon relocate the survey over Superstition range.

The story gets under way when Seagruue arrogantly sends Helen his photograph taken at his desk. Helen is about to destroy this when she notices that in the picture the stolen survey is lying on the desk before Seagruue. Determined to get possession of the blue print through some means, Helen accepts Seagruue's invitation to dine with him at his construction office. There Helen, although made nervous by Seagruue's unwelcome attentions, learns the location of the survey. In a scuffle which follows when she tries to get the plan, Helen strikes Seagruue with a water bottle and he falls unconscious. Before he recovers, she has reached the depot and telegraphed Rhinelander that she will arrive on the Limited with the precious survey.

Pursued by Seagruue, Helen throws herself from a cliff into the ocean, where a speed launch is waiting. Seagruue boards the Limited, which comes by, and there follows a thrilling race between Helen's boat and the fast express. Helen must deliver the survey before Seagruue can reach Oceanside to stop her. The blueprint has become water-soaked and Helen spreads it out to dry. Then, in the Morse code, by means of the launch whistle, Helen signals Storm, who is driving the limited, and asks him to delay the train. He does so, pretending there is trouble with the engine. Seagruue, impatient, discovers the ruse, and the fireman is ordered to drive the engine to Oceanside. Helen, rushing to the office of the directors, who are calling Rhinelander to account

launch, there on the canvas, where she had spread the survey to dry, is a reproduction of the blue print. The canvas is quickly ripped off and brought to the directors, who, when they see it, give Rhinelander full permission to go ahead. The story is as thrilling as anyone can desire. The photography is clear and beautiful. Helen Holmes is as daring and resourceful as ever, and the production forms an excellent entertainment.

## "Her Great Hour"

Five-Reel Equitable Melodrama Featuring Molly McIntyre. Reviewed by Thomas C. Kennedy

THE Equitable five-reel production, "Her Great Hour," featuring Molly McIntyre, who played the same part in the popular Scotch play, "Kitty McKay," is melodrama more convincingly than usual, and carries a striking human appeal. The story follows the affairs of a girl to whom fate is far from kind. Accused of a theft committed by another and a murder in which she had no hand, are calamities enough to befall the most ill-fated person imaginable. Also they are things which are not always convincing when told about in plays. But in "Her Great Hour" these things are brought about plausibly. There is only one point which may strain



Molly McIntyre in "Her Great Hour."

credulity and that is the convenient death of Kirby's wife. This clears the much clouded atmosphere quickly.

S. E. V. Taylor is successful as author and director. He has written a story that is admirably suited to the screen and of the kind that is very popular. It provides the players with opportunities, and the spectators with interesting situations and a pleasant appeal to the sympathetic side of their natures. In producing the story Mr. Taylor has also done well. It is not a story calling for anything lavish in the way of settings. The scenes have appropriate backgrounds and the action is aided greatly by them.

The story deals with a girl who works behind the counter in a large department store. Another girl steals a valuable ring and Nan is accused. The owner of the store, Irwin, orders her arrest but at the request of the district attorney, who knew her father and who is convinced that she is innocent, he does not press the charge. Kirby, the attorney, shows his confidence in her by taking her to his home where she is to act as secretary and companion to his wife.

The best way to describe Mrs. Kirby is to state that she demands a necklace of her husband as a return for her kindness in keeping Nan. In a scene with his wife Kirby warns her to stop her flirtation with another man, telling her that a scandal would kill him politically. This Nan overhears and remembers, when Mrs. Kirby accidentally kills Irwin, who, in love with her, forces his attentions upon her. Evidence points to Nan as the murderer and rather than have Kirby ruined by the scandal she leaves the house determined to commit suicide. Mrs. Kirby dies suddenly and a scandal is averted, so the end finds Nan enjoying the happiness Kirby's love brings her.

It takes many developments to bring this story to its close but none of these complications have an unreal appearance. Miss



Helen dines with Seagruue.

for the missing survey, is overtaken by Seagruue, who gets the survey away from her. It lacks as much as though all Helen's work is for naught, but there is another surprise to end the chapter well. For when Helen downheartedly returns to her

McIntyre holds the sympathy consistently and plays her part most naturally. Richard Lynn as Robert Kirby and Martin Alsop as James Irwin act their roles impressively. Gerda Holmes and P. J. Le Mae in the other important characters lend effective support.

## "The Silent Trail"

A Two-Reel American Drama. Released January 18.  
Reviewed by Genevieve Harris

JOE MANDOTT, stalwart woodsman, wins the hand of Helen Hayward, the aged woodcutter's beautiful daughter. He proves to be a very bad husband, however, who beats his wife, or at least slaps her face. Frank, Joe's partner, who secretly loves Helen, tries to reform Joe's ways, but in vain, and Helen in tears goes back to father. The villain husband still pursues her, through many scenes of wonderfully beautiful natural settings.

Helen and Frank discover that they love each other and the problem of the story is to get Joe out of the way. Helen's father decides to avenge the wrongs of his daughter and is about to shoot Joe. The sheriff arrives just at that moment, with pictures and a description of an escaped convict, under penalty for wife murder in New York. The father recognizes his blackguard son-in-law, and he and the sheriff set out to capture him. Joe, trying to escape in a canoe, is shot by the sheriff. Frank and Helen, who are standing together at a point overlooking the lake, watching the sunset, see Joe's



This scene forms a bit of "The Silent Trail."

canoe drifting by, carrying his lifeless body along "the silent trail." It is an extremely beautiful though rather sombre closing scene.

The settings in this story of the woods, the hills and forest, lake and streams, are its strongest feature. The story itself is slow in getting under way and the plot seems rather long drawn out for two reels. There is little complication. Jack Prescott and Ashton Dearholt are well contrasted in their respective roles. Dearholt is a charming Frank, while as Joe, Prescott looks villainous enough to be guilty even of wife murder.

## "Why Love Is Blind"

Selig Feature. Released January 17. Reviewed by Genevieve Harris

"WHY Love Is Blind" is an appealing little play which will be immediately liked by audiences, for it contains characters which never fail to arouse sympathy, the little blind girl, the cripple boy, abused at home, and his faithful dog. These three principals are beautifully depicted by Betty Nathan, Jack Pickford and the Collie, "Smudge." And not the least of these is Smudge, who shows himself an able screen actor.

Jack Pickford, as Bobby Stone, the hunchback, gives a performance which, for sincerity and ability, compares favorably with the work of his sister, Mary. Betty Nathan, as Ruth, is a most realistic blind girl. The other characters are also well handled, particularly Bill, owner of the circus, played by Frank Clark, and Mrs. Stone, Bobby's mother, played by Lillian Hayward. Other members of the cast are

Guy Oliver as the father and William Scott as the elder brother.

Bobby Stone, a hunchback, is ridiculed by his strong brother, John. When John kicks and cuffs Smudge, however, Bobby flies into a passion and attacks his brother. From this and other incidents, the father concludes that the boy has an evil disposition and sends him away from home. Bobby and Smudge set out together, leaving an angry father and a heart-broken mother behind. That night they sleep beneath a tree, Bobby's head pillowed on Smudge.

The next morning Rodgers' circus comes by. Bobby asks for work and the kind-hearted Bill Rodgers takes the boy with them. Bill has a beautiful daughter, who is blind. Bobby is at ease with her because she cannot see him. Finally he falls in love with her. Then his happiness comes to an end, for he learns that an operation is soon to be performed on Ruth's eyes which will restore her sight. Bobby is unable to bear the thought of the girl's disgust when she finds that he is a hunchback; so he steals the money which is to pay the surgeon. The scene in which Bill finds that the money is gone and that he must disappoint his daughter is especially pathetic and it is well played.

Bobby struggles with himself, but cannot decide to return the money. Even at this point, the production is so well handled that the sympathy of the spectator is still with the little cripple. In the end Bobby returns the money to Ruth, confesses his theft and the fact of his deformity and rushes away. Ruth calls him back and declares that as love is always blind, his appearance will not matter, that she loves him anyway.

The ending of the play is rather vague. We have been told that a successful operation can be performed and that Ruth will regain her sight. There is still the question whether her love, which withstands the shock of being told that Bobby is deformed, will withstand the greater shock of seeing him. The inference, of course, is that it will.

On the whole, the play is lovely. It is conventional, but the effects are simple and genuine. The photography throughout is good. George Nichols directed the production.

## "The Foundling"

A Famous Players Offering with Mary Pickford  
Reviewed by Thomas C. Kennedy

MARY PICKFORD's latest appearance is in a role which in these days is called "a Mary Pickford role," whether played by her or any other actress of the screen, and in some cases it is applied to characters portrayed on the speaking stage. In "The Foundling" Miss Pickford is seen as a waif of tender years, though there is nothing new to her about that. She has been seen as a child before and doubtless she will be again, in which case her admirers, the patrons of the screen, will flock to the theater where the picture is shown



Mary Pickford as "Mollie O" in "The Foundling."

and leave it more enthusiastic than ever in their admiration for Mary Pickford.

As a story, "The Foundling" has merit in that it places Miss Pickford in a part such as the public seems most anxious to see her enact, and also presents John B. O'Brien with good material for his style of direction. Since joining the Famous

Players this is Mr. O'Brien's first production. As most followers of the photoplay know, he is very partial to the close-up and his methods are almost quiet. The scene at the bed, of the mother who dies in giving life, shows only the patient's hand as the physician takes her pulse. Mr. O'Brien adheres consistently to his "school" and obtains effective results.

Edward Martindell is David King, a painter, who has no love for the newborn child, as her coming caused the death of his wife. The child he gives to a woman who asks that she may adopt it. When this woman dies the baby is taken to a foundling asylum. Twelve years later we see the artist's daughter caring for the younger children and receiving no great amount of kindness from the hand of the matron who, quite naturally, gives the few meager nice things forthcoming to foundlings to her niece.

Still later, the artist is stricken with remorse and returns from Italy intent upon finding his daughter. His search leads him to the asylum, but he is given the other girl, the matron's niece. Molly O, as King's child is called, is adopted by a boarding house mistress, who, when Molly O says that she is sure Mrs. Grimes will be a good mother to her, dispels all doubt on that subject by answering that she adopted her "to work," not "to mother." Though the distance between father and daughter is great and the obstacles even greater, the two eventually find each other, which is very satisfactory to the spectator who hoped for such an outcome early in the picture.

Mr. Martindell's is a convincing performance. He supports the star splendidly. Maggie Weston is Mrs. Grimes; Mildred Morris is Jennie, the girl who prefers to consort with the underworld characters than the fine gentleman who believes he is her father, and Marcia Harris is Julia Ember, the boss of the foundling asylum. Tammany Young stands out prominently as the crook; a small part but an important one none the less, and, very properly, he plays it in that spirit. The settings help greatly and the photography is excellent.

## The Current Triangle Bill

Latest Offerings of the Griffith and Ince Studios, Reviewed by Neil G. Caward

TWO wonderful preachments of a widely varied character form the backbone of the Triangle bill for this week at the Studebaker. "The Green Swamp," which is the Ince offering, treats of a woman's jealousy while "The Price of Power," from the Griffith faction of Triangle, is a wonderful labor play. Both are so good that it is well nigh impossible to choose between them, and purely for laugh purposes an uproarious Keystone, called "The Great Pearl Tangle," is thrown in.

Orrin Johnson has the leading role in the Fine Arts production and appears to far better advantage than in the picture in which he was introduced to Triangle patrons. He really enacts three widely different types in this latest pro-

duction, though all the way through he is supposed to be the same man. As the picture begins he is an humble employee in a big factory, named John Belmont. Though in love with and loved by a sweet faced village girl, he is won

over by a rather brazen young woman employed in the same factory where he works, and almost before he realizes what he has said he proposes and is accepted.

Realizing that life holds nothing for him so long as he has to earn his living with his hands, Belmont quits his job,



Bessie Barriscale and Bruce McRae in "The Green Swamp."

deserts his wife and child, with whom he is unhappy, and going to another city begins life anew in an executive position under the name of John Roberts. He prospers, marries well, and finally becomes owner of a big manufacturing plant. Still later he buys the plant in which he had first worked and by installing an efficiency expert so angers the workmen that he soon finds a strike on his hands.

After a thrilling series of encounters with the strikers and strike breakers, Roberts finds his own brain affected by the worry and strain and, temporarily out of his head, he wanders down to the railroad yards, falls in with some tramps and spends several weeks with them as "Daffy" Smith, for he cannot recall his own name or means of livelihood. In time he wanders back to the city and after fighting with the strikers against the men imported to break the strike, he is cared for at the home of Maisie Brooks, with whom his own son, Dave Belmont, is in love. Both Maisie and Dave work in the Roberts factory and neither suspects the identity of the tramplike figure they have befriended. When Dave is arrested, during another melee with the strikebreakers, Claude Roberts the second son of the man who had set out to win power at any price, offers to assist her in freeing her lover, if she will visit him at his home that evening. She goes and is attacked, but "Daffy" Smith, who has followed her into the mansion, still not suspecting it is his rightful home, shoots Claude and Maisie flees from the scene.

As the picture closes "Daffy" goes to the work in the factory at his old job, where he first began his career, and then the grim efficiency system, which he had himself installed, seems likely to claim him as its victim. Orrin Johnson is splendid in every one of his characterizations, but perhaps rises to his greatest heights as "Daffy." Marguerite Marsh, Charles Clary, Gladys Brockwell, Vera Lewis and Clyde Hopkins are in the cast and do splendid work.

The Ince offering, "The Green Swamp," features Bessie Barriscale and Bruce McRae as husband and wife. McRae is Dr. Allison, a physician with a practice largely among women, and Margery, his wife, is accordingly jealous, believing that her husband is flirting with other women, when all the time he is but caring for their health. J. Barney Sherry as Dr. Jim Hendon, a friend of Allison's, is looked upon with suspicion by the wife, but things come to a crisis when, because of her jealousy, Mrs. Allison fails to deliver a telephone message to her husband and thereby nearly causes the death of an infant the telephone message had summoned him to attend. She vows never to doubt her husband again, but falters after Allison, who is suffering from lockjaw, is supposedly called to another city, though in reality he goes to Hendon's home to be treated for his ailment. Mrs. Allison puts a detective on the case and believing her husband and Hendon are going to hold a wild revel with some lady friends, goes to the Hendon home to trap them. Arrived there, she discovers the real situation and is immediately repentant.

The production has been most capably handled and both Miss Barriscale and Mr. McRae get everything possible out of every situation. The story works gradually up to its big



Scene from Triangle Kay-Bee's "The Price of Power."

duction, though all the way through he is supposed to be the same man. As the picture begins he is an humble employee in a big factory, named John Belmont. Though in love with and loved by a sweet faced village girl, he is won



climax and is so skillfully unfolded that the moral will probably be driven home with a vengeance.

As for "The Great Pearl Tangle," the Keystone two-reeler, with Sam Bernard featured, it is a typical Keystone with some new wrinkles added for good measure. Mr. Bernard probably has never appeared in a vehicle so well suited to his peculiar style of comedy, and he puts over his scenes with the skill of a veteran Keystoneite. The complications are deeper than usual for a Keystone plot but it proves wonderfully effective in getting the laughs and that's all it was made for.

## "The Thoroughbred"

A Five-Reel American Mutual Masterpiece. Released January 17. Reviewed by Genevieve Harris

WILLIAM RUSSELL is due to smash to little pieces the hearts of all the feminine film fans who see him in "The Thoroughbred." As Kelso Hamilton, the daring stock speculator, he has a fascinating role and he makes the most of it. Hamilton loses heavily on the stock market. He, of course, takes his misfortune very coolly, as part of the game, but his loss brings grief to his sweetheart, Angela Earle (Charlotte Burton), and to her parents. George Carewe, private secretary to Mr. Earle, and Hamilton's rival for Angela's hand, rejoices, and when Angela offers Hamilton the aid of her fortune to regain his, Carewe, a villain to the core, plots to discredit him entirely. Accordingly, at a party given by the Earles, Carewe accuses Hamilton of cheating at cards. Hamilton denies this, but when cards are found in his pocket, even his friends doubt his good faith. Only Angela and her parents believe in him, and, encouraged by them, he goes west to make good.

Meanwhile, Carewe, whose hopes of winning Angela and her fortune are rising rapidly, has discarded his first sweetheart, Jessie, Angela's maid. Jessie is the daughter of Tom Cook, the gardener. Discovering the cause of his daughter's grief, Tom seeks an interview with Carewe and waits for him at his room in the Earle home. There he is mistaken for a burglar by the valet, and in the struggle which follows, the valet falls, apparently lifeless. Tom is frightened and steals away. In his escape from the house, Tom passes the door of the smoking room where the men are playing cards and sees Carewe place the cards in Hamilton's pocket. He is afraid to reveal himself, however, and goes away.

Later, when each is traveling west to begin anew, Tom and Hamilton meet in a thrilling scene, where, together, they foil the bandits who hold up the Limited. Tom recognizes Hamilton as the man wrongfully accused of card cheating, but does not reveal his own identity.

Hamilton becomes the proprietor of a ranch, with Tom as foreman. The Earles, who own mines in the vicinity, visit their property, accompanied by Carewe who, in conspiracy with the superintendent of the mines, is seeking to "double-cross" the Earles.

With the principal characters thus brought together in



A scene from 'The Thoroughbred.'

the West, the plot affords opportunity for several exciting scenes, a chase after the horse "rustlers," an attack of the Mexican miners on the home of the superintendent, and the explosion of a powder mine. Of course everything comes out

right in the end. The valet was not killed at all, only stunned. Tom's story clears Hamilton's name; the mines, in spite of the duplicity of the superintendent, yield richly; Hamilton and Angela are reunited, and Carewe is discredited at all points, even Jessie having found someone else to take his place in her heart.

The plot of this story is remarkably well woven. Every incident shown on the screen advances the drama. No tie is lost in telling the tale, yet all is clear and logical. The production, considered apart from the actors and the photography, is an example of the excellent way an interesting, finished story can be told through pictures. The roles are all well handled. Russell holds the center of attention throughout, with Charlotte Burton presenting a pleasing Angela. Roy Stewart, as Carewe, shows skill, and Lizette Thorne and Jack Prescott, as Jessie and Tom, deserve mention. The production was directed by Charles Bartlett.

## "Green Stockings"

A Blue Ribbon Feature. Released by V. L. S. E. January 10. Reviewed by Thomas C. Kennedy

A. E. W. MASON'S English comedy, "Green Stockings," has been adapted to the screen by the Vitagraph Company and is presented on the V. L. S. E. program. This pictured version of a play which enjoyed a notable and deserved success is bound to be hailed as one of the best comedy offerings V. L. S. E. has so far released, and that is high commendation for "Green Stockings." The scenario was



Lillian Walker in scene from "Green Stockings."

prepared by Eugene Mullin and was produced by Wilfrid North.

The action, or the greater part of it, occurs in the Faraday home and a more amusing home could not easily be imagined. It makes no difference whether they are at the breakfast table or gathered in the living room, the Faradays amuse one, and everyone will be struck with the truth of all these incidents. The author imagined some true to life characters and found exaggeration unnecessary for the most part.

An outstanding feature of this picture is the excellent cast which has been chosen to enact the characters. Lillian Walker in all probability has never done anything better than Celia, the daughter who has waited upon everybody so willingly and so long that the other members of the family expect everything of her. In portraying this role Miss Walker is singularly fine. It is a gratifying part and she realizes its possibilities with pleasing ease.

The story takes its title from the custom of a rural section of England that the eldest daughter wear a pair of green stockings at the wedding of her younger sister. Celia is the oldest Faraday girl and in accordance with the custom she had worn green stockings when Madge was married. To gain more prestige in the home and to prevent a recurrence of the stocking episode, for Phyllis, the youngest sister, threatens to marry, Celia announces that she is engaged to a Colonel Smith. It happens that there is a Colonel Smith and it also happens that these two meet and marry, all of which is delightfully told in "Green Stockings."

The supporting cast is composed of well-known Vitagraph players who fit their parts remarkably well. Frank Currier as Mr. Faraday and Louise Beaudet as Aunt Ida fur-

nish much of the humor, while Stanley Dark as Col. Smith and Charles Brown in the character part satisfy thoroughly. Adele De Gade is particularly good as Phyllis. The only fault one might find with Phyllis is that she insists upon marrying Tarver. Lillian Burns, John T. Kelly, Denton Vane and Charles Wellesley are included in the cast. The production which Mr. Wilfrid has given the story is effective. "Green Stockings" is an exceedingly enjoyable picture and one which will please generally.

## "The Man Inside"

Broadway Universal Feature. Five Reels. Released January 17. Reviewed by Genevieve Harris

THE film production adapted from the novel, "The Man Inside," contains many scenes and a large number of incidents. Dominating them and unifying the play is the figure of Dana Thornton, the "master rogue," played by Edwin Stevens.

Thornton and his brother, Barry, are in Panama. Important defense plans of the canal are stolen and sold to South American governments. Suspicion points to Barry Thornton, who disappears. Dana returns to the States. Several years have elapsed when the thread of the story is taken up again. Dana is the guardian of his niece, Eleanor, Barry's daughter. Although she was a little child when her father went away, she still longs for him. The father of her friend Cynthia, Senator Carew, is to die at a ball, that he knows something about the mystery of her father's disappearance, and will aid her in tracing him. A few hours later Carew is found murdered in his machine, and there is another mystery to solve.

One by one, various leading characters fall under suspicion. Cynthia, Carew's daughter, is prostrated by the shock for, in addition to grief for her father, she bears a secret suspicion of her lover, Lieutenant Lane, who had told her of his quarrel with her father. Then there is Phil, Carew's nephew, a workman, who had quarreled with his uncle about money. In the meantime we see Dana Thornton cleverly steal state papers, and we see him bring about the death of Eleanor's maid, who is really a spy and who has learned too much for Dana's safety.

Just at this time, the long-lost brother, Barry, returns home secretly, and warns the old servant, who recognizes him, not to tell.

Detectives on the case work on the various clues, until Phil, the nephew, alarmed at the suspicion which rests on him, accuses Eleanor, whom he saw run away from the Carew machine. Eleanor is now forced to tell her secret, that she saw her uncle, Dana, commit the crime. At the same time a letter which Carew had written comes to light in which the various crimes of Thornton are revealed. This furnishes the motive for the murder.

Thornton tries to escape. In his machine he gains a lead on his pursuers. Unseen by them he leaves the car and returns to his home. The detectives follow the machine he has left. It goes over a cliff, and the detectives return, believing that Thornton is killed. Dana, on entering his home, meets his brother. Barry knows that Dana killed Carew, and he knows of Dana's treason to his country. He gives him a revolver and tells him there is only one honorable way to escape. Dana kills himself just as his pursuers return. Barry meets them, and claims his daughter. Dana, of course, had been the real thief in Panama, and had had Barry thrown into prison, hoping he would be killed.

While interesting, the story occasionally lacks clearness. The scenes are short, and so many incidents are introduced that there is a rather "choppy" effect. The play would have been improved if simplified. The play is well cast. Edwin Stevens, featured in the dual role of the Thornton brothers, gives a good performance, although occasionally he recalls too strongly the conventional villain of melodrama. Justina Huff, as Cynthia Crew, has several bits of excellent acting, and Tina Marshall is pleasing as Eleanor.

## "The Tongues of Men"

Moroso-Paramount Offering Featuring Constance Collier. Reviewed by Thomas C. Kennedy

THE subject dealt with in "The Tongues of Men," a five-part Moroso-Paramount release featuring Constance Collier, is a generally interesting one and in this picture it is treated rather effectively. The title might lead one to suppose

that the author and the producers were taking it upon themselves to preach a sermon. Happily, this is not the case. The only sermon connected with "The Tongues of Men" is the one in which Rev. Penfield Sturgis scores the new opera and makes remarks about the prima donna's personal character. It urges men not to pay any heed to rumors involving other characters, but this it does indirectly through the telling of an interesting and realistic story.

An operatic star creates the leading role in a new opera. The opening performance establishes the work, for it is warmly received. The following Sunday Rev. Penfield Sturgis, pastor of a church located in a fashionable part of the city, denounces the opera in a sermon, claiming it to be blasphemous, and even attacking the personal character of the diva who sang "Zaporah." When the prima donna reads a newspaper account of the sermon she is little short of enraged and determines to make the sainted one "eat his sermon."

Jane Bartlett, the star, then visits Sturgis, and upon learning that he has not even seen the opera, informs him that it would do him good to come down from his pedestal and learn something about the people he preaches about. He is impressed and visits Jane at her home. One night he attends a performance and is more than ever horrified. The next day he again publicly attacks the opera, and as a result its future performance is prohibited. Then another visit to Jane's home teaches him that she is of noble character and he retracts his former denunciation. By this time rumor has connected his name with that of the singer. Through this he nearly loses his fiancée and his place in the church, but matters right themselves and in the end all concerned are happy.

The characters are all likable and truly drawn, so the ending, which is a sugar-coated depiction of the virtuous rewarded, does not seem over-sweet because of a sincere interest in them. A noteworthy scene in this picture comes when the vestrymen visit Jane and their condemnation of her is overheard by Sturgis, who rushes into the room and asks her to marry him. This is an unexpected turn and has good dramatic effect.

Miss Collier makes much of her opportunities in portraying the operatic star. She is an actress of striking beauty and renders a convincing characterization of a type of woman in whom we do not look for the usual or commonplace manner. Forrest Stanley has a part which shares equally with the star's in prominence and plays it commendably. Herbert Standing, Elizabeth Burbridge, Lydia Yeamans Titus and Helen Eddy impress favorably. Completing the cast are Charles Marriot, Miss Marlborough and John McKinnon. The picture is handsomely and artistically produced. The interior sets are especially pleasing to the eye, while the action placed in the opera house has the atmosphere of the real. Photography and lighting is in keeping with the high quality of the production.

## "The Woman in Politics"

Thanhouser's Mutual Master-Picture of Jan. 13. Reviewed by Neil G. Caward

BY skillful cutting back and forth between a real fire of gigantic size and a studio-set arranged to depict the inside of the burning building, as well as two or three close-up views of a smaller structure, apparently being consumed by the flames, some truly out of the ordinary fire scenes are obtained in "The Woman in Politics," a five-reel Thanhouser offering of January 13, as a Mutual Master-Picture.

Mignon Anderson is featured in the leading role, that of a woman employee of a city health department, who finds that the office in which she works is hampered by graft and that, consequently, instead of performing the service for which it was established, it is winking at law violation and openly allowing insanitary and unhealthful conditions to exist in the city.

The young woman, balked in her attempt to really act in her capacity as a health inspector and finding that she is discharged for attention to duty, resolves to expose the grafters and give the city a real health inspection service such as it is entitled to.

It is this role of the woman in politics that gives the picture its title and while some exhibitors, judging from the title alone, may surmise the picture to be devoted to the cause of woman's suffrage, they will be happily disappointed to discover that it is a sterling melodrama, excellently acted, splendidly photographed and with enough punch in its telling to make it a feature offering of the highest quality.

Arthur Bauer interprets the role of the mayor, Ernest

Howard appears as the governor and George Marlo plays the juvenile role of the governor's secretary, who aids the woman in politics in her cause. W. Eugene Moore as a ward healer health officer plays a splendid "bit" and one that stands out, despite the fact that his part is not a really important one.

The young doctor, after visiting a tenement and finding



*The climactic scene from Thanhouser's "The Woman in Politics."*

that not only are the tenants ill, but that the conditions surrounding them are both unhealthful and unsafe, makes a report to her superior officer and is amazed when she is told that the tenement in question is owned by the mayor and that consequently her report will be ignored.

After threatening to publish in the local newspaper the secret of the real reason for her failure to better conditions, she is told that the newspaper likewise is controlled by the mayor and a few days later she is discharged.

The young doctor next writes the governor asking for the impeachment of the mayor and then proceeds independently of the health department, to seek to remedy conditions in the tenement she investigated.

Fearing she will spoil their opportunities for graft, the mayor arranges with some of his subordinates to compromise her in a hotel room, but when this plan is foiled, seeks still another way of "getting something on her." She is in the tenement district when a fire breaks out and after being rescued by the governor's secretary, of whose identity she is ignorant, she is kidnapped by minions of the mayor and taken to a distant sanitarium, where she is held a prisoner.

The governor's secretary succeeds in rescuing her and on the day when the mayor's impeachment comes before the governor she gives testimony which results in the grafting mayor and his accomplices being sent to the penitentiary.

### "Jeanne Dore"

Sarah Bernhardt in Bluebeard Feature Released January 24. Reviewed by Genevieve Harris

BLUEBIRD FEATURES begin ambitiously by starring in the first release Sarah, the Divine, called the greatest of living actresses and one of the greatest tragediennes of all time. In "Jeanne Dore" Mme. Bernhardt makes her first appearance since the operation in which one leg was amputated, but those who expect to find in the picture a sort of "freak" attraction, featuring a woman of over seventy in an incongruous role, will be agreeably surprised. And they will be glad of this production, which will give to many people an opportunity of seeing the great actress in a role which gives them some idea, at least, of the reason she is called great.

The theme of the story is a simple one and as old as mother love, the story of the woman who devotes her life to her son, and when he proves himself a weakling, is still true to him, even to the gallows.

Jeanne Dore is left alone to support her little son, Jacques, when her gambler husband, after losing his own and her fortune, shirks the penalty by suicide. Jeanne keeps a little confectionery stand and manages to give her son certain advantages. He is an attractive youth, but unworlly, and falls an easy victim to an unscrupulous woman, Louise. Louise, who is married, has spent money her husband left in trust with her, and she fears his return. Jacques asks his mother for money to give Louise and his mother refuses. He goes to his uncle to plead for it, and his uncle tells him a few facts about Louise.

Maddened by his infatuation, Jacques strikes the old man, who is killed by the blow.

Jacques returns home. In the morning the report of the murder is spread through the village. Jeanne, who has worried since Jacques left her to seek his uncle, at once guesses the terrible truth that her son is the murderer. She aids him in his attempt to escape, but, returning to see Louise, he is captured, tried and condemned to die. At the last he has one request, that his mother persuade Louise to visit him in prison before his execution. Jeanne, for her son's sake, humbles her pride and asks this favor of Louise. She is refused by the heartless woman, and the mother, to give her son whatever happiness she can, gives him a rose through the little window of his cell, telling him it is Louise who gives it, with her love.

While the technique of screen and spoken drama differ in many respects, Bernhardt succeeds in "registering" emotions powerfully before the camera. Perhaps her best bit of acting is in the scene where the village people tell her of the murder. She sinks quietly into a chair, terror stricken by her instant suspicion of the murderer. She gains her effects quietly through the play, seldom resorting to violent emotionalism.

There are several interesting bits of directing in the picture. One is the scene when Jeanne enters her son's room after the murder. The boy is seen trying to remove evidence of his guilt from his clothing. The mother, as she enters, is reflected in a mirror. In this way the faces of both actors are clearly shown, though they are facing each other. The last scenes, the preparation for the execution, are harrowing. They are beautifully handled, however. The courtyard, where the execution will take place, is seen through a wide window, until the last moment. Then Jeanne appears at the window, the camera is directed toward her, and Jacques' death is shown only as mirrored in the face of his mother.

The camera is kinder to Bernhardt than some of the actresses, long past youth, who have appeared before it. It is kind to her in another way, also, in this picture, for the scenes are arranged so that, except in a few instances where she is bowed down with grief and can be aided naturally by other players, Bernhardt does not need to walk. So cleverly are the scenes arranged that this would not be noticed if the fact that the actress is crippled were not known.

The supporting cast is good. The local color of the little French town is interesting, and the photography of the exteriors very beautiful.

### "Mice And Men"

A Famous Players-Paramount with Marguerite Clark Reviewed by Thomas C. Kennedy

IN THE Famous Players production, "Mice And Men," this week's attraction at the Strand theater, New York, one can find two features which fully justify the selection of Madeline Lucette Ryle's well-known romance for screen adaptation. One is the opportunity it gives Marguerite Clark, and the other is



*Marguerite Clark in scene from "Mice and Men."*

the apt material for securing artistic and altogether alluring effects with which it presents Director J. Searle Dawley. On these two accounts the story is good. It is a simple play, so simple that one is hard put to understand how it can be made



to last for five reels, yet there are five reels of the most beautiful scenes and delightful episodes.

Marguerite Clark never fails to charm. Her charm is unrestricted; for the old and young of both genders are subject to her beauty and inherent appeal to the finest emotions. In "Mice and Men" she is a founding adopted by a bachelor with some set ideas about womankind, who does this in the belief that to adopt in childhood and educate her according to his ideals is the only way he will ever realize the woman he wishes to marry. Whether it comes about through his training or not, Peggy turns out to be a most lovely young woman.

The action is laid in Virginia and the time is 1847, consequently it is a picturesque subject, and Mr. Dawley surely has an eye for the picturesque. The locations he has chosen and his fine artistry in grouping the characters in the scenes are a constant pleasure to the eye, and the worth of these effects to the finished production cannot be overestimated. The cameraman deserves praise for the high character of his work.

Marshall Neilan is effective as Lieutenant Lovell, the nephew of the bachelor who adopts Peggy. Lovell wins the girl after proving himself entirely worthy by refusing to accept the affection which a woman, married to a man greatly older than she, offers him. In his scenes with Miss Clark, Neilan supports her splendidly.

Charles Waldron is impressive as Mark Embury. Embury apparently puts no great faith in women, and his stand is upheld in the eyes of the spectator by the actions of his friend's wife. The friend, during a visit, tells Embury that his wife is the very soul of honor, and at that very moment she is in the other room directing glances full to the brim with meaning at young Lovell. Helen Dahl and Clarence Handyside have the other important parts, whose opportunities they make the most of. "Mice and Men" has some delightful humor, heightened by pathos. It is a picture whose delicate charm cannot be denied and one that can be recommended heartily.

## A Parisian Romance

Fox Feature Film. Five Reels. Released January 9, Reviewed by Genevieve Harris

A WELL balanced cast of able players, an interesting story which gives each actor opportunity for acting and characterization, beautiful settings, above all, wonderful attention given to the details, these combine to make "A Parisian Romance" a production any company may be proud to offer.

Cooper Cliffe and Dorothy Green are featured. Cliffe as the Baron Chervial, Richard Mansfield's great role, Miss Green as Rosa, dancer of the Opera Comique, the only one of the baron's numerous conquests who can hold him at all times. The story of the play is the story of an old dandy who has spent his life and his fortune in the pursuit of feminine loveliness in any and every station of life. At seventy, with the shadow of death upon him, he still leaves everything else to follow every pretty woman who comes to his attention.

At the beginning of the play he is deeply infatuated with the dancer Rosa. This does not prevent his admiration for Therese, the young daughter of M. Beauchamp, and he asks her hand in marriage. Therese is already engaged to Henri de Targy, the son of M. Beauchamp's partner, but owing to his financial losses, M. Beauchamp breaks this engagement and gives his little daughter to the baron. Therese and Henri are heart-broken, but being French, they obey their parents, and the marriage of the young girl and the old man takes place. On their wedding day, Rosa calls at the baron's home, derides the young bride still in her wedding finery, and wins the promise of the baron not to leave Paris, even for a bridal trip.

Meanwhile the firm of Beauchamp and de Targy continue to lose financially. At last de Targy confesses that he has been robbing his partner. M. Beauchamp, burdened by his worries, dies, and not long after de Targy follows him. Henri, although he has never forgotten Therese, marries Marcelle, a frivolous creature with yearnings to be an opera singer. Henri, his fortune gone, becomes the secretary of the Baron Chervial, who at once falls in love with Marcelle. Marcelle repulses the old dandy but later runs away with an opera tenor. When he leaves her, after several months, she kills herself, and Henri is free. Against his doctor's orders, the baron, gallant to the end, arises from a sick bed to attend Rosa's birthday party, and falls dead drinking her health. So Therese and Henri are re-united.

The acting of Cooper Cliffe is excellent throughout. With

delicacy and skill he suggests the feeble old man, who is yet an "exquisite" in dress and manner. Evil he is, to be sure, but never coarse. Both body and morals are diseased, but good taste never fails him.

Credit is due Miss Green not only for her delightful



Rosa wheedles Baron Chervial into paying her milliner's bills.

presentation of Rosa, but because she has broken away from the familiar adventures type which has become conventional on the screen. Miss Green is not "a vampire," she is Rosa, a distinct, living personality. She has humor and can be delightful, when she chooses. She is hard, evil, at times, and Miss Green suggests this very well, without exaggeration or coarseness.

Still another good piece of acting is shown by Dion Titheradge, who, as Henri, presents a straightforward young man of character, who suffers deeply but quietly. Margaret Skirvin handles the part of Therese nicely, and the balance of the cast is up to standard.

The play is beautiful throughout. The photography is particularly delightful in the outdoor scenes, and much care has been taken with the rich interiors.

## "The Catpaw"

Kleine-Edison Production Released January 12 Reviewed by Thomas C. Kennedy

OF much importance to the success of Edison's "The Catpaw," released January 12 through the Kleine-Edison service, is the acting of Miriam Nesbitt and Marc MacDermott, two accomplished screen favorites who have not been seen together this long while. It is pleasing to see them together again for more than sentimental reasons. Mr. MacDermott



A scene from Edison's "The Catpaw."

in the dual role of society crook and his imposed upon double, and Miss Nesbitt as Roxane, St. John's charming and efficient confederate, put their opportunities to admirable use.

George Wright, who will be remembered for the many fine

characterizations he contributed to former Edison offerings, produced "The Catspaw" from the story by William Hamilton Osborne. This is Mr. Wright's first production and his work justifies the one responsible for his appointment to the Edison directorial staff. It is a finely produced picture and it will win much praise for Mr. Wright.

"The Catspaw" tells a fascinating story dealing with a crook of marked ability in his "calling." It is a consistently good picture because it is so interesting. From beginning to end it holds the interest and one or two situations are thrilling, which is reason enough for pronouncing it a good photoplay. The action is continuous and the unexpected happens frequently.

In the town of Milville, St. John meets Roxane Bellairs, his confederate, and together they decide to make a clean-up. Roxane is given her instructions, the carrying out of which cost Major Holbrook, wealthy man of prominence in the town, some thousands of dollars, and St. John has a scheme which he keeps a secret from her. He searches successfully for his double and fortunately the double is out of employment. Therefore he accepts St. John's proposition to impersonate him at the social affairs given by the elite of Milville.

While the double attends and pays court to a pretty girl St. John robs banks and other places. On one or two occasions he is seen and recognized, but there is always the alibi. One of the conditions is that the double is not to read the papers, so he knows nothing of the robberies. Roxane becomes jealous because of the attention the double, whom she believes is St. John, shows Dorothy Paget, and she informs the police. St. John is arrested, but he gets away very cleverly. Then the double has a hard time proving that he is not St. John in court, and by the time he does the crook and Roxane are speeding away in a fast auto.

The double exposure scenes are remarkably fine and the settings throughout are appropriate. Prominent in the cast are Grace Morrissey, James Harris, Brad Sutton, Harry Etyngre and William Wadsworth.

## "Weapons of War"

Fifth Episode of Pathe-Balboa Serial, "The Red Circle"  
Reviewed by Thomas C. Kennedy

EPISODE number five of Pathe's "The Red Circle" serves to introduce some new characters into the story, which up to this point has concerned itself with June Travis' inherited desire to steal and Max Lamar's futile efforts to run down the thief who stole the loan shark's notes. The new character of most importance is "Smiling" Joe Egan, a crook, who June believes has reformed, but in truth has not.

The cobbler's scheme to use the red circle in some future deal would make it seem as though he and his confederate, Alma La Salle, whose name renders it needless to say that she is an adventuress, will furnish some interesting situations in the chapters to follow and at the same time make matters more difficult for Lamar. "Smiling" Joe is seen in the person of Andrew Arbuckle, a character actor who is admirably suited to the part.

"Weapons of War" is the title of the release. It opens with the butler, Mary and Mrs. Travis searching June's room for the man the Jap saw climbing to the balcony of the house. June secretes her strange attire and all three leave her apartments in a quandary. They reproach the butler for frightening them and accuse him of having seen things.

The Traveses move to their seashore home. While wandering along the beach to discover a place to dispose of her men's clothes, June overhears two men discussing the sale of a formula for some high explosive. She reaches her hand in the window of the shack and takes the paper. Her hand with the circle on it is seen by both men. She makes off with the formula and destroys it.

Ruth Roland as June Travis and Frank Mayo as Max Lamar continue to live up to the standards they have set for themselves, and are given good support by Corene Grant, Mollie McConnell, Gordon Sackvill and Makoto Inokuchi.

Paul Gilmore, the illustrious matinee idol, is featured in the leading role of the Knickerbocker Star feature, a three-reel photodrama, entitled "The Houses of Mystery," released on the General Film program Friday, January 21. Mr. Gilmore needs no introduction to filmdom or the theater-going public. In this particular picture Mr. Gilmore certainly demonstrates the versatility for which he is noted.

## Muldoon Watches Himself Act

William Muldoon, who was at one time champion wrestler of the world and whose articles on health and health building now appear in many newspapers throughout the country, recently viewed a motion picture for the first time in his life, and it was a picture in which he himself appeared,—"The Other Girl," the Raver Film Corporation's production.

When asked how he felt when he saw himself on the screen, Mr. Muldoon said: "I believe motion pictures to be the greatest invention of modern times. It is the first time I have ever seen myself as I really am. I believe that if a man has any conceit in him he should see himself in motion pictures and he should look at them in the midst of a big audience. It is really the nearest to stage fright I have ever felt in my life. You know you sort of wonder what everybody else thinks. They tell you a lot of nice things, but I know humans too well to believe everything they say. They cannot fool you in these motion pictures, though, because they stand in front of you as big as life. There were a good many little things I wish I had done and there were some more I wish I hadn't done. But I guess old experienced actors also feel that way about it when they view their work. I know, though, that Mr. Raver has to let me have a print of those scenes in which I appear and views of my farm so that I can run them out at my farm and kind of get used to myself."

James J. Corbett is being starred in the play.

## Herrington's Message to New York

TO THE EXHIBITORS OF NEW YORK: It is your duty to arrange to attend the convention at Albany, N. Y., March 1 and 2, 1916. As there are many things in the form of unjust legislation to come before the legislators of your state, and as the legislature will be in session at the time of holding the convention, you owe it to yourself and your business to attend the meeting and help the organized exhibitors of your state defeat the state censor bill, also the Sunday closing bill. If you are not there, and those that are there are not powerful enough to kill these bills, do not find fault with the lawmakers. It would be your fault, as you have not done your part; so come to Albany and stand shoulder to shoulder with the men that will be there looking after your best interests.

If the exhibitors would only attend the convention and stand as a phalanx before those men who make the laws that govern your business and let them know that as individuals you recognize your weakness, but with a united body you have the power of your screen, in the future those men will be careful as to the form of legislation they present. But if you are not there, do not blame them, blame yourself. And in the future don't ask, "What good is the league, or what is it doing for me?" Your absence from the Albany convention will be proof that the Exhibitors' League is doing more for you than you are doing for yourself.

So make up your mind to be there and let the politicians know that you are alive to your own interests and are only asking for that which is just and right, the same as is conceded to all other legitimate business, and to demand that the picture should be as free as the press or the speech.

In closing, I wish to state there are bills pending before the national congress, and your strength and action at the New York state convention will have a great effect in determining how the congressmen and the United States senators from your state will act on the national legislation. So again I ask you not to forget the convention at Albany on Wednesday and Thursday, March 1 and 2, 1916.

Yours for one united organization of exhibitors,

FRED J. HERRINGTON.

President Motion Picture Exhibitors' League of America.

Phin Nares, who has been acting in Casino Star comedies for the Gaumont company, plans to leave in a few weeks for California, where he intends to make his home.

## Metro Artiste Makes Scenarios

Carlotta De Felice, the talented leading woman now playing in Metro feature productions, is one of the few artists to succeed as a scenario writer. While waiting for a role in another Rolfe-Metro feature, she has gone to the Adirondacks to complete some scripts. Miss De Felice has a cabin all her own, with the nearest neighbor eight miles away. She lives alone while engaged in writing, and has for a sole companion her dog "Secret." The excursions to the Adirondacks serve a double purpose for Miss De Felice, for besides writing, she returns in fine physical condition and fit for the strenuous work in the pictures.

Miss De Felice has been appearing before the public ever since she was four years old. As a child she was known as "Baby Carlotta," a toe dancer, when she performed in all parts of the world. Her last Metro picture was "One Million Dollars," when she appeared as William Faversham's leading woman.

## Betty Hart Is Featured

In the "copy" announcing the release of David Horsley's five-reel Mutual Masterpicture, de luxe edition, "The Bait," on January 22, Miss Margaret Gibson was mentioned as co-star with William Clifford. This was due to an unintentional error. The leading role in "The Bait" is played by Miss Betty Hart, a photoplayer of rare ability and with a large following, who gives in this release one of her finest characterizations. The correction is made in justice to Miss Hart.

## War Pictures Placed by Magie

George Magie, well known exchange man, has placed "On the Firing Line with the Germans" with the Minneapolis *Journal* and the picture will be shown at the Strand theater of that city. The Chicago *Daily News* handles it in the Windy City, the picture showing at the Fine Arts theater. The St. Louis *Times* and the *Westliche Post* uses the story, with the picture at the Garrick theater of that city, and in St. Paul the *Daily News* has the story and the Strand theater the picture, while in Omaha the *World-Herald* was selected and the picture will be shown at the Brandies theater.

## Bray Cartoons Now Ready

"Colonel Heeza Liar's Waterloo" is the first of J. R. Bray's Cartoon Films to be released through the Paramount Pictures Corporation. The offering consists of about six hundred feet of Mr. Bray's cartoon and four hundred of Raymond L. Ditmar's Zoo pictures. All of the subtitles for the cartoon are written in doggerel by George R. Meeker. L. N. Glackens' cartoon comedy, "Haddem Bad's Elopement," will be the next release of the Bray studios on January 13.

## McRae Postpones Oriental Tour

Henry McRae with his company of Universal players, who had booked passage on an Oriental steamer bound for the Philippines, has had to change the plan. Just as he arrived in San Francisco on the date of sailing for the far east, a telegram from Carl Laemmle, president of the Universal Company, advised him to return to Los Angeles and resume operations at the

Universal City studios, where it is announced that McRae is to direct a great feature production in which his extensive knowledge is a necessity.

A few weeks ago McRae left Universal City, where he was director-general, intending to tour the Philippines and Japan, filming scenes there for "Onda of the Orient" and other plays requiring an oriental atmosphere. Although to direct the new production at Universal City is held a big honor, McRae is disappointed in not making the extensively planned oriental tour.

## Robert Harron in the East

Robert Harron, co-star of the Triangle-Fine Arts play, "The Missing Links," and featured with Mae Marsh in "Hoodoo Ann," came east during the holidays on the sad errand of bringing to New York the body of his brother for burial. Charles Harron was killed Christmas Eve as the result of a Fine Arts automobile turning turtle at the corner of one of the principal down-town streets of Los Angeles. He was a year older than Robert and had been his inseparable companion ever since D. W. Griffith brought the young actor out to the West Coast.

## Pathe Uses Real Theater As Set

On the night of January 3, Pathe put over a new stunt at the Republic theater, New York, with the assistance of A. H. Woods, the theatrical producer. As soon as the curtain was rung down at 11 o'clock on "Common Clay," producer Fitzmaurice with his players, Fania Marinoff, John Miltern and many extras came in and took possession of the theater. Special lights were installed and some twenty scenes taken in jig time. In order to carry out the realism the floor of the theater was crowded with extras and friends of various Pathe officials. Mr. Woods himself was present and gave many valuable hints as to detail. The picture is "New York," an adaptation of one of Mr. Woods' theatrical productions.

## F. G. Bradford Goes South

To get into close touch with the manifold activities of the companies at the Gaumont winter quarters, General Manager F. G. Bradford has gone to Jacksonville, Florida, to spend two weeks there. Three Mutual Masterpictures are in work at the present time, and Mr. Bradford will have the opportunity of seeing them while they are being filmed. These productions are "The Dead Alive" with Marguerite Courtot, "The Drifter" with Alexander Gaden and Lucille Taft, and "I Accuse!" with Gertrude Robinson and Alexander Gaden.

## Middleton to Make Masterpictures

Having completed the present series of Casino Star comedies being released as Mutual pictures, Director Edwin Middleton will turn his back on the Gaumont studio at Flushing, New York, this week for the more congenial climate of Jacksonville, Florida. On his arrival at the metropolis of Florida Mr. Middleton will take up the Gaumont direction of Mutual Masterpictures, de luxe edition, in association with Richard Garrick, William F. Haddock, and Henry J. Vernot, who are already making Gaumont pictures there.



## Dorothy Bernard with Fox Company

Dorothy Bernard, who, since the age of two, when she appeared with Roland Reed, has been in the public eye, now enjoys the distinction of being one of the most popular of William Fox's galaxy of film stars.



Dorothy Bernard.

As Miss Bernard was practically born in the atmosphere of the theater, it is but natural she should adopt this calling as her life work. In fact, her schooling was frequently interrupted by advantageous theatrical engagements that tempted her away from her books. She gained her most valuable experience when a child as a member of the Belasco stock company in Los Angeles, Cal., where she grew to the position of leading woman, being the

only girl who ever starred in "Madame Butterfly" in stock. Among the prominent theatrical stars who Miss Bernard supported in the capacity of leading lady and the firms under whose management she has been featured are Nance O'Neil, Robert Edeson, Laurette Taylor, Selwyn & Company and the Shuberts.

Some years ago when Miss Bernard decided to become a motion picture star, she approached a well-known director connected with one of the biggest producing companies of that time and was immediately accepted as a full-fledged star. As the business grew Miss Bernard became a valued member among the stars of other big producing firms until, during the latter part of nineteen fourteen, when she joined the William Fox forces, with which organization she has been ever since. Her principal pictures under the Fox banner include "Dr. Rameau," "The Little Gypsy," "The Broken Law," "A Soldier's Oath," and "The Bondman."

## An Unusual Gaumont Film

It is seldom that so strong a photodrama is presented upon the screen as Gaumont offers in "As a Woman Sows." This Mutual Masterpicture, edition de luxe, tells the story of the perilous consequences of a young wife's efforts to win back her husband's love by flirting with a dangerous society man. An unusually strong emotional part is afforded Miss Gertrude Robinson as Millie Hayward. Alexander Gaden appears as the husband who is engrossed in his duties as reforming mayor of Lynboro. The eternal triangle is completed by that admirable actor, John Reinhard, as the society intriguer, Robert Chapman.

A supporting cast of unusual merit has been furnished by the Gaumont Company. In addition to John Reinhard, prominent players are Charles W. Travis, Mathilde Baring, Yvonne Chappelle and Master Covington Barrett, who has an important part as the child

of the estranged couple. There are innumerable strong scenes, and at the very end a denouement which is as tense as it is unexpected. "As a Woman Sows" will be released January 24.

## Lillian Drew of Essanay

Lillian Drew, one of Essanay's clever players, is spending part of the holidays in New York. She took her new car with her and is planning to burn up the roads along the Hudson. She is making a combination pleasure and shopping trip, studying the latest fashions for new gowns for her parts in photoplays.

Miss Drew is a Chicago girl but is thoroughly acquainted with the eastern metropolis, having played two seasons on Broadway. She has appeared in musical comedies, dramatic stock and vaudeville. She joined the Essanay company four years ago and has taken leads and heavy dramatic parts ever since.

Her work is especially notable in the recent plays of "The Reaping" and "Fifty-Fifty," in which she took the leading feminine roles. She has one great hobby, that of collecting oriental rugs. She has a large collection of the finest to be purchased and of an age to make a connoisseur envious.



Lillian Drew.

## Films As Aid to Salesmen

The January, 1916, issue of the *Engineering Magazine* contains a twelve page story by John M. Torr, entitled, "Selling Machinery by Motion Pictures." Mr. Torr in his article lays special stress on the new field for motion pictures in the exploitation and actual merchandising of machinery, mentioning the value of motion pictures in presenting to buyers in distant localities a comprehensive idea of the machinery which they are being requested to order. The pictures not only show the buyer the machinery itself in actual operation, but the results it can accomplish, and in other ways aid the salesman in a hundred ways in securing orders for his product.

## Industrial Film Shown

A series of three industrial motion picture films, illustrating the manufacture of "National" pipe, from ore to finished product, will be shown before the Western Railway Club, Chicago, Ill., at the Grand Pacific Hotel, Tuesday, January 18, at 8:00 p. m. The pictures were taken under the direction of National Tube Company, Pittsburgh, Pa. They will no doubt be of interest to engineers, architects, plumbers and others interested in the manufacture of pipe. No admission will be charged.

## Adele Blood in Next Premo

The Premo Feature Film Corporation, through its president, Harry Rapp, announces that it has taken the building at 11 East Fourteenth street, New York City, formerly used by Kleine and Biograph, as executive offices and studio, and will do all its work under the direction of Harley Knoles at these premises in the future. The new production now under way is called "The Devil's Toy," a story adapted from the poem, "The Mills of the Gods," by Edward Madden, in which Miss Adele Blood will be starred, in conjunction with Edwin Stevens and Montague Love. Edwin Stevens is playing the role of the Devil, a part which he made famous in a play of the same name throughout the country. This production will be put on the same big scale as was Premo's last. The Premo's most recent release, "The Greater Will," with Cyril Maude, has been pronounced a big success and is now playing on the Pathe Gold Rooster program.



Adele Blood.

name throughout the country. This production will be put on the same big scale as was Premo's last. The Premo's most recent release, "The Greater Will," with Cyril Maude, has been pronounced a big success and is now playing on the Pathe Gold Rooster program.

## Waldo Walker Now Assistant Director

Waldo Walker, formerly of the publicity department of the Oliver Morosco Photoplay Company studios in Los Angeles, has been made assistant to Director Frank Lloyd. Mr. Walker has had a varied career, starting out as a newspaper and magazine writer. He "broke into" the *Century Magazine* with his first story while a student at the University of Chicago, and subsequently contributed to various eastern magazines, being, perhaps, best known for his *Green Book* series of stories on "Sammy's," a noted Chicago theatrical cafe, which he wrote under the name of "Bailey Lane." At college Walker was a member of the Dramatic Club of the University of Chicago, and appeared in both amateur and professional theatrical productions. At night he worked as mana-



Waldo Walker.

ger of the Chicago Telephone Company, and on leaving college his employers induced him to abandon an artistic career by appointing him day manager of the north side exchanges. Unable, however, to resist the lure of the footlights Walker returned to the stage, going out with the eastern road company of "A Stubborn Cinderella," the musical hit of a few seasons ago. After various engagements and also further excursions in the newspaper and magazine field, he came to the Pacific coast and went into the motion picture field by becoming connected with the Morosco film offices. Waldo Walker has made many friends in the business during his short career in filmdom and receives hearty well-wishes from all. His first work as assistant director commenced with the production of the Anna Held subject, "Madame la Presidente."

## Hector J. Streyckmans of Mirror

Hector J. Streyckmans, who has been made studio manager for the Mirror Films, is one of the best known men in the motion picture trade. He has been through every phase of the business from production to marketing. His first association with pictures came about through his position as managing editor of the *Show World*. Later he organized the International Projecting and Producing Company, the first independent company to oppose the licensed manufacturers in 1909. His associate in this company was J. J. Murdock. For three years Mr. Streyckmans was in an executive capacity with the New York Motion Picture Company. He was a part of the Mutual organization under Mr. Toomey from its inception until he organized and managed the Pasquali American Company, now the Picture Playhouse Company.



Hector J. Streyckmans.

Through him the "Last Days of Pompeii" was released and he handled "The Battle of Gettysburg" as an isolated feature for the Mutual.

Mr. Streyckmans was the originator of and edited the *Mutual Observer*, a magazine which he ran single-handed. The same magazine is now known as *Reel Life*, which is being handled by a sizeable staff.

## "Should a Baby Die?" Ready

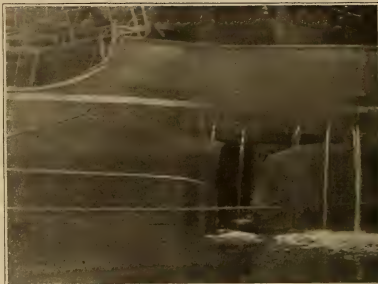
"Should a Baby Die?" is the title of Charles K. Harris' latest film offering, the state rights for which are being sold by the Hanover Film Company, 904 Columbia theater building, New York. The author takes the stand that love will save a defective child. The picture is especially timely because of the recent controversy over the Bollinger baby in Chicago.

Horkheimer Brothers have sold to the Equitable the feature, "Should a Wife Forgive?" which was made for initial release in England. Lillian Lorraine is starred. Four other features have been sold to Gaston Melies, according to a report from the Balboa studios.

# News of the Week as Shown in Films



Horses at Boston waiting to be shipped to the French Government. Copyright, 1916, Paramount News Pictures.



Gas explosion wrecks an oil tank steamship, Aztec, in its New York dock. Copyright, 1916, Pathe News.



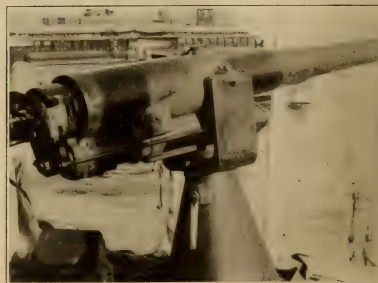
Major-General Bell, who has just taken command of the Western division of the U. S. Army. Copyright, 1916, Mutual Weekly.



Pittsburgh police department takes motion pictures of the rogues it captures. Copyright, 1916, Paramount News Pictures.



Fair swimming fans of Chicago go bathing in Lake Michigan despite ice and snow. Copyright, 1916, Pathe News.



Italian liner "Giuseppe Verdi" arrives in New York armed to repel submarines. Copyright, 1916, Pathe News.



# Brevities of the Business

## PACIFIC COAST NEWS

By "Capt. Jack" Poland.

Elaborate preparations are being made by the chairman of the arrangement committee, **Ralph Merollo**, of the Static Club of America, for the third annual ball of the cameramen on the night of January 28. Merollo is planning a number of novelty features in connection with the advent of **Anna Held**, the international actress and film star and **Director General Thomas H. Ince** of the New York Motion Picture Corporation, who are to lead the grand march. This event will be the real semi-exclusive film event of the season, as it is practically devoted to the motion picture people and given under the auspices of "the Men Who Make the Movies."

**David W. Griffith**, executive and directing head of Fine Arts Films, entertained **Walker Whiteside**, his wife and daughter, at the Griffith studios Wednesday, January 5. He was assisted by **DeWolf Hopper**, an old friend of the actor. Fifteen years ago Mr. Griffith was playing in Mr. Whiteside's company, in Shakespeare parts, at a salary of \$15 per week. Today Griffith is perhaps the most notable motion picture producer in the world.

**H. M. Horkheimer**, president and general manager of the Balboa Amusement Producing Company, Long Beach, California, has returned to his studios after an extended trip in the East, "chuck" full of new production ginger. Going immediately into consultation with his brother, **E. D. Horkheimer**, secretary and treasurer of the Balboa company, they have mapped out an auspicious production campaign for 1916 which insures unusually interesting, educational and attractive features for the lovers of Balboa subjects.

**Anna Luther** is a dainty comedienne who has jumped into renewed prominence with the opening of the New Year as a Keystone star. She has been accepted as a talented motion picture favorite as well as being conceded one of the most beautiful women in films.

**Juanita Hansen**, one of the rising young stars of flimdom, who has gained especial prominence on the Pacific Coast, has joined the staff of Keystone players. Miss Hansen formerly appeared with Bosworth, Inc., the Famous Players and D. W. Griffith, and now will appear in Triangle program Keystone subjects.

**Oscar Steyn**, founder of the *Photo-players Weekly* of Los Angeles, has returned to his most intimate love, the publication of a new magazine called the *Weekly Photoplay*. The first issue is commendable and augurs well for a successful future. Mr. Steyn is favorably known among the motion picture people of the California colonies.

**Stanley Warde Hart**, for some years known in Los Angeles as the "Prince of Press Agents," has again joined the staff of **J. A. Quinn** and will be in charge of the handsome Superba theater publicity. Mr. Hart has been royally welcomed

## WHAT DO YOU KNOW?

This is addressed to every reader of MOTOGRAPHY—every person interested in the motion picture business. What's new around your office or theater or studio? Write and tell us what YOU know. Let's hear from YOU—

## ALL OF YOU

back to the fold after a busy campaign in San Francisco, where he exhibited muchly.

Notable executive and directing heads of Los Angeles moving picture organizations representing many millions of dollars, were royally entertained Thursday, January 6, by the Los Angeles Realty Board, members of which were anxious to get some first-hand authentic information about the magnitude of the great industry that is making Los Angeles famous as a producing center. Among those present were **David Horsley**, Bosstock Jungle and Film Company; **Jesse L. Lasky**, Lasky Feature Play Company; **Thomas H. Ince**, New York Motion Picture Corporation; **H. O. Davis**, Universal Film Manufacturing Company; **D. W. Griffith** and **Frank E. Woods**, Griffith Fine Arts and Reliance companies; **Frank A. Garbutt**, Bosworth, Inc. Interesting short talks about the film industry were made by each official and a feeling of renewed friendship was established between the reality and film managers.

**Anita King**, "Paramount Girl," left this week for Seattle, where she is to be guest of honor at the opening of the New Emporium theater in that city.

**Marie Doro** has signed a contract with the Lasky Company and will return to Los Angeles in March to begin activities in a special production being arranged for her.

**Roberta Arnold** (Mrs. Herbert Rawlinson) has left the film and joined the "Bird of Paradise." She left this week for New York with the company. Mr. Rawlinson will continue as a film star for the Universal.

**David W. Griffith** will speak in Los Angeles before the Merchants and Manufacturers Association at the annual banquet at Hotel Alexandria, January 17. His subject will be "The Film Industry and Its Relation to the Community."

The initial production of Cervantes' "Don Quixote," produced by the Fine Arts Films with the celebrated **DeWolf Hopper** in the title role, was shown at the Majestic theater, Los Angeles, under the Triangle, Griffith-Ince-Sennett management, Monday evening, January 3, and continued with four performances during the week before crowded houses. Mr. Hopper delighted large and critical audiences and on the first night he was

greeted by hundreds of friends in professional and social life who welcomed the star with great applause.

The comedy star was personally present, occupying a box with **Sir Beerbohm Tree** as his guest. Other boxes were occupied by **David W. Griffith**, **Thomas H. Ince**, **Mack Sennett**, **William Farnum**, **William H. Thompson**, **Dustin Farnum**, **Winifred Kingston**, **William Desmond**, **Kathlyn Williams**, **Charles Epton**, **Lillian** and **Dorothy Gish**, **Ray Tincher**, **Jesse L. Lasky**, **Bessie Barriscale**, **John Emerson**, **Tully Marshall**, **Marion Fairfax**, and others. Many notables in film life were among the audience as first-nighters and the Rialto of Broadway, New York, was duplicated on Broadway, Los Angeles, and in the cafes after the showing, all drinking to the health and success of **DeWolf Hopper** and the brilliant company producing "Don Quixote" under the Fine Arts Films for the Triangle program.

The latest bit of studio gossip around Universal City is to the effect that the popular comedy producer, a veteran of the Big U, **Al Christie**, was taking his two companies and would start comedy productions as an independent specialist. Christie is one of the best known comedy directors of the Universal, his name and pictures are well and favorably known, and his friends predict success in his new venture.

## Film Market Quotations and Financial Glossary

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	92	98
Biograph Company	.....	50
Famous Players Film Co.	85	110
General Film Corp., pref.	..	45
Mutual Film Corp., pref.	43	46½
Mutual Film Corp., com.	43	46½
No. Am. Film Co., Inc., pref.	93	..
No. Am. Film Co., Inc., com.	68	75
New York M. P. Corp.	44	53
Thanhouser Film Corp.	3	33½*
Triangle Film Corp.	6¼	6½*
Universal Film Mfg. Co.	180	..
World Film Corp.	2	2¼*

\*Par \$5.

Transactions in film stocks have been exceedingly limited during the past week.

North American Film Corp.: A disbursement of 5¼, representing a nine months' dividend on the preferred, was paid the first of the week. Now that this dividend, together with news on the redemption of a portion of the preferred at 110 is in the hands of the public, trading in this stock has practically ceased.

Triangle Film Corp.: It seems impossible to get a correct line on the real value of this stock at the present time. While the company reports increased bookings, statements emanating from Wall street are not altogether satisfactory.

Mutual Film Corp.: A directors' meeting, for the purpose of taking action on the next quarterly dividend on the preferred, will be held some time this month.

## MIDDLE WEST NEWS

By William Noble.

## Oklahoma

The Nickelodeon was opened January 3 at McAlester, with Crane and Dill managers. The new theater, which seats 300, uses United film pictures, five reels, changed daily. The admission price is five cents. The theater has an electric piano.

The Busby theater, in McAlester, admitted 3,700 people, paid admissions, on New Year's day, a record, which was the largest business in point of attendance in the history of the house. Manager A. Bert Estes is to be congratulated upon the excellent showing he has made as a theatrical manager since he has taken over this popular theater.

## Texas

E. C. Robertson has opened a motion picture house at Beville, in partnership with L. M. Craddock.

Baymout Brothers have taken over the Paramount theater at Victoria. New equipment has been purchased and the house will be made modern and up-to-date in every respect.

Fire badly damaged the front of the Jefferson theater in Dallas last week.

The J. D. Wheelan Film Company has commenced operation at 1919 Main street, Dallas, and will handle special feature films. In addition the company will handle all kinds of office supplies and machines.

Mrs. Reed Finley will continue as the official censor of motion pictures in Dallas. Mrs. Finley has been given a desk in a room in the basement of the city hall.

The Saenger Amusement Company has taken over the Hippodrome theaters at Texarkana, Texas, and Shreveport, La.

## NOTES FROM ALL OVER

Booby Harron of the Griffith forces who went East from California to bury his brother who was killed in an automobile accident, has returned to the Pacific Coast studios, taking with him his father and mother from New York. While in Chicago Mr. Harron visited Henry B. Walthall at the Essanay plant.

Ralph Modjeska, son of the great Polish tragedienne, was a recent visitor to Universal City. Mr. Modjeska is a civil engineer of Chicago. He has achieved considerable fame in his chosen profession.

Helen Weir, who is at present playing the lead in Clay Green's photoplay, "The Uplift," is a newcomer to the Lubin studios. She made her first screen appearance in "A Barnyard Romeo," and later appeared in "The Fatal Card" and "The Corrigible Dukane." Miss Weir is a native of Anderson, Ind., and is eighteen years old.

Anna Little has decided views on the training of horses. She can speak with authority on this subject, for the horse she rides in western pictures will do almost anything she tells him. She attributes her success with her mounts to kindness, for she never uses whip or spur or even unkind language.

Neva Gerber, after a good rest, is playing leads with the Eldorado Company at the old Crown City studios in Pasadena.

Robert Bosworth, Universal star, is recovering from a severe attack of bronchitis. He was taken ill on the day of his arrival in Tempe, Ariz., where he intended to spend a month in making "The Yaqui." Bosworth is expected to be well enough in a short time to undertake the strenuous work he will be called upon to do in this production.

Radio Film Company is receiving letters daily commenting upon its five-reel production, "Defense or Tribute?" These include several from such men as Daniel J. Griffin, of the U. S. House of Representatives, and William M. Calder, ex-member of Congress, who comment favorably on the production and the lesson it teaches.

Jackie Saunders, who has worked steadily for twelve months in Balboa features, is celebrating a short vacation by visiting New York. After a few weeks in that city she will visit her parents in Philadelphia.

Theda Bara's next feature picture is entitled "Gold and the Woman." James Vincent directs the production, in which H. Cooper Cliffe, George Walsh, Black Eagle, the Indian chief, Carleton Macy and Pauline Barry are members of the supporting cast.

Robert Mantell, with Genevieve Hammer, Claire Whitney, Henry Leone, Stuart Holmes and little Jane Lee, is working in a Fox Film feature entitled "The Spider and the Fly." The work is being done in Kingston, Jamaica, under the direction of J. Gordon Edwards.

"Fighting Blood," in which William Farnum stars, is being completed at Edendale, Cal., studios under the direction of Oscar C. Apfel.

Mary Anderson will be featured in a three-reel drama from the pen of Will Everett Wing, which will be the next Wolbert production, according to announcement. Miss Anderson has shown her ability in "Cal Marvin's Wife" and "He Got Himself a Wife."

Louise Fazenda, clever Keystone comedienne, is another successful screen player who began her career as an "extra." She is now engaged in a picture with Charles Murray, which will be released early in February.

Joe Jackson, who has been successful as a funmaker in vaudeville, will soon be seen in a Triangle-Keystone play. Mack Sennett has furnished a good story and the tramp comedian will be supported by Mack Swain and a selected company of Keystone players.

Willie Collier is busy with his first production under the direction of Mack Sennett. The play will be seen on the Triangle program before many weeks.

Ruth Roland and Henry King will appear in Balboa features as co-stars once more during the early months of 1916. A number of scenarios have been written especially for them.

R. R. Rockett was the ninth member of Balboa's studio staff to be married during 1915. His bride was Miss Marie Constance Martin of Dodge City, Kans.

Bennett Southard, formerly a member

of the Morosco, Belasco and James Neill stock companies playing on the west coast, and who has recently supported several Broadway stars in successes, has been engaged for important roles by Captain Harry Lambert of the Mirror Films, Inc. Southard made his first appearance on Broadway in Charles Froman's production of "The Judge and the Jury" at Wallack's theater. He appeared in the films in "The Cowardly Way."

The marriage of Milburn Moranti, a member of Allen Curtis' company, for the past two years, and Juanita Silva, a San Francisco girl, took place recently. Mr. and Mrs. Moranti are living in a bungalow in Hollywood.

Argyle Campbell, who has been assistant to Lawrence Marston for several years both on the stage and in the studio, has been engaged as assistant to Mr. Marston in the production of motion pictures for the Mirror Films, Inc. Nat C. Goodwin will appear in the first work which they do for the Mirror Company.

Grace Cunard and Francis Ford are at present working in a two-reel picture, "A Madcap Queen of Crona," which is said to contain striking costumes and stirring action. They have completed the sequel to the "Dick Turpin" picture.

Universal City has been "passed by the National Board of Censors" through the visit of Cranston Brenton, chairman of the board. He declared it "a very wonderful institution." Mr. Brenton, in explaining the working of the National Board of Censors, stated that when a picture passes the board it is fit to be seen in any portion of the country. He deplored the present situation, when so many cities spend thousands of dollars in maintaining a board to do over the work already done by the national board in New York, and argued for some unanimity of standard in regard to this phase of the film industry.

Mary Fuller has just completed "Madame Cubist," an eccentric play of two reels. It contains eccentric settings and Miss Fuller wears eccentric and sensational gowns. The play is directed by Henderson. Miss Fuller is now starting on another picture called "The Girl Who Feared Daylight."

King Baggot will soon return to directing. He has accepted three dramas, which he will start work on shortly. Harry McRae Webster, who directed Mr. Baggot, will direct Violet Mersereau in five-reel Red Feather features.

Jack Cohn and his Animated Weekly department will return to New York. This department had been transferred from the old studio on Eleventh Avenue to Universal. He and his cameraman will now be at 1600 Broadway.

Florence La Badie is learning to run a typewriter so that she can be somebody's private secretary, should the bottom ever fall out of the motion picture business.

Marguerite Courtot is facing a serious problem. How can a blue skating costume be put to use in Jacksonville, Fla.? Miss Courtot received one such for a present the day she left for the south. She would change it into a swimming suit if she knew how to go about it.

An old horse car, built in 1840, has en-

tered motion pictures in the Mutual Masterpiece. "The Other Side of the Door." It adds realism to the story depicting life in the early days of California. The old city hall in Monterey, the first capitol of California, also appears in this photoplay.

Bert Delaney, who appeared in "His Majesty the King," Thanhouser production, comes from the legitimate stage into pictures. He appeared in "At Bay," "The Five Frankforters" and Shakespeare's "Henry V," in the spoken drama.

Mrs. Robert T. Haines, wife of the actor, is very clever at stage setting and has planned the sets for many of her husband's plays. Mrs. Haines is a Maryland woman and well known in the south. She is at present with her husband in Jacksonville, Fla., where he will work in a Gaumont (Mutual) Kialto Star feature.

Colored pictures of the latest Parisienne creations are to be displayed in this country in the Mutual Weekly by special arrangement with the Paris Gaumont offices.

Billy Sherwood, who played in "The Danger Signal," and opposite Marguerite Courtot in "The Key to a Fortune," visited his home town, New Orleans, recently.

Thomas Commerford, who plays the judge in Essanay's "The Prisoner at the Bar," is sixty-five years of age and has been in the theatrical business for over forty years. Although his hair is snow white, he is as active as a man half his years. He is an excellent type for the judge, and is strong in all character portrayals.

It is hard even for the director to tell the Thanhouser twins, Marion and Madeleine Fairbanks, apart. But the little girls themselves know that there is one big difference between them. One of them has naturally curly hair and the other hasn't. But it's a safe bet that film fans don't know which set of curls just grew that way and which comes out of curl papers each morning.

Miss Cissy Fitzgerald has turned one of her houses in England into a home for wounded soldiers. Her sister, Miss Caroline Fitzgerald, is in charge.

Miss Alice Brady and Holbrook Blinn will appear together in "The Ballet Girl," a forthcoming release of the World Film Corporation. The story deals with life behind the scenes in a great opera house. The picture is directed by Joseph W. Smiley and the cast includes Julia Stuart, Dorothy Farnum, little Madge Evans, Stanhope Whearcroft, Alec B. Francis, John Smiley, Jessie Lewis and Fred Heck.

The final scene of "The Fruits of Desire," World Film production in which Robert Warwick is starred, were completed this week.

Miss Clara Whipple, the leading woman of the Equitable Motion Picture Corporation, is playing the leading ingenue role in "The Pain Flower," a five-reel feature picture now being produced at Flushing, in which she supports Marguerite Leslie. "The Man Higher Up," in which Whipple is to play opposite

player" by the kindhearted Booth himself.

Vivian Rich is playing the lead in the three-reel drama, "The Code of Honor," which Frank Borzage is directing. Miss Rich has had some beautiful gowns made especially for this production. Borzage himself plays a part. George Periolat and Alfred Vosburgh are included in the cast.

Henry Otto, the Universal director, is spending his rest time at the Hotel del Coronado, Coronado Beach. Otto met some eastern friends at the fashionable hotel and has been enjoying his stay. He will return at the end of the week and will probably resume his labors at once.

Alan Hale, when acting "The College Boys," Lubin Company production, held up traffic for three quarters of an hour at a busy point in Philadelphia. He was attired in a night gown and cap and carried a candle stick and created quite a sensation.

Mande Reichart, William H. Tooker, Kinna Reichart, Ruth Finlay and Winna Cland are working under the director during the next twelve months. Mrs. Breuil is a pioneer in the art of writing motion pictures, and has always stood for the highest type. For the past several months, she has been doing free lance writing.

The Selig-Tribune News Film will print the subtitles used in the news film in English, Italian and German so that all classes of people can read them easily.

Fred J. Herrington, president of the Exhibitors League of America, one of Pittsburgh's leading exhibitors, was a visitor to the Vim Comedies' offices recently.

Producer T. N. Heffron has begun work on a Selig multiple reel feature entitled "The Wives of the Rich." It tells the story of a young society woman whose predilection for games of chance comes near wrecking her life.

James Bradburn, one of the Selig players, once played in Hamlet with Edwin Booth. He tells a story of being helped out in his lines as the "second Frank Sheridan, has been postponed until spring.

Anyone having trained bumblebees for sale please notify George Du Bois Proctor, the new Gaumont scenario editor. He was obliged to reject a photoplay recently because it called for such creatures and he didn't know where to get them.

James Montgomery, recently added to the scenario staff at Inceville, has written the play in which Bessie Barriscale will star on her return from her rest. The cast will include William Desmond and Franklin Richie, recently from the Biograph forces.

Harry Carter is to direct Warren Kerrigan at the completion of "The Pool of Flame," in which Kerrigan is now starring. Director Otis Turner will then take over the direction of the De Havens at the Universal.

Mrs. Beta Breuil, who headed the Vitagraph scenario department for some years, has been engaged by Mirror Films, Inc., to do special work on some of the big features which that organization will

tion of W. S. Davis in "A Fool's Revenge," a Fox Film feature.

"The Fortunate Youth," under the direction of Joseph W. Smiley, is very nearly completed. Mr. Smiley himself prepared the scenario for this film production of the novel by W. J. Locke.

Director Maurice Tourneur's first feature picture for the new Paragon Films, Inc., of which he is vice-president and general manager, will be an original photoplay by Lawrence McCloskey, in which House Peters will be starred. Mr. Tourneur is at present putting the finishing touches to George Beban's five-part feature, "The Genius," his last production for the Peerless.

Edwin Carewe has returned from a short visit with his father in Corpus Christi, Texas, and will begin at once on the first of two five-reel features starring Mabel Taliaferro, which he will produce for Rolfe Photoplays, Inc. One of these will be "The Right to Happiness."

Pauline Frederick, in "The Spider," is called upon to portray both a notorious Parisian beauty and the young and innocent daughter of this worldly woman, a dual role which requires skill in acting and make-up.

Jack Pickford, "little brother" of Mary and Lottie, was a guest on Monday, January 10, of William N. Selig, president of the Selig Polyscope Company, while en route from New York City to Los Angeles, Cal., where he will again resume his duties with the Selig Pacific Coast studios. He was in Chicago but a few hours.

Miss Fritz Brunette, the emotional actress, will be featured in "Unto Those Who Sin," a Selig Red Seal play which will be released through V. L. S. E. on March 6. The drama was written by James Oliver Curwood. It will be the first V. L. S. E. subject in which Miss Brunette has enacted the leading role.

Dorothy Gish has returned from her visit to New York and rehearsals are beginning for her new play, "Kittie Bauer," in which she will appear with Owen Moore,



George Sydney, A Casino Comedy star.





De Wolf Hopper, Triangle Fine Arts star.

who was featured with her in her latest picture, "Betty of Graystone." The other members of the cast of "Katie Bauer" are Fred Turner, Fred Butler, Kate Toncray and Margaret Marsh.

Bernard McConville, of the Fine Arts scenario staff, has had two of his fiction stories accepted for publication. "The Butterfly's Dream," which is a prose poem of the Oscar Wilde fairy tale style, will be published in the *Pictorial Review*, and his other accepted story, "The Coil," a Spanish dramatic yarn, will appear in the Associated Sunday Magazines, which is the New York Tribune Sunday supplement and syndicated throughout the United States. Mr. McConville is a permanent member of the Fine Arts staff of adapters and scenario converters.

Elliott Dexter, who appears opposite Lilian Gish in her latest Triangle production, "Daphne," was prominent in the New York cast of "Diplomacy," and previous to that he played with Edmund Breese in "The Master Mind" and "The Prince Chap."

Carmen De Rue, the seven-year-old Fine Arts actress, who appeared in the Jane Grey play, "Let Katie Do It," was presented with a Roman gold diamond ring recently by a woman admirer who states that she has been watching the child's work since her early film debut. Carmen is now playing in "Acquitted."

Miss Adele Blood received a regular Christmas gift, a ten-thousand-dollar Pierce Arrow limousine car, given her by an aunt who appears to be rather fond of her niece. Miss Blood is starring at present in "The Devil's Toy," a Preme Film Corporation production.

Miss Madge Orlamond, character woman for the Gaumont companies, has a unique dining room. In it she lunches outdoors every day when the weather is fine, for her dining room is her own automobile, which is parked beside the large outdoor stage. This is most convenient, for if the scene shifters require her to move during the repast, it is no trouble to run the dining room car to a quiet spot. Miss Orlamond runs the car herself.

Marie Doro and Elliott Dexter, who were recently married, are to appear together in the Famous Players' film production of Sardou's play, "Diplomacy." It is especially fitting that Miss Doro and her husband make their first appearance together since their marriage in this play, for it was while playing in "Diplomacy" on the stage that they first met. Mr. Dexter, in this production, will play Julian Beauclerc, the role which he enacted on the stage in the revival of the play at the Empire theater last year when Miss Doro co-starred with Blanche Bates and William Gillette.

The Palace theater of New York City is showing the Mutual Weekly.

Miss Marguerite Courtot, best known perhaps as the heroine of the series, "The Ventures of Marguerite," has begun work for Gaumont at that company's Jacksonville, Fla., studio. She will appear in a photodrama written by her director, Henry J. Vernot. Sydney Mason is playing opposite her.

The Mutual Traveler is devoting two releases of "See America First" to Chicago, the first being to parks, drives and historic spots, the second to places which show the commercial greatness of this country's second city. The release of January 11, No. 18, is a series of views of Milwaukee. The week following, the Mutual Traveler visits the Dells of Wisconsin.

The Gaumont Company has purchased another scenario from Miss Marjorie Howe, author of "The Devil's Darling."

Ruth Blair began her career as an actress at the age of four years and six months. A bareback rider in the circus was her first inspiration. When she returned home she licked the color from candy dolls, applied it to her cheeks as rouge, and imitated the lady rider, using her rocking horse as her steed.

In the Annette Kellermann picture now



Darrel Wood Griffith explaining a scene to Sir Herbert Reynolds Tree of the Fine Arts Studio. The other figure in the picture is "Spec" Woods, superintendent of productions.



Myrtle Stedman, Morasco star, on her estate in Los Angeles.

being produced for William Fox at Kingston, Jamaica, fifteen thousand costumes are in use. To manufacture them, twelve hundred native sewing women worked day and night for six weeks, under the personal supervision of Mrs. Irene Lee, head of the costume department of the company. The picture is being directed by Herbert Brenon.

William N. Selig numbers among his Christmas presents two baby leopards, one infant tiger and two lion cubs, presented faithful mothers in the Selig Zoo.

The players employed at the David Horsley studios in Los Angeles last week attended Clune's Auditorium in a body to view "Double Trouble," thereby paying a compliment to Director Robert B. Broadwell, whose wife, Gladys Rockwell, played the leading feminine character in the production, supporting Douglas Fairbanks.

Marshall Neilan, well known as actor and producer, has arrived at the Selig Pacific Coast studios and will immediately start work as producer of comedies and dramas.

Nell Franzen, who has been playing minor parts in American film productions, is climbing up in the profession. She is now appearing in the leading role in "Yes or No," a single-reel "Flying A" drama to be released soon. Miss Franzen won her advancement through the good work done in the small parts given her. She is small and pretty and has a pleasing screen appearance.

Jack Pickford and Fritz Brunette are appearing together for the first time in the Selig feature story, "It Can Be Done," a story of stage life. Edward Peil is appearing in the play as a theatrical manager.

Mayor J. E. T. Bowden of Jacksonville, Fla., has been induced by William F. Hadcock, the Gaumont (Mutual) director, to enter the films. He will be seen in an early Gaumont release, not yet named—but only as an extra, though, let it be understood. The mayor has not consented to give up his position permanently for the life of an actor.

# Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

## General Program

### Monday.

D	1-10 In the Aisles of the Wild.....	Biograph	1,000
D	1-10 The Black Crook.....	Kalem	5,000
D	1-10 The City of Falling Light.....	Lubin	4,000
D	1-10 A Bath Tub Mystery.....	Lubin	1,000
D	1-10 The Devil-In-Chief.....	Selig	1,000
T	1-10 Selig-Tribune News Pictorial No. 3, 1916.....	Selig	1,000
D	1-10 The Surprises of an Empty Hotel.....	Vitagraph	4,000
D	1-10 The Lost Bracelet.....	Lubin	1,000

### Tuesday.

C	1-11 Angels Unaware.....	Essanay	2,000
C	1-11 Guardian Angels.....	Kalem	1,000
D	1-11 The Old Watchman.....	Lubin	2,000

### Wednesday.

D	1-12 The War of Wealth.....	Biograph	3,000
D	1-12 The Fable of "The Two Philanthropic Sons".....	Essanay	1,000
D	1-12 The Purification of Muliera.....	Kalem	2,000

### Thursday.

D	1-13 The Bond Within.....	Lubin	3,000
T	1-13 Title not reported.....	Mina	
T	1-13 Selig-Tribune No. 4, 1916.....	Selig	1,000

### Friday.

D	1-14 The Tricksters (No. 12 of the Ventures of Margue- rite).....	Kalem	1,000
C	1-14 Chickens.....	Vim	1,000
C	1-14 When Two Play a Game.....	Vitagraph	1,000

### Saturday.

D	1-15 Pieces of the Game.....	Essanay	3,000
D	1-15 The Haunted Station.....	Kalem	1,000
C	1-15 No Sinner Bob! (No. 8 of the Chronicles of Bloom Center).....	Selig	1,000
D	1-15 By Love Redeemed.....	Vitagraph	3,000
C	1-15 A Skate for a Bride.....	Lubin	1,000

### Monday.

D	1-17 The Miser's Heart.....	Biograph	1,000
D	1-17 The Evangelist.....	Lubin	4,000
D	1-17 Fooling Uncle.....	Lubin	1,000
D	1-17 The Little Sister of the Poor.....	Lubin	1,000
T	1-17 Why Love Is Blind.....	Selig	1,000
D	1-17 Selig-Tribune News Pictorial No. 5, 1916.....	Selig	1,000
D	1-17 Mrs. Dane's Danger.....	Vitagraph	4,000
D	1-17 Bittersweet.....	Vitagraph	1,000

### Tuesday.

D	1-18 The Angle of Piety Flat.....	Biograph	2,000
D	1-18 The Book Angel's Romance.....	Essanay	2,000
C	1-18 The Tale of a Coat.....	Kalem	1,000

### Wednesday.

D	1-19 A Life Chase.....	Biograph	3,000
C	1-19 Animated Nooz Pictorial No. 4.....	Essanay	500
S	1-19 Scenes of Canadian Rockies.....	Essanay	500
D	1-19 A Duel in the Desert (No. 9 of the Stungaree Series).....	Kalem	2,000

### Thursday.

D	1-20 The Law's Injustice.....	Lubin	3,000
T	1-20 Selig-Tribune News Pictorial No. 6, 1916.....	Selig	1,000

### Friday.

D	1-21 The Sealskin Coat (No. 13 of the Ventures of Marguerite).....	Kalem	1,000
C	1-21 Frenzied Finance.....	Vim	1,000
C	1-21 A Telegraphic Tangle.....	Vitagraph	1,000

### Saturday.

D	1-22 The White Alley.....	Essanay	3,000
D	1-22 The Open Track.....	Kalem	1,000
C	1-22 Insomnia.....	Lubin	1,000
C	1-22 When the Treus Came to Town (Chronicle of Bloom Center No. 9).....	Selig	1,000
D	1-22 The Secret Seven.....	Vitagraph	3,000

## V. L. S. E. Program

Oct. 11	In the Palace of the King.....	Essanay	6,000
Oct. 11	The Valley of Lost Hope.....	Lubin	5,000
Oct. 18	A Black Sheep.....	Selig	5,000
Oct. 18	The Man Who Couldn't Beat God.....	Vitagraph	5,000
Oct. 25	The Rights of Man.....	Essanay	5,000
Nov. 1	The Turn of the Road.....	Vitagraph	5,000
Nov. 1	The Crimson Wing.....	Essanay	6,000
Nov. 8	The Raven.....	Essanay	5,000
Nov. 15	Sweet Alyssum.....	Selig	5,000
Nov. 15	Heights of Hazard.....	Vitagraph	5,000
Nov. 22	The Nation's Peril.....	Lubin	5,000
Nov. 29	The Caveman.....	Vitagraph	5,000
Dec. 6	The Alster Case.....	Essanay	5,000
Dec. 6	The Man's Making.....	Lubin	5,000
Dec. 13	I'm Glad My Boy Grew Up to Be a Soldier.....	Selig	4,000
Dec. 13	The Price for Folly.....	Vitagraph	5,000
Dec. 20	The Great Divide.....	Lubin	5,000
Dec. 20	A Daughter of the City.....	Essanay	5,000
Dec. 27	What Happened to Father.....	Vitagraph	5,000
Jan. 3	Thou Art the Man.....	Lubin	6,000
Jan. 10	No Greater Love.....	Selig	5,000
Jan. 10	Green Stockings.....	Vitagraph	5,000
Jan. 17	My Lady's Slippers.....	Vitagraph	5,000
Jan. 17	Gods of Fate.....	Lubin	5,000
Jan. 20	The Wonderful Wager.....	Lubin	2,000

## Mutual Program

### Monday.

D	1-10 Viviana.....	American	2,000
C	1-10 Belinda's Bridal Breakfast.....	Falstaff	1,900
C	1-10 Title not reported.....	Vogue	

### Tuesday.

C	1-11 The First Quarrel.....	Beauty	1,000
E	1-11 See America First, No. 18.....	Gaumont	500
D	1-11 Keeping Up With the Joneses.....	Columbia	500
D	1-11 In the Name of the Law.....	Thanhouser	3,000

### Wednesday.

D	1-12 The Secret Agent.....	Rialto	3,000
D	1-12 Title not reported.....	Vogue	

### Thursday.

D	1-13 Marta of the Jungles.....	Centaur	2,000
C	1-13 Reforming Rubbering Rosie.....	Falstaff	1,000
T	1-13 Mutual Weekly No. 54.....	Mutual	1,000

### Friday.

D	1-14 The Secret Wire.....	American	2,000
D	1-14 Spider Barlow Meets Competition.....	American	1,000
C	1-14 Jerry in Mexico.....	Cub	1,000

### Saturday.

C	1-15 Getting in Wrong.....	Beauty	1,000
C	1-15 Water Stuff.....	Mustang	3,000

### Sunday.

D	1-16 The Gamble.....	American	2,000
C	1-16 Ham and Eggs.....	Casino	1,000

### Monday.

D	1-17 The Thoroughbred.....	American	5,000
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### Tuesday.

D	1-18 The Silent Trail.....	American	2,000
C	1-18 Grace's Gorgeous Gown.....	Falstaff	1,000

### Wednesday.

C	1-19 Johnny's Birthday.....	Beauty	1,000
D	1-19 The Phantom Witness.....	Thanhouser	3,000

### Thursday.

C	1-20 Pete's Persian Princess.....	Falstaff	1,000
D	1-20 The Five Faults of Flo.....	Thanhouser	5,000

### Friday.

D	1-21 The Thunderbolt.....	American	1,000
D	1-21 Title not reported.....	Cub	
D	1-21 Wild Jim Reformer.....	Mustang	2,000

### Saturday.

D	1-22 The Bait.....	Centaur	5,000
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## Sunday.

C	1-23 Mischief and a Mirror.....	Beauty	1,000
C	1-30 Oh, for the Life of a Fireman.....	Vogue	1,000
C	1-12 A Bum Steer.....	Vogue	1,000

## Universal Program

## Monday.

D	1-10 Love's Pilgrimage to America.....	Broadway	3,000
C	1-10 The Boy, the Girl and the Auto.....	Nestor	1,000
D	1-10 Grinding Life Down (Graft Series No. 5).....	Universal	2,000

## Tuesday.

C	1-11 The Boob's Victory.....	Gold Seal	2,000
D	1-11 His Return.....	Le Ko	1,000
D	1-11 No release this week.....	Imp	

## Wednesday.

D	1-12 Man and Morality.....	Victor	3,000
C	1-12 Currier's Busy Day.....	Le Ko	1,000
T	1-12 Animated Weekly No. 201.....	Universal	1,000

## Thursday.

D	1-13 No Release this week.....	Laemmle	
D	1-13 S. S. 3.....	Big U	3,000
C	1-13 The Rubber Rompers.....	Powers	500
E	1-13 Transporting Timber in Sweden.....	Powers	500

## Friday.

D	1-14 Her Defiance.....	Rex	2,000
D	1-14 The Ring and the Rajah.....	Victor	700
C	1-14 Fliver's Good Turn.....	Nestor	1,000

## Saturday.

D	1-15 Across the Rio Grande.....	Bison	3,000
E	1-15 Uncle Sam's Protoges at Work and at Play (No. 4).....	Le Ko	1,000
D	1-15 No release this week.....	Joker	

## Sunday.

D	1-16 The Little Mascot.....	Rex	2,000
C	1-16 No release this week.....	Laemmle	
C	1-16 Flirting a la Carte.....	Joker	1,000

## Monday.

D	1-17 The Man Inside.....	Broadway	5,000
C	1-17 Mingling Spirits.....	Nestor	1,000
D	1-17 The Railroad Monopoly (Graft Series No. 5).....	Universal	2,000

## Tuesday.

D	1-18 The Reward of Chivalry.....	Gold Seal	3,000
D	1-18 The Silent Member.....	Rex	1,000
D	1-18 No release this week.....	Imp	

## Wednesday.

D	1-19 Her Better Self.....	Victor	2,000
C	1-19 Saving Susie from the Sea.....	Le Ko	1,000
T	1-19 Animated Weekly No. 202.....	Universal	1,000

## Thursday.

D	1-20 Just Plain Folks.....	Laemmle	3,000
D	1-20 No release this week.....	Big U	
E	1-20 Building Up the Health of a Nation.....	Powers	500
V	1-20 The Aerial Buds.....	Powers	500

## Friday.

C	1-21 Vanity, Thy Name Is.....	Imp	2,000
D	1-21 A Sea Mystery.....	Victor	1,000
C	1-21 Fliver's Famous Cheese Hound.....	Nestor	1,000

## Saturday.

D	1-22 Buck Simons, Puncher.....	Bison	2,000
E	1-22 Protecting the Ships at Sea (No. 5 Uncle Sam at Work).....	Powers	1,000
C	1-22 The Whole Jungle Was After Him.....	Joker	1,000

## Sunday.

D	1-23 No release this week.....	Rex	
D	1-23 Her Dream Man.....	Laemmle	1,000
C	1-23 Mr. McDonald's Assassination.....	Le Ko	2,000

## Miscellaneous Features

Joseph and His Brethren.....	Dormet Film	6,000
The World of Today.....	Reliable Feature Film	6,000
Marceline Maciste.....	Harrover Film Co.	3,000
The Burglar and the Lady.....	Sun Photoplay Co.	5,000
The Walt.....	Aurora Film Plays Corp.	5,000
His Daughter's Second Husband.....	Melvina Film	5,000
The Forbidden Fruit.....	Imp Film	5,000
The Other Girl.....	Raven Film Corp.	5,000
Five of the Great Cities.....	Great Northern Film	4,000
Race Suicide.....	Joe V. Earlsam	5,000
Somewhere in France.....	Arthur S. Kane	5,000
Fighting with France.....	French Official War Films	6,000

## Fox Film Corporation

## Released Week of

Nov. 8	The Blindness of Devotion.....	5,000
Nov. 11	A Woman's Past.....	5,000
Nov. 29	The Galley Slave.....	5,000
Nov. 21	The Broken Law.....	5,000
Dec. 5	The Unfaithful Wife.....	5,000
Dec. 12	Her Mother's Secret.....	5,000
Dec. 19	A Soldier's Oath.....	5,000
Dec. 26	Destruction.....	5,000
Jan. 2	Green-Eyed Monster.....	5,000
Jan. 9	A Parisian Romance.....	5,000
Jan. 16	The Fourth Estate.....	5,000

## Kleine-Edison

## Released week of

Oct. 20	The Green Cloak.....	Kleine	5,000
Nov. 3	The Sentimental Lady.....	Kleine	5,000
Nov. 10	Children of Eve.....	Edison	5,000
Nov. 17	The Danger Signal.....	Kleine	5,000
Dec. 8	The Destroying Angel.....	Edison	5,000
Dec. 15	The Bondwomen.....	Kleine	5,000
	The Woman in Politics.....	Thannhouser	5,000

## Paramount Features.

Jan. 5	The Devil's Prayer-Book.....	Kleine	5,000
Jan. 12	The Catpaw.....	Edison	5,000
Jan. 19	Wild Oats.....	Kleine	5,000

## Metro Features.

## Released week of

Nov. 8	Pennington's Choice.....	Metro	5,000
Nov. 15	The Woman Pays.....	Metro	5,000
Nov. 22	One Million Dollars.....	Metro	5,000
Nov. 29	Barbara Fritchie.....	Metro	5,000
Dec. 6	A Yellow Streak.....	Metro	5,000
Dec. 13	The House of Tears.....	Metro	5,000
Dec. 20	Rosemary.....	Metro	5,000
Dec. 27	Black Par.....	Metro	5,000
Jan. 3	What Will People Say?.....	Metro	5,000
Jan. 10	The Turnout.....	Metro	5,000
Jan. 17	The Rose of the Alley.....	Metro	5,000

## Mutual Master-Pictures.

## Released week of

Dec. 2	The Forbidden Adventure.....	Mutual	5,000
Dec. 9	The Buzzard's Shadow.....	Mutual	5,000
Dec. 16	The Mill on the Floss.....	Thannhouser	5,000
Dec. 23	The Pains of Soul.....	Edison	5,000
Dec. 30	The Deathlock.....	Mutual	5,000
Dec. 30	Temptation.....	Lasky	5,000
Jan. 6	The Other Side of the Door.....	American	5,000

## Released week of

Dec. 9	The Unknown.....	Lasky	5,000
Dec. 13	The Cheat.....	Lasky	5,000
Dec. 13	Paramount News Pictures.....	Paramount	5,000
Dec. 16	The Reform Candidate.....	Pallas	5,000
Dec. 20	The Immigrant.....	Lasky	5,000
Dec. 23	The Old Road.....	Famous Players	5,000
Dec. 20	Paramount News Pictures.....	Paramount	1,000
Dec. 27	Lydia Gilmore.....	Famous Players	5,000
Dec. 27	Paramount News Pictures.....	Paramount	1,000
Dec. 30	Temptation.....	Lasky	5,000
Jan. 3	Paramount News Pictures.....	Paramount	1,000
Jan. 3	The Foundling.....	Famous Players	5,000
Jan. 6	Tongues of Men.....	Moroso	5,000
Jan. 6	Colonel Heeza Liar's Waterloo.....	Bray-Paramount	600
Jan. 6	The Skunk and the Weasel.....	Bray-Paramount	400
Jan. 10	Paramount News Pictures.....	Paramount	1,000
Jan. 13	Hadden Baad's Elopement.....	Bray-Paramount	1,000
Jan. 17	Paramount News Pictures.....	Paramount	1,000
Jan. 17	My Lady Love.....	Bray-Paramount	1,000
Jan. 17	Inland the Sailor.....	Bray-Paramount	1,000

## Pathe.

## Released Week of

Jan. 17	Railroad Construction on the Dark Continent.....	Globe	500
Jan. 17	The Lizards.....	Photocolor	500
Jan. 17	Pathe News No. 6.....	Pathe	1,000
Jan. 17	Pathe News No. 7.....	Pathe	1,000
Jan. 17	Luke Lols in Luxury.....	Phunfilms	1,000
Jan. 17	The Love Trail.....	Gold Rooster	5,000
Jan. 17	My Lady Love.....	Pathe	2,000
Jan. 17	Riding the Goat.....	King Cole	1,000

## Triangle Film Corporation.

## Released week of

Jan. 9	Fatty and Mabel Adrift; Roscoe Arbuckle and Mabel Normand.....	Triangle-Keystone	2,000
Jan. 16	The Mischief Makers; Norma Talmadge.....	Triangle-Keystone	5,000
Jan. 16	Because He Loved Her.....	Triangle-Keystone	2,000
Jan. 16	The Beckoning Flame; Henry Woodfin.....	Triangle-Keystone	2,000
Jan. 16	A Modern Enoch Arden.....	Triangle-Keystone	2,000

## World Features.

## Released week of

Dec. 20	Over Night.....	Brady	5,000
Dec. 20	Sealed Lips.....	Equitable	5,000
Dec. 27	The Rack.....	Brady	5,000
Jan. 3	The Dragon.....	Equitable	5,000
Jan. 3	The Ransom.....	Triumph	5,000
Jan. 3	Camille.....	Shubert	5,000
Jan. 10	In Lullaby Whirlpool.....	Brady	5,000
Jan. 10	Her Great Hour.....	Equitable	5,000
Jan. 17	Behind Closed Doors.....	Triumph	5,000



# Brief Stories of the Week's Film Releases

## General Program

**Paying the Toll**—(THREE REELS)—KNICKERBOCKER—A FEATURE—JANUARY 7—Lloyd Strong and Horace Stannage are rivals for the hand of Grace Waters. Strong is wrongly accused of robbery and unjustly sentenced to prison for five years. When he is released he finds that Stannage has married Grace but treats her cruelly. Stannage is murdered and suspicion points to him, but he is cleared of the crime, which was committed by a burglar.

**Selig-Tribune No. 3**—JANUARY 10.—Meyer London, only socialist in the House of Representatives; struggle between a tiger and a hyena at the Selig Zoo; Charles Falt selling the "Cubs"; battle line at Lille, France; German field hospitals; Mayor Prieto, first of Carranza, official to arrive at Juarez, Mexico; "Teddy," \$10,000 sheep dog, herding thousands of sheep. Captions are printed in English, Italian and German.

**The Miser's Heart**—BIOGRAPH RE-ISSUE—JANUARY 17.—Featuring Robert Harron, A. Lestina and Inez Seabury. Two crooks are forcing the old man to tell the combination of the safe that holds his money, when the child, who had secreted herself in the miser's room, comes forth. They hang the child out of the window by a rope and a tramp, seeing her peril, goes for the police, who arrive on the scene just in time to save the miser and the child.

**Footing Uncle**—LUBIN—JANUARY 17.—A one-reel comedy written and produced by Edwin McKim. Cast includes Dave Don, Kempton Greene, Patsy De Forrest, Alice Mass and John Greene. A rich uncle of the Browns, who dotes on children, would leave them his wealth if they had a baby, but as they are childless, the money is to go to a Home for Indigent Cats. Uncle announces his intention of visiting them, and the Browns, who have as their guests the Smiths and their baby, pass off the Smith baby on uncle as their own. Things get very tangled, but all is straightened out in the end, when uncle succumbs to the flattery of the Browns and wills them his money in spite of their attempted deception.

**The Little Sister of the Poor**—LUBIN—JANUARY 17.—Francella Billington appears as Sister Theresa, the victim of an unhappy love affair who devotes her life to charity. The story is written by Julian Louis Lamothe, directed by Melvin Mayo. Helen Wolcott, Donald Bradburn and Jay Morely also appear.



**Why Love Is Blind**—SELIG FEATURE—JANUARY 17.—Featuring Jack Clifford as Bobby, the hunchback. Driven away from home, he joins a traveling circus. There he meets and falls in love with the blind daughter of the owner. A pretty pathetic story directed by George Nichols. Betty Nathan plays the blind girl. Cast includes Guy Oliver, William Scott, Lillian Hayward and Frank Clark. Longer review appears elsewhere in this issue.

**Mrs. Dane's Dagger**—(FOUR REELS)—VITAGRAPH—JANUARY 17.—Featuring Lillian Walker, Wilfrid North and Donald Hall. David Dane, a rich man, much older than his wife, Alice, is content that she amuse herself in society. Rex Gordon, former sweetheart, and man-about-town, attempts to make advances to her, which she resents until he apologizes. One evening he enters Alice's home with the intention of stealing her valuable pearl necklace, and at the same time Jasper J. enters and out-broker, enters for the same purpose. Dane returns home and is

about to shoot Gordon when Diefy steps forward and explains the true cause of Gordon's presence, and after the thieves have departed a happy reconciliation follows.

**The Evangelist**—(FOUR REELS)—LUBIN—JANUARY 17.—Photoplay adapted from play of Sir Henry Arthur Jones. Gladys Hanson is featured. George Soule Spencer appears in the name part. It is a story of the straightening out of various



difficulties in the lives of the principal characters by the evangelist. Barry O'Neil directs the production which was adapted to the screen by Clay M. Greene. Ferdinand Eidsmarsh, Jack Standing, George Clarke, Peter Lang, Arthur Matthews, Eleanor Dunn and Rosetta Biepe appear.

**Bittersweet**—VITAGRAPH—JANUARY 17.—Featuring George Stanley, Anne Schaefer and Webster Campbell. Farmer Slater has tyrannized over his family so long that they dare not call their souls their own. John, the elder son, before his return from college marries Ruth, a city girl, and at the farm she is chided and browbeaten. Bob, the younger son, angered because his father refuses to allow him to attend a party and goes to a saloon and returns home and steals money from his father's strong box. He is caught and ordered out of the house, and Joan, his mother, for the first time defies her husband, and announces she is going with Bob. Left alone, Slater is overcome by his rage and falls in a fit and as a result he is an invalid for life, but a changed man.

**Them Was the Good Old Days**—VITAGRAPH—JANUARY 17.—Featuring John T. Kelly, Kate Price and Harry Fisher. Winthrop Backbay, an old-fashioned gentleman, always complaining of modern ways and inventions, falls asleep and dreams that he has his wish and finds himself and his wife living in a dingy old room in the forest. He is forced to wield an axe, go hunting with an old blunderbuss and finally he is shot by a roving Indian. By this time he has had enough of "the good old days" and wishes himself back in modern times. When he awakes in the old sitting room he is indeed joyful.

**The Angel of Piety Flat**—(TWO REELS)—BIOGRAPH—JANUARY 18.—Featuring Mary Maloney, Ivan Christy and Jack Raymond. A week after the death of her brother Dorothy Raymond comes to Piety Flat and the inhabitants tell her that he would be back soon from prospecting trip. She is captured by Indians, who think her kiosk a devilish contrivance, but she is rescued by a saloon and returns home and steals money from his father's strong box. He is caught and ordered out of the house, and Joan, his mother, for the first time defies her husband, and announces she is going with Bob. Left alone, Slater is overcome by his rage and falls in a fit and as a result he is an invalid for life, but a changed man.

**The Book Agent's Romance**—(TWO REELS)—ESSANAY—JANUARY 18.—Featuring G. M. Anderson, Lee Willard, Eva Heazlett and Ruth Salie. The book agent meets the daughter of a capitalist on a street car when she accidentally tries her shoe lace to his. The capitalist gives his wife the choice between a trip abroad and a pearl necklace. She accepts the latter, but later changes her mind and they start for Europe. Their butler is a member of a gang of crooks, telephones the jeweler, telling him the capitalist wishes the necklace sent again. The book agent calls at the house and he is mistaken for the messenger and attacked by the crooks. The capitalist and his family arrive home, finding missing their boat and the daughter recognizes the book agent. The crooks are captured and later the book agent marries the daughter.

**A Life Chase**—(THREE REELS)—BIOGRAPH—JANUARY 19.—Featuring Jack Druemer, Louise Vale and Franklin Ritchie. Bouval, a banker, is mysteriously murdered, and his devoted friend, Vauvert, is convinced that Alvimar, a dissipated bachelor, is the murderer, but after a cursory examination the police release him. Vauvert introduces Alvimar to the dead man's widow under an assumed name and he falls in love with her. When she reveals her identity to him he kills himself with the dagger that he used in killing Bouval.

**The Animated Nooz Pictorial**—ESSANAY—JANUARY 19.—Cartoons by Wallace A. Carlson. This is a split reel containing 500 feet of animated cartoons, part of which are a burlesque of the current topics of the day, and the remainder, some of the adventures of Dreamy Dud. Among the topics reviewed this week are the christening of a big dreadnaught by the beautiful little daughter of Admiral Bull, also some of the marvelous feats performed by Luke McGluk, son of old man McGluk, the champion pistol shot of Cacti County, Arizona. Luke posed especially for the animated nooz. The rest of the cartoons were devoted to one of Dreamy Dud's famous nightmares. He attempts to shave himself with his father's razor and while he lathers his face the razor grows to an enormous size and comes to life. Dad wakes up just as the razor is about to cut him in two. The remainder of the reel contains scenes taken in the Cadillac Rock house.

**The Law's Injustice**—(THREE REELS)—LUBIN—JANUARY 20.—Story of the unjust imprisonment of a little Italian factory girl and her later revenge. Julian Louis Lamothe wrote the play, which Edward Slioman directed. Helen Wolcott, George Routh, L. C. Shumway and Mercedes Diaz are among the players.

**A Telegraphic Tangle**—VITAGRAPH—JANUARY 21.—Featuring Mr. and Mrs. Sidney Drew. At a lecture John meets a bunch of old college chums and renews acquaintance with mixed drinks and stacks of chips. He spends the night at the hotel with the boys and when John does not show up Mrs. Smithers, fearing something has happened to her hubby, calls up John's four friends and asks them to find out if John spent the night with him and reply "yes." Mrs. Smithers, realizing the deception practiced upon her, goes to John's office and tells him that she has much trouble everything is finally explained and John's wife with her arms around his neck begs his forgiveness for her unjust suspicions.

**Frenzied Finance**—VIM COMEDIES—JANUARY 21.—Pokes and his brood have trouble with stenographers. Pokes spends all his time fighting with Ethel, the stenographer. Jab's "fres" her,



but has trouble in getting another who pleases him. He is forced to hire her again, and also her friend, Millie, in an arrangement which works out well. Then robbers steal the office safe. Pokes, after many mishaps, recovers it.

**When the Circus Came to Town**—SELIG—JANUARY 22.—A "Bloomer City" story written by Mabel Hecker Justus. Several citizens of the village lend their talent to the circus performance with disastrous results. The elephant gets loose, breaking up an arrangement which works out well, and frightening the villagers out of their wits.

**Secret Seven**—(THREE REELS)—VITAGRAPH—JANUARY 22.—Featuring Carolyn Birch, William Humphrey and Leo Delaney. Dr. Mandredi, an Italian-American doctor, is seduced by Sebastian, the villainous leader of the "Secret Seven," a band of counterfeiters, when he accidentally comes upon their den. Sebastian dis-

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covers that the doctor's sweetheart is Viola, the girl he loved in Italy, and forces her to break her engagement with Manfred by threatening to inform the police that her father murdered her husband in Italy. She breaks her engagement and the day she is married to Sebastian, he is killed by Rita, his cast-off sweetheart, and Viola proves that her father killed her husband in self-defense.

**Insomnia—(ONE REEL)—LUBIN—JANUARY 22.** Comedy written by Mark Swan and produced by Earl Metcalfe. It deals with the amazing adventures of Wilkens in his efforts to find a cure for



insomnia. Billie Reeves, Arthur Matthews, Carie Reynolds and Charles Griffiths appear in the cast.

**The White Alley—(THREE REELS)—ESANAY—JANUARY 23.** Featuring Elizabeth Burbridge, Ernest Maupain, Harry Beaumont, Edward Arnold and Hugh Thompson. Justine Arnold gives a house party and Ernest Chapin, Cambell Crosby, his cousin, and Emery Dale, his law partner, fall in love with Dorothy Duncan, Arnold's fiancée, and she flirts with them. Arnold discovers Chapin asking Dorothy to marry him and tells her to consider their engagement broken. The next morning Arnold is missing and several days elapse before his body is found in a huge brick oven in the basement. Chapin is accused of the murder, but later he is exonerated when Crosby tells of how he had returned from the city, stabbed his cousin and had disposed of the body in the oven. His object was to gain possession of Arnold's estate, to which he was sole heir.

## Mutual Program

**Universal Animated Weekly No. 2.—Harvard's track squad, boosting prosperity at Syracuse, N. Y.; wireless operator on U. S. revenue cutter "Ossipee" discovers secret plant in woods at Portland, Maine, and alien suspect is arrested; beginning of racing season at New Orleans, La.; divers dynamite sunken dredger at Providence, R. I.; six lives lost when thousands of gallons of oil explode in Chicago, Ill.; first snowfall in twenty years at Universal City, Cal.; moving seaplanes in England; English recruits on their way to the front, march through London; Animal Rescue League equips motor tracks with ladders to rescue tree-climbing cats in Boston, Mass.; animal hospital cares for aching teeth of dogs in Boston, Mass.; sea gulls on the Embankment, London, England; Ascot speedway opened at Los Angeles, Cal.; Representative James Buchanan,**



Scene from American's "The Secret Wire."

charged with preventing shipments of ammunition to allies, Washington, D. C.; Oklahoma, newest U. S. dreadnought, arrives at Brooklyn Navy Yards; Hy Mayer's cartoons.

**See America First. No. 18—(SPLIT REEL)—JANUARY 11.**—In the first half of this reel the Mutual traveler brings some of Milwaukee's wonder spots to the eyes of the spectator. The marvelous harbor, parks and residential section, the Soldier's Home and the new Court House are among the places visited. A glimpse of industry that "made Milwaukee famous" is also given. The reel is completed by:

**Keeping Up With the Joneses.** Harry Palmer, the cartoonist, puts "Pat" McGinniss through his paces for "Ma" and "Julie."

**The Girl and the Game—HELEN'S PERILOUS ESCAPE—SIGNAL FILM CORPORATION—Chapter 4 of the Series.** In this Helen regains the stolen survey, plunges off a cliff, races with the Limited and does other daring deeds to deliver it, only to lose it to Seagrine at the last minute. But she gets it again, and in an unexpected way. Helen Holmes featured. For longer review see another page in this issue. G. H.

**The Silent Trail—(TWO REEL)—AMERICAN—JANUARY 18.**—Cast includes Ashton Dearholt, Jack Prescott, Charles Newton and Nay Christy. The production contains beautiful woodland settings. Charles Bartlett is the director. For a longer review see another page of this issue. G. H.

**Grace's Gorgeous Gowns—FAIRFAX—JANUARY 18.**—With Louise Marshall Bates, Grace, stenographer, dreams of the time when she will have nothing to do and will possess all the beautiful gowns she wants. This time at last comes when the twelfth will of a rich relative is found in her favor. The interior of the fortune by the eleventh will is at once dissipated. All is merry for the young girl until a still later will is unfortunately brought to light. All Grace's gowns are seized and she is left alone in the world with only a bathing suit and an unpaid hotel bill. Then the handsome liegeward places himself at her disposal for life.

**Johnny's Birthday—BEAUTY—JANUARY 19.**—Comely featuring John Sheehan and Carol Hallway. James Douglas directs. John Sheehan celebrates his birthday not wisely, but too well. As a result he loses his sweetheart, Carol. He continues his wild career the next day, when as a



lark, he takes the place of the motorman on a street car. Caught on the car, he is a minister. Before the ride is over the minister performs a marriage ceremony. Johnny's father owns the street car line, so Johnny is not sent to the jail and the real motorman gets his job back again. G. H.

**The Phantom Witness—(THREE REELS)—FRANKMUSE—JANUARY 19.**—Elwin Stanley as district attorney. The young district attorney is engaged to be married. The girl of his choice lives with her guardian, the latter having had charge of his ward's property so long that he has come to virtually regard it as his own. The realization that he will have to surrender it is a great shock to him. The girl suddenly dies, the circumstances of her death pointing directly to suicide. Her bereaved lover is sick for many weeks. On his return to duties, while sitting alone in the court room, the spirit of his sweetheart appears to him and tells him the true story of her death. Thus the lawyer is able to prosecute the wretch who is responsible. Shortly after the trial the district attorney is found dead in one of the corridors with a smile on his face.

**Pete's Persian Princess—FAIRFAX—JANUARY 20.**—In this tale, Pete, a tattered knight of the road, lays careful plans for a square meal. His intentions to help a Persian Princess regain a rug that has become the property of a millionaire are earnest enough, but they do not lead to any remuneration for him. His plan goes awry, because of a mistake on the part of the Princess' servants. The latter take Pete for the millionaire



Scene from Cub's "Jerry in Mexico."

and proceed to inflict dire injury on him. The real millionaire saves Pete, becomes a hero in the eyes of the Princess and loses no time in broaching the subject of an early marriage with her. Pete gets the rug, however, for which he is deeply grateful on wintry nights.

**The Thunderbolt—(ONE REEL)—AMERICAN—JANUARY 21.**—A melodrama well worked out in a single reel. The cast includes Helen Rosson and E. Forrest Taylor, as the outcast and the outlaw, common victims of the duplicity of the man, Charles Bartlett. The outcast, sick and hungry, is protected by the outlaw. Later the man who deceived her comes west and she lures him, during a wild storm, into the cabin of the outlaw, who recognizes in him the man whose lying testimony made him "what he is today." The man is given ten minutes to live and make reparation for the ruin of two lives. He writes his confession, and at the end of the time falls dead, struck by a thunderbolt. Melodramatic sub-titles add an extremely melodramatic plot. G. H.

**The Girl of His Dreams—CUB—JANUARY 21.**—Featuring George Ovey. In this little episode Jerry gets in solid, for once in his life. He flirts with Gladys and they agree to meet again. Jerry rounds up two desperate robbers, at the same time recovering their loot. The latter prove dead, struck by a thunderbolt. Gladys' father, so Jerry is last seen this story surrounded by parental smiles of approbation.

**"Wild Jim, Reformer"—(TWO REELS)—MUSTANG—JANUARY 21.**—A touring party, father, mother and two children, while exploring a mountain region, seek shelter in the cabin of an old hunter. He is "Wild Jim," and to entertain them he tells the story of his life. This gives occasion for presenting a typical "wild west" story. Whenever he killed a man, the outlaw put a notch on his gun stock. There are thirteen notches. Then Jim falls in love with the teacher of the moun-



tain school. When he has fought a duel in her honor, he puts the fourteenth notch on his gun. At her request, he promises to let that be his last. He shows the gun to his company, and the mother recognizes it. She had been the little school teacher, Jack Richardson, Lizette Thorne, E. Forrest Taylor and Frank Conley comprise the cast.

**Bumps Commutes—NOVELTY—JANUARY 22.**—This picture depicts the curious tribulations of Bumps, a suburbanite. His troubles start when he, asleep, is dressed by a convict in the latter's suit, and they end when he is obliged to foot it home and carry his wife's bundles.

**Mischief and a Mirror—BEAUTY—JANUARY 23.**—A comedy featuring Ned Gertner and Wallace MacDonald. Cast includes Dick Rosson, William Carroll and Lucille Ward. Maud consults a fortune teller who tells her to look into a mirror

at midnight. In it she will see the face of the man she is to wed. Fred, a suitor, overhears the instructions. At a Halloween party Maud tries her fate. Fred, in the meantime, wishing to be seen in the mirror, enters her room through a



window. Tom, Fred's rival, sees him and thinking he is a burglar, calls a policeman. Maud sees Tom's face in the mirror and Fred is arrested. G. H.

## Universal Program

**The Reward of Chivalry—(THREE REELS)—GOLD SEAL.**—With Herbert Rawlinson and Jean Taylor. Horace Brighton, a power in newspaper circles, is making things so hot for a gang of crooked politicians that Dougherty, the boss, orders his "go between," Ames to frame up something against Brighton. How the nefarious plan to down Brighton through ruining his wife is prevented by a chivalrous youth, Stanton Ware, who is in love with the daughter of a friend of Brighton's, is the story without going into the exciting details. Ware proves his true chivalry by sacrificing himself in favor of Ames, whom he thinks Doris loves, and finally exposing himself dead in order to save Mrs. Brighton's honor. Doris, however, saves the situation. Ames is killed in an attempt to do away with Ware and the latter receives the love of Doris as a reward.

**Graft—(TWO REELS)—SIXTH EPISODE—FEATURING HOBART HENLEY, HARRY CAREY AND JANE NOVAK—REHEARSED WEEK OF JANUARY 17.**—This installment of "Graft" was suggested by James Oppenheim. Through circumstances which come near ending in the death of his daughter, Charles, the president of the city council, a rascals' monopoly, promises a complete reform to Tom Larnigan. Dorothy Maxwell also eludes the two crooks who use their power she was at the end of the last episode.

**Mingling Spirits—NESTOR—JANUARY 17.**—With Eddie Lyons and Lee Moran. Mr. Newlywed's mother-in-law decides to make a protracted visit. When she arrives and usurps the whole house, Newlywed realizes he will have to resort to radical measures. These latter take effect as follows: One night, when mother-in-law is entertaining her spiritualistic friends with manifestations from the spirit world, one of Newlywed's friends enters in the guise of a devil and chases mother-in-law away for good.

**The Silent Member—REX—JANUARY 18.**—A certain member of the club often wears a sad expression. One day the other members get him to relate his story. The morose one then outlines his past: an odd story which amply explains his attitude toward life, especially on rainy days, the time when most of his misfortunes occurred.

**Saving Susie From the Sea—L-KO—JANUARY 19.**—Joe, who is father's choice, is rich and handsome, but Dave is preferred by Susie. It is to be presumed that Dave gets her, for they are last seen together after a series of curious events culminates in a furious cross-country ride.

**Her Better Self—(TWO REELS)—VICTOR—JANUARY 19.**—With Grace Cunard. Yvette is known as a society woman, but in reality is leader of a gang of crooks. Her lover, Ralph, desperate at her coquetry, tells her over the phone that he will kill himself if she does not promise to marry him. She just laughs at him, and a few minutes later he is a dead man. Some time later Yvette falls in love with Ralph's brother, Jack Trevor, although she is ignorant of his identity. Realizing she is not worthy of the man's love, Yvette tells her gang that after the next robbery, she is through. Through helping to track down the thieves after this robbery, Jack learns the real identity of Yvette and denounces her both as a murderer and a thief, the former accusation being based on the circumstances of Ralph's death. Paul, one of the gang, makes to shoot Jack and

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Scene from three Universal releases—"Just Plain Folks," "Her Better Self" and "The Reward of Chivalry."

thus avenge Yvette, but the latter sees the gun through the curtain, throws herself into Jack's arms and receives the bullet intended for him.

**Just Plain Folks**—(THREE REELS)—LUXMIL—JANUARY 20.—Featuring Gloria Fonda and William C. Doxlan. Silas Benton, landlord of a country hotel, has married a widow with a son, Tom. He can not tolerate the widow's son, and can see no wrong in his own son, Martin. The latter rolls the cash drawer but evidence points to Tom and he is sent to jail. King Scander, a drummer, registers at the hotel and becomes interested in an orphan girl who is working there. After saving her from the advances of Martin the two become fast friends, and, shortly, lovers. Finally Scander and the girl establish the fact that Martin is the real robber, and Tom is subsequently released.

**Vanity, Thy Name Is?**—IMP—JANUARY 21.—With Jane Gail. Harry, a struggling young broker, is worried over his wife's extravagance. His complaint about a large bill leads to a quarrel and Jane returns to her mother. The latter, misunderstanding conditions, gives her daughter a much needed lesson in humility by imposing servitude upon her and within a week Jane returns to her husband, repentant.

**Fliver's Famous Cheese-Hound**—NESTOR—JANUARY 21.—Fliver, the world-renowned detective, sets out to find some bank thieves. Through the aid of his trusty cheese-hound he is not long in getting on the tracks of one of the gang. The latter, however, manages to elude him by jumping a freight and it is only after a number of hazardous adventures that Fliver gets his man, together with the million dollar booty.

**A Sea Mystery**—VICTOR—JANUARY 21.—With Mary Fuller. This story starts with a shot fired in the cabin of an ocean liner. A man falls prostrate over the table and the girl who fired the shot jumps into the waves below. Some time later the girl is living in a fishing village, happy in the love of John, a stalwart fisherman. She is not allowed to forget her past, however, for one day above comes the man she thinks she has killed in order to break away from life of forced gambling. The story ends with the death of the gambler, brought about by Ralph, another fisherman who has also given his heart to the girl.

**Buck Simmons, Puncher**—(TWO REELS)—BISON—JANUARY 22.—With Leon Kent and Edna and Jessie Adams, the sister of the sheriff, proceeds smoothly into the advent of Dan Watson, a gambler. The girl is attracted by the glamour which surrounds Watson and her affections gradually begin to draw away from Buck. The sheriff, killed by Big Ted, an evil character, Buck captures Ted and so comes into the office of the sheriff himself. Finally Buck gets something on the gambler, for it turns out that the latter is wanted for murder. After Buck has helped his prey to escape, Jessie realizes that it is Buck that she really loves.

**The Whole Jungle Wan After Him**—JOKER—JANUARY 22.—Paul becomes madly in love with Rosita, whose father is the owner of a large circus. Paul claims to be a "brave man" but Rosita has her doubts and just then the sheriff. Her suspicions are proved to be grounded on fact, and finding Paul to be sadly wanting in bravery, refuses to have anything more to do with him. She leaves him with the admonition that "Fame heart never win fair lady."

**Her Dream Man**—LUXMIL—JANUARY 23.—With Maylie Gonzalez. Helen Wakefield, a wealthiest unmarried woman in the country, tired of the endless number of proposals of those who court her money, determines to go to her country estate. She has made arrangements with her agent previously to sell the place. Not the agent fails to occupy the house for her. Helen goes to look for the place over. This time it is that Jack is taken for a bargain by Helen. Seeing that he

is such a fine young man, however, she gives him a chance to reform and employs him as manager of her estate. At last his real identity comes to light through ludicrous circumstances and it looks as though Helen has found a man who loves her more than her money.

**Mr. McIdiot's Assassination**—(TWO REELS)—L-KO—JANUARY 23.—Mr. McIdiot's sweetheart refusing him, he is at a loss to know just what will be the pleasantest way to die. Self-destruction proving too hard, he hires the chief assassin of the Murderers' Association to do away with him in twelve hours' time. Then Mr. McIdiot's lady friend decides she has made a mistake and McIdiot tries to cancel his bargain, but the assassin is out on a killing expedition and cannot be found. The following incidents need not be followed closely. Suffice it to say that McIdiot and the girl are finally married and the chief assassin is squelched.

## Feature Programs

### Fox

**A Parisian Romance**—FOX—(FIVE REELS)—JANUARY 9.—Features H. Cooper, Cliffe and Dorothy Green. Scenes are laid in Paris. Cast includes Margaret Skirvin, Patricia Spill, and J. H. Tiberge. For a longer review see another page of this issue.

**The Third Estate**—FOX—JANUARY 16.—A story dealing with newspaper life. Many of the scenes were filmed in the plant of the Chicago Herald. Ruth Blair, Clifford Bruce and Samuel Ryan appear. The story was written by Joseph McId Patterson, himself a newspaper man. A review of the play will appear in the next issue of MOTOGRAPHY.

### Kleine-Edison

**The Catspaw**—(FIVE REELS)—KLEINE-EDISON—JANUARY 12.—Edison production directed by George Wright and featuring Marc MacLermot and Miriam Nesbitt. The story, by William Hamilton Osborne, is highly interesting.

### Mutual Special

**The Woman in Politics**—(FIVE REELS)—THAN-HOUSE—JANUARY 13.—Mignon Anderson and George Marlow are featured in this story of graft in a city administration. A big fire scene



gives a unique punch to the picture, which is enlivened with thrilling incidents. A full review will be found on another page of this issue.

N. G. C.

**The Thoroughbred**—MUTUAL MASTERPIECE—JANUARY 17.—William Russell and Charlotte Hur-

ton featured. Cast includes Roy Stewart, Lizette Thorne and Jack Prescott. Charles Bordett, director. Scenes are laid in New York and in



the southwest. It is the story of the rivalry between Kelso Hamilton, who plays the game according to rules, and Carewe, who does not, for the hand of the lovely Angela Earle. For a longer review, see another page of this issue.

### Paramount

**The Tongues of Men**—(FIVE REELS)—MOROSIN—PARAMOUNT—Featuring Constance Collier, the opera star who causes the minister who stands far off and criticizes her, to retract his sermon against her valuable opera. Others in the cast are Forrest Stanley, Herbert Standing and Lamar Johnstone.

**The Foundling**—(FIVE REELS)—FAMOUS PLAYERS—PARAMOUNT—Mary Pickford in the role of an orphan who is finally reunited with her father, a successful artist. John B. O'Brien produced the picture.

**Mice and Men**—(FIVE REELS)—FAMOUS PLAYERS—PARAMOUNT—Marguerite Clark as Peggy in this pietization of Madeline Lucette Ryley's comedy romance directed by Jean J. Seale. Dawley, Charles, Waidron and Marshall. Searle head the supporting cast.

### Pathé

**Pathé News No. 2**—PATHÉ—JANUARY 5.—Fire destroys oil company's plant at Chicago, Ill.; shipment of 32,000 geese starts for New York, Mandel, Ill.; spring fashions; alarm of Russian seaplane; multi-colored costumes of beauty and burlesque appear in the Annual Mummer's Parade, Philadelphia, Pa.; Harvard's hockey team takes advantage of the ice for the first outdoor practice of the season, Cambridge, Mass.; State dam on the Hudson River is destroyed by dynamite; allent pup-up waters to flow into the new large canal, Troy, N. Y.; fire destroys popular resort causing \$200,000 damage, Ocean Park, Cal.; auto speed kings contend for prizes at opening of the new Ascot, Los Angeles, Cal.

**Pathé News No. 3**—JANUARY 8.—Italian passenger ship Giuseppe Verdi arrives in New York from Naples with two 2-inch guns on her afterdeck to repel hostile submarines; cadets of the schoolship Newport arrive home to officer their boats; pass inspection; auction at South, England, of cattle raised on famous farms of King Lewisham, England, with guns taken from Germans at Loos; Lord Derby reviews some of the 250,000 men who respond to his appeal to enlist; passengers rescued from waterlogged liner Thessa-lonike by S. S. Patria after being tossed for six weeks in the Atlantic; stormy; views taken of the activities of various U. S. Government departments; Harvard students of boxing squad spar

in open air ring in the snow; winter sports at Watkinson, Mass.; flood of Skookum Church river, Centralia, Wash.; high school boys of Portland, Ore.; joint National Guard and naval militia and take first step towards the Swiss military school system.

**The King's Game—(FIVE REELS)—PATHE—JANUARY 7.**—This Gold Rooster Play is a picture of the play of the same name by George Brackett Seitz. Pearl White, George Probert and Sheldon Lewis are included in the cast. Ashley Miller directed the production.

**Old, Unchanging Holland—(SPLIT REEL)—PATHE—JANUARY 4.**—A photo-color scenic with Holland's windmills, canals, quaintly dressed people and its famous cows feeding in pastures as its subjects. On the same reel with:

**Quaint Dances of Japan—PATHE.**—In striking contrast with our modern dances are the Hana Nomaki and the Nippon Benzai; ancient dances which are performed by the Geisha girls.

**Lonesome Luke Leans to the Literary—PATHE—ROLIN—JANUARY 5.**—In this comedy Luke sets out to be a book agent. He starts out with the right idea, he is persistent, but he loses this when the return for it is some pretty rough treatment. It is laughable slapstick comedy.

**Ach! Such Crimes!—PATHE-STARLIGHT—JANUARY 5.**—Henrie is now happily married and acts the part of the faithful husband. Returning from the delicatessen store, he encounters Louie in the act of kidnapping a child. Henrie takes up the case and secures the abused child. His altruistic act lands him in jail. But he escapes and returns to accuse Louie, who thereupon loses his precious liberty.

**Lord Southpaw—(TWO REELS)—PATHE—JANUARY 3.**—Featuring Max Fiegman, Lolita Robertson and Burr McIntosh. In this, the final adventure of the new Adventures of J. Rufus Waltingford, written by George Randolph Chester, Waltingford puts over a deal on El Spooger, president of a bank in Oakville Center and a local shark, cleaning him out of \$85,000 on the famous Bessemer stock. The romance of Violet and Dow also comes to a happy culmination.

**The Love Trail—GOLD ROOSTER SEAL—(FIVE REELS)—JANUARY 20.**—A screen adaptation of Richard Dehann's novel, "The Dope Doctor," which is set in South Africa during the Boer war. Agnes Glynn and Fred Paul are featured. A full review of the play will appear in a later issue of MOTOGRAPHY.

**Weapons of War—(TWO REELS)—PATHE-BALBOA.**—Fifth episode in the "Red Circle," which features Ruth Roland and Frank Mayo.

## Triangle Program

Released Week of January 16th.

**The Beckoning Flame—KAY-BEE.**—The story of a high-born girl of India who loved an English official. Henry Woodruff and Tsuru Aoki are featured. Story is laid in India. The cast includes Rhea Mitchell, T. Frank Burke, Lewis Morrison, J. Barny Sherry and Roy Laidlow. For a full review see page 39 of January 1 MOTOGRAPHY.

**The Missing Links—FINE ARTS—Robert Harron and Norma Talmadge** featured in a mystery story. Others in the cast are Thomas Jefferson, Edna Livingston, Constance Talmadge, William Higby and Jack Brammall. Lloyd Ingraham is the director. Story reviewed on page 39, January 1 of MOTOGRAPHY.

**Fatty and Mabel Adrift—JANUARY 9.**—Fatty, a farmer boy, has just married his employer's daughter, Mabel. They are spending their honeymoon at a cottage by the seashore when Al St. John, an unsuccessful suitor for Mabel's hand, follows them, seeking revenge. Aided by a band of robbers, he knocks the underpinnings from the cottage and sets it afloat on the sea during a storm. The cottage begins to sink, but the newly-weds, discovering their plight, tie a note around the neck of Fatty's dog, who is with them, and send him ashore. He swims safely to the shore, arouses Mabel's parents who rescue the young couple. The rival and robbers receive their just deserts when they are blown up in a powder explosion soon after. Cast includes George Arbuckle, Mabel Normand, Frank May, May Wells, Wayland Trask and Glen Cavender.

## Universal Special

**The Man Inside—(FIVE REELS)—BROADWAY UNIVERSAL—JANUARY 17.**—Edwin Stevens is featured in a dual role. The supporting cast includes Tina Marshall, Charles Brumbridge, Justina Huff, William Armstrong, Sid Gray, Henry Benham, Louis Leon Hall, Gustave Thomas and Florence Crawford. A mystery story dealing

with the theft of important government papers. The photography is adapted by R. H. Schroock from the novel of the same name. J. S. Schroock is



the director. For longer review see another page of this issue. G. H.

## V. L. S. E. Inc.

**Green Stockings—(FIVE REELS)—V. L. S. E.—JANUARY 10.**—Vittagraph picture produced by Wilfrid North, featuring Lillian Walker. It is customary in certain sections of England that if she is unmarried, the elder sister must wear green stockings at the wedding of a younger sister, and Celia has already had to wear them once—at Mudge's wedding, but she determines to help Phyllis. On the impulse she announces that she is engaged to a gentleman named Smith, who she says is in South Africa. She foolishly writes a letter, which she does not intend to mail, but Phyllis finds it and drops it in the letter box. It happens that there is a real Colonel Smith in Africa and when he receives the letter he leaves for England, and later the Colonel becomes Celia's real fiancé.

**My Lady's Slipper—(FIVE REELS)—V. L. S. E.—JANUARY 17.**—A Vitaphone Blue Ribbon feature written by Cyrus Townsend Brudenell and produced by Ralph Ince. Earle Williams is featured as Francis Burnham, a young American naval officer in the time of King Louis XVI of France, who rescues a beautiful lady from a highwayman, but does not learn her name. He later is forced by one Marquis De Tremignon to enter her apartments and secure some article of wearing apparel from the countess, and thus compromise her. Burnham succeeds in securing her slipper, but he is confronted by the lady herself and discovers that she is the lady he rescued from the highwayman. She tells him she hates the Marquis and that he is trying to force her to marry him. He denounces the Marquis and is imprisoned, but the Countess secures an audience with Queen Marie Antoinette and Burnham is freed and marries the Countess. Anita Stewart is cast as Countess De Villars and Henry Northrup as Marquis De Tremignon, and they are supported by a strong cast.

**Hearst-Vitaphone No. 2—VITAPHONE—JANUARY 11.**—Strike rioters wreck and burn buildings in East Youngstown and troops are called to guard the city, East Youngstown, Ohio. Samuel W. McCall is inaugurated Governor of Massachusetts, Boston, Mass.; members of Olympic Club enter a Pacific for their annual water carnival, San Francisco, Calif.; steamer Patris brings in passengers taken from disabled and abandoned liner Thessalonian, New York, N. Y.; latest fashions; special Naval Commission watches test of sea-led designed to make seventy-five miles per hour, carrying torpedo, Boston, Mass.; Harvard crew team starts practice run over track banked by snowdrifts, Cambridge, Mass.; German marine artillery sweeps into action in an engagement near

## World

**Her Great Hour—(FIVE REELS)—EQUITABLE—WOLFE.**—Molly McIntyre is the featured player in this appealing melodrama written and produced by S. E. V. Taylor. It is the story of a shop girl who is accused of theft and later married, but her innocence is established, and the end finds her future happiness assured.

The Miles theater, Penn avenue and Seventh street, Pittsburgh, an old established theater, has been purchased by a number of Pittsburgh men, who have opened it with high grade pictures. It will resume its old name, the Pitt, and five shows will be given daily. Managed by William M. Patch.

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## ROLL OF STATES.

## Alabama.

H. M. Newsome, a pioneer motion picture man, opened to the public of Birmingham, Christmas eve, one of the finest theaters in the south. It is modern and artistic and seats 500 people. It measures 30x140 feet and none of this space is taken up by the operating room, as a special booth has been built on the second floor. There are six exits, and another feature is a large exhaust fan room facing the alley back of the screen. Ornamental grilles on the sides of the stage form a screen for the exhaust fans, which makes it possible to keep the air fresh and pure. The decorations are in blue, grey-white and gold.

The Strand Amusement Company recently opened the Colonial theater, on Second avenue, between Nineteenth and Twentieth streets, Birmingham. The new theater is two doors from the Strand theater, owned and operated by the same company, and cost \$25,000. There is a balcony and also a rest room for women. The most modern orchestra chairs have been installed, and the seating capacity is 500. The interior is very attractive, the walls being finished in old rose and gray. President T. S. Abernethy states that the new theater will be known as the home of Triangle plays.

Triangle pictures have been inaugurated at the Rex theater in Arkansas City.

The Strand theater, which was erected by Ben Conrad in Arkansas City, is a very attractive picture house and seats 425. The interior is quite pretty and Mr. Conrad is showing the Paramount program.

## California.

It is announced that in the spring Turner & Dahnen will erect a 3,000-seat photoplay house on Weber avenue, opposite the Court House, on the site of the present Threthaway building, Stockton. The building will be a three-story structure with a marquee 50 feet wide on Hunter and Channel streets. Architect W. B. Thomas will prepare the plans.

Commissioner of Education E. J. Caragher has completed plans whereby pupils in the Sacramento public schools will have a regular study course on many subjects with the aid of motion pictures. Permanent motion picture machines will be installed in the high school and in the new William Land school at Eleventh and V streets, and negotiations are on foot to purchase a portable machine for use in the other elementary schools. This machine can be easily moved from school to school and it is so designed to meet

all the requirements of the fire underwriters.

The new Turlock theater at the corner of North Broadway and West Oliver street, Turlock, has been opened and is managed by George Bailey.

Incorporation papers have been filed by the Mason Street Theater Company, San Francisco, the incorporators being John T. Fleming, May Horan, E. E. Smith and Dorothy Greenan. Capitalization is \$100,000. The company intends to finish the building at Mason and Eddy streets, belonging to the Pryor estate, and to operate a motion picture theater and hotel.

## Connecticut.

Sixteen theater proprietors met at the Arco theater on Broad street, Bridgeport, and formed the Moving Picture Exhibitors' League. M. A. Heanue was elected president, Charles G. Whitehead, secretary, and Peter Dawe, treasurer. A committee was appointed to confer with the operators upon general co-operation principles.

## Delaware.

Monarch Film Company, to manufacture moving picture films; capital, \$200,000; incorporators, William Boyd, W. I. N. Lofand, George W. Morgan, Dover.

Reelplays Corporation, Dover, to manufacture moving picture machines and films; capital, \$100,000; incorporators, H. O. Coughland, Joseph H. Curtin, S. A. Anderson, New York City.

## District of Columbia.

A one-story motion picture theater to cost \$50,000 is being erected in Washington by the Crandall Theater Company.

## Florida

Manager T. Edward Kane of the Montgomery theater in Tampa has announced that the theater will close for two or three weeks for a general overhauling.

## Georgia

Dad's Playhouse is the name of the picture theater just established in Homerville and is under the management of S. S. Dillon.

The Amus-U theater in Rome will be conducted by Mr. and Mrs. McClurg of Carrollton, while Cecil Jones, formerly manager, will take over the Elite and Bonita theaters.

## Illinois

The Columbus, Sixty-third street and Ashland avenue, Chicago, has been opened by the Asher Brothers.

The Ranney Opera House in Little Rock was destroyed by fire.

Pictures will be shown three nights a week at the Weigand hall in Biggsview.

J. A. Vance has arranged to reopen the photoplay house on Magnolia street, Elmwood, January 8, and H. C. Hatcher will be manager.

The Colonial Film Corporation, Chicago; capital, \$10,000; incorporators, A. M. Gress, R. J. Ray, Sol Ross.

Christmas day, Alfred Hamburger opened the Prairie theater, Fifty-eighth street and Prairie avenue, Chicago. It is one of the most beautiful and best equipped motion picture theaters on his circuit.

William T. Warren Film Company, Chicago; capital, \$10,000; incorporators, William T. Warren, William A. Jennings, Joseph Rolnick.

Al Metzler, formerly of Indianapolis, has taken over the Habit theater in Danville and has taken possession.

The West Chicago theater has been sold by Peter Schuman of West Chicago to Patrick Kennedy.

Improvements completed, the Grand opera house in Rockford has inaugurated the Triangle program.

Michael Higgins has opened a moving picture show in the opera house at St. David.

Tom Butler has assumed B. F. Wheeler's interest in the Picture Palace theater in Harvard.

The Manteno theater in Kankakee has been sold to E. H. Ingalls by William Schmidt.

Landowne Photoplay Company, East St. Louis; capital, \$2,500; incorporators, G. H. Hamilton, M. Hamilton, A. S. Richey.

The Drexel theater at 858 East Sixty-third street, Chicago, an 800-seat theater, has been taken over by Nortman Brothers & Fecher, who are the present lessees of the Lerington and Imperial theaters on East Sixty-third street. They now control all the theaters on Sixty-third street east of Cottage Grove avenue. It is said \$15,000 cash was paid for the theater by the owner, A. Karzas.

## Indiana

V. U. Young has leased the Twentieth century theater, in Gary, from Harry Hall. He is now proprietor of four picture theaters in this town, namely, the Orpheum, Art, Grand and Twentieth Century.

The Belle theater in Warsaw has changed its name to the New Grand.

Many motion picture houses and the small vaudeville theaters in Indianapolis contributed generously to the Christmas fund, bringing joy to many of the poor in Indianapolis.

J. E. Whitely has purchased the Colonial theater in Kokomo from Charles Lyons. No changes will be made, but the same high-class pictures which have been featured will be continued.

The Keystone theater in Indianapolis has inaugurated the Triangle program.

William C. Odle, mayor of Williamsport, has disposed of his two theaters here to Glen Howard and Hurley Stratton of Malott.

Excell Film Company, Indianapolis; capital, \$10,000; to manufacture, rent, buy and sell films for moving picture shows; directors, Cecil A. Patrick, Mildred Patrick, Harry J. Brooks.

C. E. Naughtin of Walkerton has taken possession of the Lyric picture theater in Waterloo.

Firewide Theaters Company, Indianapolis; capital, \$1,500. To operate moving picture shows; directors, Charles R. Traub, J. William Summers, L. B. Summers.

## Iowa

Fire broke out in the basement of the new Orpheum theater in North English,

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but was extinguished before any damage was done.

The fireproof wall of the Garden theater in Atlantic has been completed and probably by February 1 the theater will be opened to the public.

H. H. Ling of Newell has bought the moving picture theater known as the Photoplay, owned by Frank F. Pool at Manson, possession having been given December 20.

H. A. Beenblossom of Grinnell, has purchased the Star theater in Newton from F. N. Walters.

Bellevue will soon have a modern, up-to-date theater building, 30x90 feet, with a seating capacity of 300, if the present management of the Cozy succeeds in maturing plans already formulated.

Articles of incorporation have been filed in the county recorder's office for the Strand Theater Company of Des Moines. The object of the concern as set forth in the papers is to furnish public amusements. The capital stock is \$10,000. The officers of the new company are as follows: A. A. Hamilton, president; F. O. Davis, vice-president, and H. E. Evans, secretary and treasurer. All are of Des Moines.

M. L. Morrison and W. M. Hadley, proprietors of the New Orpheum theater in Maquoketa, opened the theater December 23. The house was extensively remodeled and seats 500.

A new projecting machine has been installed in the Star theater in Carroll.

The Grand theater, Fifteenth street, Davenport, was recently closed and the equipment advertised for sale to satisfy the creditors.

The Princess theater, Ida Grove, one of the best equipped and most attractive motion picture playhouses in northwest Iowa, has been sold to J. H. Pooler of Lake City, who took possession December 13.

Fire resulting from a burning film caused a loss of \$1,000 to the Idle Hour theater in New Hampton.

George Still, proprietor of the Grand theater in Cedar Falls, has disposed of same to Mayor Mendenhall of Stewart. Possession will be given the first of the year or soon thereafter.

R. E. Kent, owner of a picture show in Tipton, submitted the highest bid for the lease on the new theater building built by the Odd Fellows and will open same with pictures. The theater seats 650.

#### Kansas

The sale of the Pastime theater in Ottawa, operated by R. C. Stith, Joe Foote and Max Wolf, to Theodore Johnson, has taken place, Mr. Johnson assuming the management December 29.

C. B. Yost, manager of the Pearl theater, will open a new motion picture show on the lot at 114 North Main street, Hutchinson, now occupied by the retail store of the Colladay Hardware Company, about March 15. Plans for the new theater are now being drawn by W. E. Hulse, a local architect. The theater will be twenty-five feet wide and will follow the latest line in motion picture shows, having a big white front, cooling and ventilating system and safety exits. The

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entire front of the building will be rebuilt and the theater will be snow white, stucco and enamel brick being used on the lobby. Mr. Yost will have a contest to name the new theater when it is ready for opening. The overhauling and equipping of the theater will cost about \$10,000 and it will be one of the largest and best in the city when completed.

The Orpheum theater in Leavenworth is now using the Triangle program.

#### Kentucky.

R. V. McRae and M. A. McRae of Detroit have leased the Masonic theater in Louisville and after redecorating will be petition in bankruptcy in federal court through its general manager, Howell Graham. Assets of the company are scheduled at \$32,816.50 and liabilities at \$13,923.66.

The Odéon theater, formerly the Dixie, in Johnson City, has been remodeled and opened by Alex Wall.

A new moving picture theater, the Rex, with a seating capacity of 250, has been opened in Hellier by J. N. Pickell & Son.

A modern moving picture show building has been erected and completed in Owensboro by Richard Jackson for the colored people of the city. It is modern and known as the Peekin.

Plans for a new motion picture theater to be erected at Second and A streets, Louisville, is being prepared by Joseph & Joseph.

H. H. Keinner has opened a picture show at Webbville.

A building permit has been granted the Second Street Amusement Company to erect a brick picture show at southeast corner Second and A streets, Louisville; \$18,000.

It is proposed to erect a motion picture theater for negroes between Eleventh and Twelfth streets, Louisville. Plans are being prepared by S. P. Oslander, a local architect, and a company to operate the house is being organized.

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THE TALK OF THE MOTION PICTURE FIELD  
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## Louisiana

The Crescent theater in New Orleans has been converted into an up-to-date motion picture playhouse to be managed by W. F. Bossner of the Strand theater in New York for Klaw & Erlanger. The interior of the Crescent is an exact duplication of the Strand in New York.

The Southern Film Service Company has opened local offices at 740 Union street, New Orleans, with H. A. Segrave as manager.

It is probable New Orleans will have a motion picture theater located on Baronne street.

## Maryland

The Henry Pfeil Manufacturing Company will soon build a motion picture theater and apartment house costing \$10,000 on the rear of a lot on Robert street, near Pennsylvania avenue, Baltimore. F. E. Beall is the architect, and the building will be one and three stories high, 64x70 feet and of brick and stucco.

The Broadway picture theater, 509-13 South Broadway, Baltimore, was destroyed by fire. Loss \$30,000.

A two-story motion picture parlor will shortly be erected by Hornstein at 1627 Harlem avenue, Baltimore.

## Massachusetts

Commonwealth Film Company, Gloucester; Rupert J. Chute, Neil Macdonald, Edward J. Sullivan; \$50,000.

One of the prettiest little picture houses in central Michigan was opened to the public of Lansing December 18. The Washington Strand, 1129 South Washington avenue, with its cheery decorations and comfortable mahogany seats, presented a very pleasing appearance, no expense being spared for the comfort of the patrons, while the management will maintain a high standard of film service. The theater is owned and operated by the South Lansing Photoplay Company, the officers of which are: A. A. Lauzun, president; B. F. Hall, Jr., vice-president; F. J. Lamb, secretary-treasurer; Arthur B. Campbell and T. H. English, directors. The board of directors has selected Walter Jacobson as manager.

A panic was narrowly averted at the Crystal theater in Sturgis, December 22, when a film caught fire. The alarm frightened the audience and a few persons made a dash for exits, climbing over seats and crowding the aisles, but were quieted by Manager Crosby when he assured them the room was fireproof.

The Budde theater has opened at 612 Bridge street, N. W., Grand Rapids. It is owned and managed by George and Charles Budde, who also operate the Alcazar theater. The new house has a seating capacity of 500. The decorations are in old rose and white.

Extensive improvements are being made to the Elite theater in Kalamazoo. The floor is to be covered with Wilton velvet carpet, a new style of decorations will give a garden effect, and concealed lights in flower boxes will be a feature of the decorations. Manager L. C. Barnes will also show the Fox plays on Friday and Saturday of each week.

The new Duplex theater, unique among

the motion picture theaters of Detroit, opened its doors December 14 to an audience of more than 2,000 persons. The Duplex derives its name from the fact that it has two separate stages and auditoriums and two operating rooms. If you enter the theater in the middle of a story, you may walk into the next auditorium, where you will be entertained with a short comedy or current event pictures until it is time for the big feature to start again. The Duplex is controlled by the Grand Boulevard Theater Company, of which Fred A. Aldrich is president, Dr. J. B. Kennedy is vice-president, Harry Hubert treasurer, Arthur Bergeron secretary, and Jacob Stahl director. H. M. Payne is general manager and Earl Hennessey theater manager.

## Michigan

The Temple theater in Howell has undergone some very extensive improvements. A new front has been installed and the chairs have been replaced with opera seats. The theater presents a very nice appearance and Manager Moeller takes much pride in it.

A new picture show has been erected in Ishpeming by E. J. Butler and associates. It is built of brick, steel, and tile, and is properly lighted and ventilated, has comfortable seats and the decorations are very neat.

## Minnesota

After being remodeled, the Dixie theater of Westbrook has been reopened.

The Rex theater at Wells has been sold by William Feist to William Cusick.

J. W. Dewey has sold the Royal theater at Hastings to Milton Thompson of Oklahoma.

Sandon Brothers have just completed their new \$40,000 picture theater on Walnut street, Mankato, and it is a model of beauty. The theater has twelve exits, eight from the lower floor and four, two in front and two towards the rear of the balcony. The woodwork throughout the building is oak, stained a silver gray. It has been opened to the public.

The city council has granted a license to John McElhatton, representing a group of investors known as the Aberdeen Amusement Company, to operate a motion picture house on Selby avenue, between Nina and Farrington avenues, St. Paul. Mr. McElhatton stated that excavation work will begin on the site immediately, and that an investment of \$30,000 to \$40,000 is contemplated. The theater will be called the Aberdeen.

The St. Paul College Club held a benefit entertainment during the week of December 27 at the Strand theater, St. Paul, the proceeds of which will be used to maintain scholarships at the University of Minnesota, of which the college club gives two every year to help girls who otherwise would not be able to complete their course. The committee in charge of the affair was Mrs. C. S. Diether, chairman; Miss Grace May, Miss Nellie Muller, Miss Ruth Reed, Miss Eleanor Deem, Miss Ilse Probst.

Tower's new theater will soon be ready for opening. It is being erected for F. C. Burgess, and will be 90 feet in length with a 16-foot ceiling, seating 300 people.

The management of the Gem theater

in New Ulm has installed a new machine.

George Thorpe of Crosby and John H. Erving of Superior will operate a picture show in the Brink building, which is owned by Mr. Thorpe. The theater will be known as the People's theater.

## Missouri

The Bijou theater, the oldest picture show in Moberly, has been traded by its owner, George Ridings, to N. S. Bland of Mexico.

Dr. C. R. Bankhead and George Wells are contemplating opening a picture show at the Blake Opera House, Clarks-ville.

Work on the new motion picture theater in Tarkio is being rushed, and when completed will make a fine appearance.

## Montana

Earl Wheat, owner and manager of the Pastime theater in Dillon, has sold it to W. B. Hartwig of Helena, possession to be given January 1.

## Nebraska

The Isis theater, a new picture show house in Ravenna, which has been controlled by Chris Thompson & Sons, has been sold to John W. Hughes, who is now in possession.

The interior of the Palace theater at 1330 O street, Lincoln, was badly damaged by fire December 30.

Work will be started at once on the new Lyric theater at Tekamah.

The Florence picture show in Florence is again under new management.

## New Jersey

Crawford theater, Newark, operates motion picture theaters; capital, \$100,000.

As announced by the management, moving pictures will be shown on Sunday evening at Krueger's Auditorium, Newark.

The management of the Auditorium theater in Auburn has installed a diamond mirror screen and is also installing a new generator.

## New York


The lease of the Star theater, which is located at the corner of South Main street and Pennsylvania avenue, Elmira, has been purchased by A. M. Breffle of Norwich. George Van Denmark was formerly proprietor.

Edward Wasserman as head of a syndicate has taken a long lease of the old McGuire pickle factory property at 66 to 70 Madison street, with an L to 46 and 48 Oliver street, New York, as a site for a moving picture theater. Plans for the proposed theater have been prepared by James S. Maher, architect, and call for a one-story brick building having a seating capacity of 600 and costing about \$12,000.

It is reported that a new theater seating 1,600 will be erected in New Rochelle on the Church street property purchased by Benjamin von Ottinger.

Synico Film Production Company, Inc.; realty for public amusement park; theatrical, music hall, moving pictures; \$100,000; C. A. Burr, L. E. Warren, E. W. Nye, 1482 Broadway.

Claridge Films, Inc.; motion pictures; \$5,000; P. A. Chase, E. Egan Cobb, L. L. Hiller, 112 Riverside drive.



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Yankee Amusement Corporation, Brooklyn; theatrical and motion picture proprietors and managers; capital, \$5,000; directors, Edmund H. Hoffman, Jr., Frank C. Chumassero, 320 Eighth avenue, New York City.

Excello Film Company, New York City; to produce motion picture films; capital, \$1,000; directors, Joseph Hirschman, Edward W. Drucker, Maurice Levi, 299 Broadway, New York.

Blue Bird Photographs, Inc., New York City; motion pictures; capital, \$1,000; directors, Harry Diamond, Meyer Miropolski, Jacob L. Grubel, 329 East Thirtieth street, New York City.

The Universal Moving Picture Machine & Tool Manufacturing Company, New York City; capital, \$10,000; directors, N. Stucalo, Hyman Dashman, Alexander Lashkareff, 364 Hewes street, Brooklyn.

Manager Fred W. Gilroy is planning alterations at the Star theater, Covington. The seating capacity will be increased about 450.

The Mountain City Amusement Company, operating the Theatro, Alhambra, Colonial and Crescent motion picture theaters in Chattanooga, filed a voluntary

The Owl Broadway theater, Brooklyn, theaters, moving picture houses, \$6,000; S. Miller, S. Kaschokin, S. Smolin, 626 Broadway.

Manager Names, of the Grand theater, East Water street, Elmira, is completing a large portico on the outside of the theater, which will be bedecked with electric light and give a very pleasing and inviting appearance. The interior is also being decorated.

C. and G. Theater Corp., moving picture films, projection, machines, photography, printing, exhibitions, \$5,000; M. Jones, G. A. Shellack, S. D. Levy, 120 West 112th street, New York.

Dyckman Theater, Inc., Manhattan.—Theatrical, motion picture and amusement enterprises; capital, \$75,000. Incorporators, John J. Quencer, 8 Hillcrest avenue, and A. J. Norton, 95 Rockland avenue, Yonkers, and F. A. Mangan, 1532 Amsterdam avenue, New York City.

#### North Dakota.

The opera house in Edmore is being extensively repaired.

#### Ohio.

A moving picture theater for nurses will be a feature of a new study hall in connection with the Jewish hospital on Burnet avenue, Cincinnati, plans for which were filed with Building Commissioner George E. Bendigs. The structure will be one and one-half story in height and will be built of brick and concrete at a cost of \$7,000.

Picture theaters in New Philadelphia have been closed on account of an epidemic of snailpox and scarlet fever.

The Motion Picture Exposition company, Cincinnati, \$10,000; M. J. Connell, et al.

The Yale Theater company will erect a \$40,000 two-story brick and stone store, office and motion picture building at St. Clair avenue and East Eighty-second street, Cleveland. A. C. Edwards, 614

Union building, is the architect and is now preparing the plans.

Schram & Haught recently opened the Belmar theater in Sebring.

The Crawford Amusement Company lately purchased eighty feet on St. Clair avenue, near East 105th street, Cleveland, on which they will erect a large picture theater.

Manager Keen, of the Oxford theater, Oxford, has made many improvements in his house.

Yorkville is to have a \$12,000 photo-play theater, contract being awarded to the Phoenix Contracting Company of Wheeling. The builders are Louis De Romedis, Charles Heil, Frank Convey and Charles Coletti.

#### Oklahoma

Fred Harle and J. E. Downen, who has operated the Colonial theater, a very beautiful motion picture theater in Durant, has disposed of same to O. Gill of Hugo, who is the owner of three moving picture shows in that town.

#### Oregon.

James Webb purchased the Cozy theater in Union from C. O. Potter and M. Soeda, and took possession at once.

The new theater being constructed by D. J. Riley of Dallas, will soon be completed and opened. The theater will be named the Orpheum and will be under the charge of O. D. Smith, present owner and proprietor of the Grand. The Orpheum is being so constructed that first-class shows may be presented there, and an effort will be made to book traveling companies. The theater will seat about 600. It will operate from day to day as a motion picture house.

A new concrete theater is being erected by W. F. Murphy of Marshfield on Sherman avenue, North Bend. It is 30x100 feet and will seat about 500 people.

The theater will be known as the Joy and will be controlled by Dennis Hull, who also controls the Star.

#### Pennsylvania

George B. McCracken has conveyed title to Andrew Convery to the one-story brick moving picture theater, 35x120 feet, at 2011-13 Frankford avenue, Pittsburgh, for a consideration of \$21,600. Assessment is \$17,000.

February 15, Henry Polk expects to have his new motion picture theater erected on the lot adjoining the Shiloh theater on Mount Washington, Pittsburgh, ready for the public. Plans have been prepared and work started. It is to be a one-story with a seating capacity of 800 and cost about \$15,000.

The interior of the new moving picture show on Long avenue, New Castle, is getting its finishing touches and from the general appearances of the building and its decorations, it will be one of the finest places of its kind in the city. All arrangements for fire aisles and exits have been made and every thing possible for the comfort of the public has been done. When completed the seating facilities will easily take care of 300 patrons.

The brick motion picture theater on the east side of Fifty-second street, 32 feet north of Stiles street, Philadelphia, has been conveyed to Harry Altschuler by

Theodore Johnson for a nominal consideration and a mortgage of \$65,000. The property was purchased from the Loyal Building and Loan Association by Theodore Johnson for a nominal consideration and a mortgage of \$40,000 a short time ago.

A new moving picture machine has been purchased by the Home and School League of the Sheridan Public School, Ontario and G streets, Philadelphia, where it will be used for educational work and recreation.

The monthly inspection of moving picture theaters in Reading was made by health bureau employees. All of them were found in good condition as to sanitation, safety, ventilation, etc., and one attained a mark of 100 per cent.

#### Tennessee.

A voluntary petition in bankruptcy has been filed by the Peerless company, a moving picture concern operating in Nashville. The company's debts amount to \$2,361.32.

E. A. Schiller Amusement company, Memphis, capital stock \$5,000. Incorporators: Leon Scharff, B. M. Stainback, Silas McBee, Jr., W. C. Dewey, K. V. Watson. To engage in the general theatrical and moving picture business.

#### Texas.

The Phillips theater on Main street, Fort Worth, which recently changed hands, will be known as the Strand.

The Twenty-third Infantry at Fort Crockett informally opened their picture show, although the finishing touches on the building are not yet completed. The structure is pillarless and seats more than four hundred.

The Jefferson theater in Dallas was partly damaged by fire, when the second story of the building at 1519 Elm street, which they occupy, was completely destroyed.

#### Virginia

Wonderland Amusement Corporation, Norfolk. Maximum capital stock, \$20,000; minimum, \$2,000. E. L. King, president; S. E. King and William Bybee, secretary, Norfolk. Film manufacturers.

J. S. Woodward and Nathan Anderson is having the Wells building at West Nash street, Wilson, converted into a picture theater.

The remodeling of the Grand theater in Morgantown has been completed and it presents a very pretty appearance.

The Dixie theater No. 1 in Galveston is having a pipe organ installed and other improvements are being made by Manager A. Martini.

#### Washington.

The new Coliseum theater in Seattle, one of the largest in the west, will be shortly opened to the public.

#### West Virginia.

The Camden theater in Wheeling has been reopened after being beautifully decorated.

Foundations have been started for one-story brick motion picture theater and store building to be erected on Fourth avenue between Eighth and Ninth streets, Wheeling, for the Princess Theater company, to cost about \$15,000. A. F. Dickey prepared the plans.

# MOTOGRAPHY

*The* **MOTION PICTURE  
TRADE JOURNAL**



LENORE ULRICH, WITH PALLAS-PARAMOUNT

**Vol. XV**

**CHICAGO, JANUARY 29, 1916**

**No. 5**

**LUBIN**

Released Jan. 24<sup>th</sup>

**"TWO NEWS ITEMS"**

One Act Drama

Released Jan. 25<sup>th</sup>

**"THE DRAGOMAN"**

Two Act Drama

Released Jan. 27<sup>th</sup>

**"THE EMBODIED THOUGHT"**

Three Act Drama

Released Jan. 29<sup>th</sup>

**BILLIE REEVES' COMEDY**

One Act

**"CURED"**



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W. S. Rand, January 4th, 1916.  
TRIANGLE FILM CORPORATION,  
Denver, Colorado.

TRIANGLE opened Orpheum Theatre today.  
Enormous crowds. Everybody highly pleased. Pictures scored heavily. SOME PATRONS CAME TWICE IN SAME DAY.

Don Carrothers.

Mr. Arthur Incas, January 3rd, 1916.  
TRIANGLE FILM CORPORATION,  
Philadelphia, Pa.

Opened TRIANGLE PROGRAMME January 2nd to capacity house all day. Show great. Wonderful photography, beautiful directing and supreme acting. Great applause and enthusiasm from patrons.

Strand Amusement Company.

It is this kind of testimony week after week that PROVES the quality and value of TRIANGLE PLAYS to the exhibitor. They please the patrons and force money through the box office windows, which is what most interests the exhibitor.

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that the motion picture industry was opposed to Federal, state, or city or municipal censorship.

"That being the case," said Representative Towner, "you are demanding as a right to send pictures of any kind to any part of the United States?"

"So far as pre-publicity censorship is concerned," replied Mr. Binder.

Mr. Binder said that manufacturers who made or sold indecent, immoral, or off color pictures, or exhibitors who produced them, would have to suffer for it.

"Every city or municipality has it within its power to prevent the showing of any film that may be indecent or immoral," he declared, and he added that there was no necessity for further legal censorship.

Representative Powers asked, if the bill was passed and the board created, would not the states and municipalities generally accept its decisions and actions, to which Mr. Binder replied:

I sent a telegram to the governors of the three states where there is state censorship, Ohio, Pennsylvania, and Kansas, asking if the states would agree to accept the decisions of a Federal Board and abolish their state boards, and without a single exception, they replied "No."

William M. Seabury, counsel for the board, was introduced by Mr. Binder, and he said:

We object to pre-publicity censorship. We object to any body of men saying what shall or shall not be shown before it is published. Even in the event of Federal censorship, pictures could be refused in states, cities, and municipalities.

The situation as it now exists is if anybody produces an improper play he is subject to the police power of the community where the picture is shown. Local authorities can say, "If you produce that play, you will be prosecuted, or your license will be revoked." We regard that as proper regulation. We say that any legislation which involves the submission of films to a board of censorship before they are produced is vicious and unAmerican.

When motion picture men talk about censorship, they mean pre-publicity censorship. We mean the censorship of a body of men which before any wrong is uttered determines itself whether the utterance shall be made.

No body in the industry has the slightest objection to the prevention or the exhibition of improper plays, providing you do not subject us to pre-publicity censorship. It is utterly impossible to conduct this industry in the face of a legalized board of censorship. It means that before the film can be sent to the distributor or exhibitor, it must be taken and shown to these censors. The scope of this proposed bill is such that it would not be possible to get one centralized censorship.

It is proposed that we have first, a national inspection, then a state inspection, then a municipal inspection, before we do anything. Then, perhaps, we may have to have some kind of a barnyard inspection, that is, we may have to get the county supervisors to inspect the films.

No industry can survive such an attack. At present censorship is costing manufacturers large sums of money without getting anywhere, one firm alone is now contributing about \$25,000 a year for this purpose.

We say that public sentiment should be the censor, just as it is of the public print and of the stage.

The powers you want to delegate cannot be delegated and exercised intelligently by a commission of five men.

There are many who ask why we subscribe to the National Board. We say that the National Board of Censors was and is a makeshift. As a matter of fact, the very existence of that board has done more to stimulate the creation of little boards than anything else.

The educational features of our industry are rapidly developing, the travel features are developing, the daily and weekly service is growing, and this bill would destroy that entire branch of motion picture industry, if we have to subject these films to a pre-publicity censorship. The development is utterly impossible.

As to the way legal censorship works out, Mr. Seabury cited the case of the picture entitled "Virtue." Many people he said thought this picture improper. In New York, where there is no legal censorship, the picture was

advertised, and the advertisements were worded to create interest in the picture or give certain impressions concerning it. The commissioner of licenses in New York looked the picture over and stated that if it was shown the license of the exhibitor would be revoked.

Mr. Seabury said that the official censor in Philadelphia refused to allow the same picture to be produced. The matter was taken to the court and the court decided that the picture was proper and could be produced and it was. In New York an injunction was secured restraining Commissioner Bell from the enforcement of his order, the injunction was dissolved by the court who sustained the commissioner and the play was not shown in New York.

"So that we have the absurd result so far as censorship is concerned," said Mr. Seabury, "that in a jurisdiction where there was legal censorship, the play was allowed to be produced, and where there was no legal censorship, the same play was not allowed to be produced. We offer that as an argument of great weight."

Chairman Hughes declared that there was a necessity for Federal legislation on the subject, and he asked Mr. Seabury if representatives of the motion picture industry had any solution of the matter.

"Yes, sir," promptly replied Mr. Seabury, "the only additional legislation that is necessary would be the addition of six words to present laws. The insertion of the words 'motion pictures, or motion picture films' in Section 245 and Section 211 of the Federal Criminal Code will accomplish what is apparently being intended to be accomplished by the eighteen sections of this bill."

Section 211, Mr. Seabury said, provided that every "obscene, lewd, lascivious, and every filthy book, pamphlet, picture, paper, letter, writing, print or other publication, of an indecent character shall not be conveyed in the mails, . . . and whoever shall knowingly deposit . . . or cause the same to be taken from the mails . . . for the purpose of circulating or distributing . . . shall be fined not more than \$5,000 or imprisoned not more than one year, or both."

In explanation Mr. Seabury said that Section 245 provides that "whoever shall bring or cause to be brought into the United States . . . from any foreign country . . . or shall deposit with any express company or other common carrier for carriage from one State to another State, territory, or District of the United States . . . or to any other State, territory, or District of the United States . . . any obscene, lewd, lascivious, or filthy book, pamphlet, picture, paper, writing, letter, print, or other publication of an indecent character . . . or cause the same to be taken from any express company or other common carrier . . . shall be fined not more than \$5,000 or imprisoned not more than one year, or both."

Mr. Seabury said that the words, "Motion pictures or motion picture films" inserted in these sections with the laws now existing with regard to pictures of prize fights and bull fights was all that was necessary to complete Federal legislation on the subject.

In conclusion, Mr. Seabury declared: "I think that this bill is absolutely unconstitutional."

P. A. Powers, vice-president of the Universal Film Company, informed the committee that film manufacturers could not afford to make immoral pictures. He said that his company generally followed suggestions made by the National Board with regard to pictures, and he admitted that at times state or municipal boards made changes.

"Do you think the fact that your pictures must pass State or municipal censorship makes you a little more careful?" Mr. Powers was asked.

"I cannot see that it makes any difference with us. If we send a picture out of New York passed on by the National Board of Censorship the picture may go to Pennsylvania, Ohio, or Kansas and it is passed on by the state authorities there. These state authorities differ, you know," said Mr. Powers with a smile. "For instance, in Ohio, there are three members of the board. One member of the board is sick now, and the other two don't speak to each other."

Mr. Powers said that police censorship kept a strong check on improper pictures, and he did not think that there was any necessity for a Federal Board of Censorship. Mr. Powers said that he believed that the bill violated the rights of the producers, and that he did not believe there should be any further restraint on the production of motion pictures than is now exercised by the police authorities.

"If it is bad, the police will take care of it," he declared.

Paul H. Cromelin, of the Cosmofotofilm Company, World Tower building, New York, said that he had been established for about a year, importing pictures from abroad. He said he handled the product of the London Film Company in this country, and that his attention had been directed in particular to Section 9 of the bill, and also to Section 10.

Mr. Cromelin said that Congress two or three years ago amended the copyright law so as to protect the motion picture business, and a distinct classification was given to it.

"Section 9 of this bill which provides that 'no copyright shall be issued for any film which has not previously received the certificate and seal of this commission' would put imported films out of business," said Mr. Cromelin.

He described the method of copyrighting domestic and imported films, and showed how it would be practically impossible for imported films to secure the benefit of copyrights. He said this section violated treaty rights, other countries granting to American films under the most favored nation clause of treaties full opportunity and benefit of copyrights.

"If you pass this law in its present shape you can only do so by upsetting all of the existing treaties," declared Mr. Cromelin, "but I do not believe that this was your intention.

"I do not see who conceived the idea of inserting in a pre-publicity bill of this kind section 9 covering copyrights."

Mr. Cromelin said that vested rights attached to copyrighted imported motion picture plays, and they were sent to the United States when market conditions made it desirable. He said that the bill restrained the registrar of copyrights from the mere administrative act of issuing an American copyright on foreign plays when treaty stipulations required that he should do so.

Mr. Cromelin also spoke at length on the physical difficulties in the way of American producers as well as foreign complying with Section 10 of the bill which prohibits transportation between the states of films until such film has been licensed by the board without practically destroying the motion picture business.

As to censorship in England, Mr. Cromelin told a story of a censor who objected to the way Heaven was depicted in a picture which was presented to him. Hell was also depicted in the same picture. "The censor de-

cided," Mr. Cromelin said, "that there might be objections on the part of many to the representation of Heaven, but he made no objection to the representation of Hell and its residents.

"The censor said to me," said Mr. Cromelin, "You can give them all the Hell they want, but you must change Heaven.' And we changed Heaven," said Mr. Cromelin amidst laughter. Mr. Cromelin said there was no official censorship in England.

At the proper time, the six word substitute for the bill as suggested by Mr. Seabury will be offered in Committee, probably by Representative Frederick W. Dalinger, of Massachusetts.

Twelve of the fifteen members of the Committee were present at the hearing, they being Representative Dudley M. Hughes, chairman; Representatives William W. Rucker, of Missouri; Robert L. Doughton, North Carolina; John W. Abercrombie, Alabama; William J. Sears, Florida; Caleb Powers, Kentucky; Simeon D. Fess, Ohio; Frederick W. Dallinger, Massachusetts; Robert M. McCracken, Idaho; Claudius U. Stone, Illinois; Benjamin C. Hilliard, Colorado, and John A. Key, of Ohio.

After the conclusion of the hearings, seven days will be allowed by the Committee for the filing of briefs.

Those present representing the motion picture industry were: J. W. Binder, executive secretary, Motion Picture Board of Trade and William M. Seabury, counsel of the board; Dr. Jenkin L. Jones, Thanhouser Film Corporation; Don J. Bell, Bell & Howell Company, Chicago; Chester Becroft, Centaur Film Company; Nicholas Power, Nicholas Power Company, New York; P. A. Parsons, Pathe Film Company; Paul Cromelin, president of the Cosmofotofilm Company, New York; Patrick A. Powers, vice-president of the Universal Film Company; James R. Freuler, president of the Mutual Film Corporation; Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, Pittsburgh; J. A. Delves, and F. W. Sahrner, members of the National committee of the Motion Picture Exhibitors' League of America; Dr. Orrin G. Cocks, National Board of Censorship; Cranston Brereton, president National Board of Censorship.

Chairman Hughes opened the hearing on Friday, the second night, with a bit of Georgia humor, in which he declared the meetings were most delightful occasions, and that good nature seemed to prevail. He said that it had been predicted that Dr. Crafts would soon become an exhibitor himself. After that the hearings opened, and Representative Hughes' felicitations were dispelled by considerable acrimony.

Cranston Brereton of New York, chairman of the National Board of Censorship was the first to take the stand, and in his first words he declared that he and the board are utterly opposed to governmental censorship.

The motion picture is the greatest single educator, he said, and touches on every phase of life. It is the greatest power for righteousness at present. When a film producer violates the law, he is responsible to the law as any other person. He then spoke of the advantages of the voluntary censorship of the National Board as opposed to the compulsory pre-publicity censorship proposed in the Hughes bill.

The board's power is stronger because it arises from the voluntary agreement of both sides of the matter, and every law maker and student of economy knows that a voluntary agreement is stronger than a compulsory law.

He denied Dr. Crafts' previous statement that members of the board receive money for their services, and



that it is "the creature of the motion picture business."

In response to questions from the committee Chairman Brenton said:

"We see 99 per cent of the films made. Our board and sub-boards hold 115 meetings a month. When we make a decision, the manufacturers never appeal from it; and they do appeal from the legalized censors in the states where there is such censorship. I want to say that when a film filters down through our boards there is nothing wrong in it. I challenge Dr. Crafts, or anyone else, to show any single film that is immoral or improper that we have passed on; and if he cites any film I want him to pick out the things in it which he believes improper."

"Some films censored by you have been stopped?" suggested a member of the committee.

"Yes, but that was because of some local prejudice that would not crop out perhaps in any other place in the country."

Rep. Fess of Ohio asked Mr. Brenton about the effect of films on children. The reply was that parents should exercise some discretion:

"And if you censor all films down to the standards for a child of twelve you would send out a program so insipid that there would be no interest for the public generally. You would exclude the great themes of life, which every adult has the right to see on films, the same as he has the right to read them in the best literature of the world. The American public would arise and laugh out of existence any organization that dares to try any censorship of that severity. Moreover, I consider this bill an insult to the fifth largest industry in America. It assumes that all film producers are criminals. It is just as if the steel industry should be assumed to be willingly making defective rails and that a federal censorship should be created to examine every rail before leaving the shops."

He told the committee that the National Board had advised cutting out films to the extent of half a million feet in one year and that the manufacturers had complied.

Walter W. Irwin, of New York, said:

"The motion picture industry should not be made through this bill to step back into the darkness of the middle ages. The motion picture is the greatest vehicle of expression yet found and yet for its very effectiveness there seems to be a disposition to censor it. Some of the pictures are the greatest possible preachment against war; the saloons complain bitterly because the motion pictures take away from their patronage. On the other hand some ministers complain because their congregations attend motion picture shows Sunday nights. The minister immediately concludes that the motion picture is degrading, and does not know that many pictures contain some of the greatest moral lessons, and conveys them forcefully almost without mental operation to the brain."

"What about the power for evil?" asked Rep. Fess of Ohio.

"The exhibitor does not want the purple picture," answered Mr. Irwin decisively. He then went on to give two examples of censorship. One was the censoring of the crucifixion from a film story showing the life of Christ. He claimed the whole preachment of the moral story was thus weakened and ruined. Another was a cut from a light comedy wherein the censors refused to allow a scene where a comedy constable was tossed into a pond by a frolicking lot of boys. Dr. Crafts nodded his head in most approving manner at the mention of this excision, and Rep. Fess said:

"Do you think the public lost very much by that cut?"

"No, of course not," said Mr. Irwin.

"But would it be censored from the stage in any play?" asked Representative Platt of New York.

Mr. Irwin gave it as his opinion that no board of five men as proposed in the Hughes bill could censor all the films produced.

J. A. Moree, of New York, secretary of the Mayors'

Conference Committee of New York State, spoke briefly. He declared that federal censorship of the films would be the first step toward censoring the press and protested against it.

Dr. Crafts, having the latter part of the evening, declared in his opening sentence that censorship of the kind sought in the Hughes bill would double the motion picture business, because "all films would be safe and it would be known."

He continued:

"The motion picture men seem to think that the mothers and teachers and others who want censorship do not know foul pictures when they see them. We need laws for everyone else, but in this Arcadian gathering these gentlemen seem to think they need no laws; merely a little advice."

"I would like you to tell me what you know about the personnel of the National Board of Censorship," said Representative Powers of Kentucky.

"I am informed that there is a control exercised over the board by the motion picture industry," he replied, "and that some members have withdrawn because of the manner in which the board was conducted."

He went on to tell of wild west scenes, hold ups, etc., which he believed should not be shown.

"You don't censor those in the news; why should you censor them in the films?" asked Representative Platt of New York.

In his reply, Dr. Crafts admitted that many worse things are seen on the stage than in the films, but he contended that the stage should be attended to by local authorities. His line of reasoning was vague, although he specified for one reason that actors change their lines and manner of acting in various communities so that a line is harmless and insipid in one town and suggestive and immoral in another.

He made the charge that motion picture money influences the National Board.

"I demand that Mr. Brenton be allowed to answer that," suddenly came from J. W. Binder, executive secretary of the Motion Picture Board of Trade.

There was a slight hubbub for a few seconds, and Mr. Brenton arose:

"Are you sure," asked Dr. Crafts, "that the men who are paid on the National Board of Censorship do not attempt to influence the judgment of the board?"

"As far as I know nothing of the sort has ever been attempted and if it should be it would be of no avail. The National Board serves without pay. It has a paid staff of employes, such as stenographers, etc. That is all."

Representative Platt wanted to know if there could be any expert in morals, and to this Dr. Crafts replied that there are experts in psychology.

"In this statement you handed out you say that in one West Virginia town thirty-five per cent of the films showed cigarettes," continued Representative Platt. "Now I would like to know how immoral it is to show a cigarette or a corn cob pipe."

The audience laughed immoderately, and Dr. Crafts' reply was that the statement was simply the expression from one community.

"Is it not true that the same things you want eliminated are to be found in the best literature; in the Bible for instance?" asked Representative Dallinger, "and is it not so that a book can be worse than any picture ever shown on a screen?"

"The devil never found any such vivid vehicle as the films," replied Dr. Crafts:

"I don't follow your reasoning," said Representa-

tive Dallinger, "because with me it is just the opposite. The motion picture flashes on the screen and is gone. The printed page stays forever and can be handed about and read over and over again."

The hearing ended with a short legal discussion from Howard Clark Barber, superintendent of the Society for the Prevention of Crime. He did not touch on any important section of the bill; and also declared that his society had no interest whatsoever in the bill.

Mr. Seabury, upon behalf of the motion picture industry, formally presented to the Committee as a substitute for the pending bill an amendment to Section 211 and Section 245 of the Federal code, the amendment being the addition to each section of the words, "Motion pictures or motion picture films." This he claimed would accomplish all that could be accomplished constitutionally by the entire eighteen sections of the pre-publicity censorship bill.

Chairman Hughes received the substitute upon behalf of the Committee and stated it would be given consideration.

At the opening of the hearing on Saturday night, the proponents of the bill were first heard, Mrs. J. M. Culbertson of the Women's Interdenominational Missionary Union of Washington having charge of the time. She first presented Mrs. W. F. Craft, wife of Dr. Craft, who informed the committee that she had spent most of the day viewing moving pictures and she had seen nothing but "deceit, robbery, trickery, and infidelity" depicted.

Mrs. Emma E. Shelton, of the district branch of the W. C. T. U. advocated censorship as did also Mrs. Edward A. Robinson, of Baltimore, president of the Mothers' Congress of Maryland. Both referred to pictures which they said they had seen and which were in their opinion improper and immoral.

Others who spoke for two or three minutes favoring the bill were Mrs. Kate Wilson Barrett, National President of the Florence Crittenden Homes; Mrs. Ellis Logan, Mrs. Margaret Dye Ellis, Mrs. Eleanor Freeland, Mrs. Norman Hill.

H. F. Worly, superintendent of citizenship of the Christian Endeavor Union, advocated the bill. He stated that if it was enacted into law a standard would be fixed in a short time and there would then be but a small number of films that would need changes.

Rev. J. M. McMurray, of Washington, declared that the United States was going to have nation wide prohibition. "Then," he said, "the men and women who are now frequenting saloons will go to the moving pictures and we want these pictures to be of an elevating character."

Rev. J. B. Waldron, of Washington, colored, Charles M. Thomas, colored principal of a Washington school, Rev. Dr. Garner, colored, of the Evangelical Alliance and representing the organization for the advancement of colored men, all made three minute talks advocating censorship.

After the women proponents and others representing different organizations had finished making their statements, Mr. Binder referred to the fact that many of them had declared that motion pictures were an incentive to crime among juveniles. He said:

I make it my business as executive secretary of the Motion Picture Board of Trade to investigate charges or statements that motion pictures incite or prompt youths or children to improper acts or crimes. Within the past two months I have investigated 81 cases of juvenile delinquency brought to my attention through clippings from newspapers and otherwise, and in only one case could I find that the in-

centive might possibly have been received at motion picture shows.

Now, I would like to have any of the ladies who have spoken here tonight give me specific data as to motion pictures inciting to crime. I promise them and the committee that I will investigate the facts and co-operate with them in arriving at the truth. It seems to me that the statements of the ladies are merely the expression of their opinion and do not relate to cases where they have positive and specific knowledge. I want to say that motion pictures do not incite to crime, and I know whereof I speak. I want to declare most emphatically that motion pictures have just the opposite effect.

Mr. Binder filed with the Committee an emphatic protest against the bill, signed by Mary Gray Peck, of Geneva, N. Y., representing the Federation of Women's Clubs, and formerly assistant professor of English at Minnesota University. She said:

I hold no brief for the motion picture industry but for years I have been interested in the motion picture drama, and I am well acquainted with the sentiment of women's clubs in all parts of the country as regards the pictures. I know there is no demand on the part of the women of the country at large for Federal censorship. I know further that there will be a wave of widespread indignation if this proposed bill is pushed through without any popular demand for it. Manufacturers have not shown themselves recalcitrant to democratic and constructive censorship. They are interested financially in developing the art to the highest plane, and are moving in the right direction.

Upon behalf of the Pathe Freres Company and other news companies Mr. Binder said that this feature of the business was growing rapidly.

"If you enact this measure you will absolutely kill this part of the industry," he said. "Suppose a news event of some kind occurs in Washington. The film must be transported to New York, developed there and sent out broadcast. The moment that it touched New York and rested there, the sender would be violating the law."

Fred J. Herrington, of Pittsburgh, president of the Motion Picture Exhibitors' League of America, was introduced by Mr. Binder and declared that there was no demand on the part of the American people for legalized censorship. He said:

I believe that I have met some of the American people. I have traveled from the Atlantic to the Pacific and spoken to thousands. I have asked for a vote as to where the people stood on the question of censorship, and very sparsely would the hands be raised.

Mr. Herrington in response to a question from a committeeman said that he took polls in San Francisco, Baltimore, Pittsburgh, numerous cities in Ohio, and other states. He continued:

I want to say that I stand unalterably opposed to all forms of censorship. I believe in the thorough enforcement of the most drastic laws for those who would degrade or attempt the degrading of the morals of the children of this or any other nation. Not only do I favor the most drastic laws and the enforcement of the same, but I will pledge, as president of the league, the support of our organization in aiding and giving assistance in the enforcement of those laws because we want clean motion pictures. The manufacturers want to make clean motion pictures.

I am from a state where there is legal censorship, and I want to say that from the standpoint of the promoters of this measure I have seen no improvement in the pictures in the state of Pennsylvania.

Mr. Herrington pointed out to the committee many concrete instances of the confusion and difference of opinion in connection with censorship in Pennsylvania, and he said that even after the State Board had approved a picture, the mayor or police authorities of cities could prevent its production in their city. He cited the case of the play entitled, "The Nigger." At the request of the State Board the title of the play was changed to "Our New Governor," and it was approved and passed.



*De Wolf Hopper introducing his wife to Sir Herbert Beerbohm Tree, upon the latter's arrival at the Fine Arts studio in Los Angeles.*

"Nevertheless," said Mr. Herrington, "Mayor Joseph Armstrong of Pittsburgh has denied the right to have that picture thrown on the screen for a period of seven months.

"The Birth of a Nation' was approved by the State Board, was opposed by Mayor Armstrong, and Mayor Armstrong was overruled by the courts of Alleghany county."

Mr. Herrington said that state censorship in Ohio was unpopular, and he declared that he could file with the Committee the names of 100,000 citizens of that commonwealth in protest against legalized censorship.

Bainbridge Colby, representing the Hearst newspapers, declared that he appeared to direct his protest to what he believed to be "the fallacious, irrational element that underlies the bill."

Commodore J. Stuart Blackton, president of the Motion Picture Board of Trade, and president of the Vitagraph Company, in opening his statement said that he emphatically protested against any form of legal censorship.

He said that he had listened to the statements made by the proponents of the measure, who had referred to Federal regulation of the drug habit, and who also spoke "of the saloon, the brothel, and some other things that these good people have heaped upon our heads."

I want to object to having my business coupled with any of these things, and I want that objection placed in the record.

Most of the accusations that have been made are nothing more or less than vague statements. It seems to me if I were coming here to favor this measure and to convince the committee, I would have the names of pictures, the names of manufacturers, the names of the exhibitor.

If these dear ladies would only give us the names of offending manufacturers or exhibitors we would co-operate with them in having them punished. Instead of that they come here and vapor about the things that they have seen. I maintain generally that there are no bad pictures shown to the public, and in the past five years there have only been two pictures that were wholly bad.

Mr. Blackton then referred to the work of the board in connection with the picture "Virtue." He said that the efforts of the board resulted in the picture being stopped and its producers prosecuted.

Mr. Blackton referred to the fact that "Virtue" was being shown in Philadelphia.

"Can that picture be shown anywhere in the United States?" asked Representative Sears.

"Not if the police are on their jobs," replied Mr. Blackton.

Mr. Blackton said that one of the by-laws of the Motion Picture Board of Trade is to keep and make clean the motion pictures of the country.

He described for the benefit of the committee the production of a motion picture; that is, the writing of the play, its production on films, and its distribution and exhibition, giving in detail all the steps showing the revising of the manuscript, etc., and the care taken to produce pictures that were clean and wholesome but suitable to persons of different ages. Mr. Blackton along this line cited Hawthorne's "Scarlet Letter." This, he said, was a book which was an American classic and was in the library of nearly all the homes in the land where a child could see it if it wanted to. "If he has a right to see the book he has a right to see the picture," said Mr. Blackton.

Mr. Blackton said that manufacturers necessarily had to make pictures for the general public, always keeping in mind that they should be clean, wholesome and in consonance with American ideals. He declared:

The motion pictures have done more good than all the Sunday schools in this country.

I do not know how Mr. Craft impressed the Committee, but he impressed me in two ways. First in his wonderful ability to wiggle out and evade direct questions, and second, the effect on him of seeing motion pictures. He saw Hamlet in which there are three murders and it did not affect him he said. He saw a wild west drama in which there was the flourishing of guns, the holding up of a train, and one murder, and he said he felt all worked up and wanted to go out and kill somebody.

I think that this committee would do well to produce a safety first pre-publicity censorship that should be applied to such a man as Dr. Craft.

This was greeted by a roar of laughter and applause that Chairman Hughes suppressed with difficulty.

"My friend, Dudley Field Malone, says that Columbus crossed the ocean in 1492, and Henry Ford double crossed it in 1915," said Mr. Blackton. "I ask you not to double-cross one of the greatest and most useful of the industries of the United States if you have the least respect for Democratic principles and liberties."

Rev. Cyrus Townsend Brady, of New York, widely known author and publicist, made a strong argument against the measure.

"This is an unnecessary bill," said Dr. Brady. "This is something the public can do themselves. The motion picture men can do it themselves. Give them time.

"The motion pictures have already done more to elevate the standard of morals than any other agency in this country, and I speak in this regard as a churchman."

Dr. Brady said that in his opinion the church did want censorship. He said that there was nothing more pernicious than the tendency on the part of some members of the church to run to the state to ask aid for the things the church ought to do.

He challenged members of the committee to name five operas that, if told in plain blunt English, would not bring the blush of shame to their cheeks. "And yet no one censors grand opera," he said. "Salome dancing the dance of the seven veils never worries the police. The licentious story of 'Carmen' is never censored in



grand opera, and yet in the motion pictures there is the suggestion that it should be censored. If there is a censorship it should be the censorship of public opinion."

Dr. Brady said that there were 4,000 saloons in the mining districts in Pennsylvania five years ago. "There are now about 500," he said. "Moving pictures did it."

Mr. Binder filed with the Committee the written protest against the bill of sixty-nine exchange men and exhibitors. He stated and filed figures showing that these men employed 2,900 persons, and had a capital of \$113,000,000 invested. The exchange men and exhibitors vigorously protested against the proposed legislation and declared that its passage would greatly injure their business if not put an end to it, thus causing the loss of immense sums of money and throwing more than two thousand persons out of employment.

These protests were signed by a score or more of exchange men or exhibitors who had been present during the three nights and who on account of the limited time could not be heard orally or by men who had planned to be present at the closing sessions and make oral protest.

At the session of the Committee on Monday night, January 17, the chief speaker in opposition to the bill was Rabbi A. A. Simon of the Eighth Street Temple, the leading Jewish Synagogue in Washington. Rabbi Simon said that he did not appear to represent any organization, any church, or was he interested in any motion picture company.

He believed that a large majority of the pictures of the country are clean and wholesome. He said that the manufacturers were sensitive to public opinion and that this would ultimately bring about the censorship that would eliminate all pictures as to which there was any doubt. He declared that the power of public opinion in this country would take care of the censorship of motion pictures without the intervention of the federal government.

Rabbi Simon detailed at length how a Jewish organization took up with the motion picture manufacturers the subject of the ridiculing and caricaturing of the Jews and that the manufacturers were so impressed with the statements made and so willing to heed suggestions that it was rare now that a man of Jewish blood, be he ever so sensitive, saw in a motion picture anything that might arouse his criticism.

"There was no need of a protest," said Rabbi Simon. "The manufacturers showed that they wanted to meet public opinion and did so."

W. Steven Bush of the *Moving Picture World* addressed the Committee. He protested against censorship and discussed the subject at considerable length. During the course of his remarks, Representative Powers of Kentucky asked him if any reason could be given for the censorship of these films that would not just as forcibly apply to newspapers, and Mr. Bush replied that there could not.

Helen Varick Boswell, of New York, chairman of the Committee on Education of the General Federation of Women's Clubs of the United States and President of the Women's Forum of New York City, said:

"This commission would be forced to sit on one horn or another of a dilemma. Either it would be so liberal that the persons creating it would rebel, or it would be so narrow that states, cities and towns would laugh it out of court. It is impossible to criticize films both for the mature and the immature. Children's pictures must be selected and exhibited under positive, constructive plans

and not by censorship. The parents of the land have shirked their duty heretofore, and have given a foolish liberty to their children. It is their responsibility, not that of the nation, to formulate safeguards."

Mrs. Howard S. Gans, president of the Federation of Child Study of New York, said:

"Parents have been criminally negligent in their attitude toward motion pictures. There is no short cut or transference of responsibility. The same thoughts that have been given to children's plays, to the literature of youth and to the games of children must be given by parents to harnessing and developing the motion picture giants."

The following telegram was received by the Committee from the Edison laboratory at Orange, N. J.:

We are opposed to the principle of all Governmental censorship.

A telegram was received from Rev. Thomas Dixon, Jr., reading as follows:

If I write a book no censorship board asks to see the proofs. If I convert the same idea into a play and keep within the bounds of decency provided by the common law no censor can interpose his, "I forbid." Get rid of this censorship bugaboo and let the motion picture realize the brilliant future before it.

David Horsley of Los Angeles telegraphed:

I protest vigorously against the tearing down or hampering of the wonderful work being carried forward by motion pictures through professional reformers who will no doubt carry their reform ideas into the next world when they go and sit around criticizing the quality of the coal instead of doing their share of the shoveling.

Rev. William Sheaf Chase, of New York, chairman of the social service committee of the Protestant Episcopal Church of the Diocese of Long Island, vice-president of the New York Society for the Prevention of Crime, and president of the New York Civic League, made the principal statement favoring the bill. Dr. Chase with Dr. Craft led the fight for the measure in the last Congress.

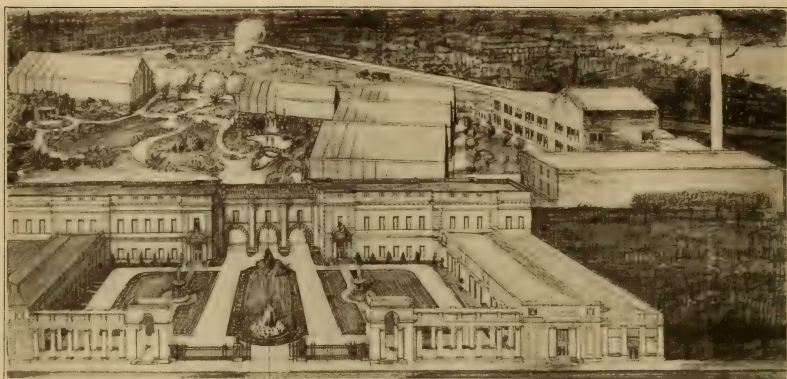
Dr. Chase stated that he disagreed with Mr. Binder's statement that of the 12,000,000 or more persons who daily attend motion pictures show between 8 and 10 per cent were children.

"I think the number is nearer 33 per cent," said Dr. Chase.

The opposition to the Hughes bill during the hearings just closed made out such a strong case that it is the general opinion that they succeeded in convincing the whole committee on education that the bill as drawn will have to be radically changed and its drastic features eliminated. Some even profess to believe that the committee may accept the substitute proposed by Mr. Binder and Mr. Seabury amending the federal code.

In any event MOTOGRAPHY's representative can say that the bill reported in any form will be accompanied by a strong minority report signed by several members of the committee who have been convinced that pre-publicity censorship is either unnecessary or unconstitutional. In the last congress the bill was reported unanimously. Questions asked and declarations made by members of the committee during the hearings indicate conclusively that it is divided on the bill irrespective of party, and that in the final line-up Democrats and Republicans will be found together in the majority and minority reports, respectively. This means that both majority and minority reports to the House will be in the nature of expressions of opinion and that the majority report which will be signed by Chairman Hughes and other members of the committee will not pro forma be accepted and supported by the Democratic majority in the house.

Mr. Binder at the hearing on Tuesday night an-



Architect's sketch of the big new studios which William Fox is to erect at Flushing, Long Island, and which were described in last issue of *MOTOGRAPHY*.

nounced President Wilson had accepted an invitation to be present at the first annual banquet of the Motion Picture Board of Trade, Thursday night, January 27.

Orrin G. Cocks, assistant secretary of the National Board of Censorship, placed in the record a statement showing that the staff of the board engaged in censoring pictures numbered 225.

William Sheaf Chase announced that a bill had been prepared for consideration by New York legislature providing state censorship, but that the favorable reporting of the Hughes bill would cause this bill to be abandoned.

Mr. Binder said that the bill during the hearings had been opposed by an Episcopal clergyman and a Jewish Rabbi, and he then presented Rev. Thomas Shields, of the Catholic University of America and president of the Catholic Education Press, who appeared to oppose the bill. Father Shields said:

The motion picture is a great power for both good and evil. But the evil has been decreasing and the good has been increasing. I know of no other thing that has increased in respectability in the same degree as these pictures have within the past few years. I do not think that we ought to sacrifice the principle of individual liberty and substitute the conscience of five men for the conscience of the nation.

Paul Cromelin denied a statement made by Mr. Chase, who said that the motion picture industry was divided on the subject of the Hughes bill. Mr. Chase stated that the Paramount Picture Corporation, the Famous Players Film Company, Jesse L. Lasky Company, and Oliver Morosco were in favor of the bill. Mr. Cromelin stated that he was authorized over the long distance telephone by President W. W. Hodkinson of the Paramount Corporation to deny that he favored the bill, and President Hodkinson also authorized a similar denial on behalf of President Zukor, of the Famous Players Company, President Jesse L. Lasky of the Lasky Company, and President Oliver Morosco, of the Morosco Company, and that all opposed the bill.

On Wednesday night Martin A. Littleton, the famous New York lawyer, was introduced by Mr. Binder.

Must we be censored by law made boards as to what we shall see, and hear, and read, or shall we leave this to the corrective force of public opinion which is the very fire and

flame of a democracy? We are a democracy, shot through and through with the force and fervor of public opinion.

If for any reason which can be discovered there should be law-made censorship of what we see, and read, and hear, why does congress assume to act on this upon their question? The various states enjoy almost exclusively the power and have enjoined on them the duty of protecting the lives, the liberty and the property of their people, and especially of conserving the morals and health of the people.

There will be found in the statutes of almost every state, if not all, a provision which empowers the authorities to proceed against a play, a picture or a publication which threatens to debauch the honor or corrupt the morals of the community.

What is an immoral picture or a film? Who can answer that question? Must that question be answered for one hundred million people by five men whom they do not choose? Must that question which reaches from the nether sewers of flagrant immorality with the very stars of an ethical firmament, be answered for every man, woman and child in the nation by a group of Quixotic and querulous old gentlemen solemnly settling the morals of a nation by presidential appointment?

Mr. Littleton was followed by Mr. Seabury who made the closing argument for the opponents of the bill and by Dr. Craft and Dr. Chase who made the closing argument in advocacy of the measure.

Seven days have been allowed by the committee for the filing of briefs or statements by those who favor or oppose the bill.

## Goodman Stays with Lubin Studio

Daniel Carson Goodman, a Chicagoan by birth, well known as the author of "Hagar Revelly," has renewed his contract as scenario writer of the Lubin Manufacturing Company. Dr. Goodman studied medicine in the University of Vienna and the University of Washington. Although he has given up actual practice, he still writes medical theses. He wrote short stories and verse while in college, and later completed three novels, "Travail," "Unclothed," and "Hagar Revelly." His first story for the films was "The Battle of the Sexes," produced by Griffith. He has written and had produced over fifty features within a year.

# Inceville Suffers From Fire

PRODUCTION ALREADY RESUMED

**S**TILL suffering, but undaunted and determined, Producer Thomas H. Ince is working harder than ever, this week, in his efforts to counteract the tremendous loss that resulted from the fire which last week destroyed the administration building at Inceville—the Santa Monica home of the New York Motion Picture Corporation—and announcements from the studios contain the information that every department is again being operated with smoothness and celerity. Three hundred men are laboring ceaselessly, night and day, in the hope of completing the main structure at the new Culver City plant of the company long before scheduled time, and the indications, it is said, are that they will succeed.

While the disastrous blaze remains, to a great extent, the chief topic of conversation in west coast photoplay circles, unstinted praise is being heaped upon Ince for his unwavering perseverance in overcoming the effects of the fire. With his face and hands swathed in bandages, due to the severe burns he sustained in escaping from the doomed building, the indefatigable producer was on the scene early the following morning and immediately set about supervising the task of reorganization.

The most serious obstruction to the progress of work at the plant was caused by the complete destruction of the cutting rooms, where two complete positive prints of productions ready for shipment to New York were, among thousands of feet of miscellaneous reels, ruined. In order to facilitate the swift reproduction of these, a force of men was, immediately after the fire, put to work on the second floor of the projecting-room building at Culver City, equipping it for use as a cutting department. Those of the cutting force who were not severely injured, together with a number of emergency cutters, were then hastily dispatched to Culver City in automobiles and an hour before daylight had broken they were cutting and assembling new prints. Fortunately the Ince system provides for the storage of all negative stock at the Edendale plant of the company, so that it will not be necessary to rephotograph any scenes.

The next most appalling obstacle rested in the fact

that more than 300 photoplay manuscripts were lost. Of this amount, fully thirty-five, it is said, were in shape for production. Thus was Ince confronted with a colossal problem. But at 10 o'clock the next morning, C. Gardner Sullivan, J. G. Hawks, Monte M. Katterjohn and others of the scenario staff were industriously engaged in dictating, as usual, to the stenographers. Quarters had been fitted up for them in a corner of the spacious wardrobe building and a dozen new typewriters, together with furniture, stationery, etc., had been obtained and installed.

By 2 o'clock in the afternoon, Business Manager E. H. Allen and the entire office staff of bookkeepers, receiving clerks and other clerical help had been accommodated. It is declared they are occupying the most elaborate office suite ever devoted to that kind of work, for they are using what a few months ago was Billie Burke's private apartment.

According to an announcement made by Producer Ince, the ruined structure will not be entirely rebuilt. A one-story building will be erected on the spot and be utilized as the executive headquarters of Business Manager Allen when he spends any of his time at the Inceville plant. This is due to the fact that the Culver City administration building, when completed, will serve as the principal office.

The fire, it is declared, was one of the most spectacular that has occurred in Southern California in years, and the narrow escape of Producer Ince and his aides is considered little short of miraculous. It was shortly before dusk when the alarm was given. Hal Kern, a cutter, was seated at a great vat, cutting film, when a spark, the cause of which still remains a profound mystery, dropped into the mass of tangled celluloid and in an instant the entire room was ablaze. The cutters—Kern, his brother Robert, Roy Stone, Charles Soper, Arthur Sisk, Grant Whitlock, Jack Kelley and Cyril Gardner, with their chief, U. S. "Dell" Andrews, made a mad rush for the door. But the flames had spread too quickly and all were more or less burned about the face and hands, before they succeeded in gaining the stairs.

Producer Ince was sitting alone in his office, im-



Scenes from Inceville fire. At the left a corner of the cutting room; in the center Thomas Ince in bandages, and at right part of the scenario department.



mediately adjoining the cutting room, on the second floor, when he heard the shouts of the cutting staff. He opened the door leading into C. Gardner Sullivan's office and found that it was in flames. Then he rushed to the other door leading into the hall. The flames were there, too. But instead of turning back, he covered his face with his hands and dashed past the doorway of the cutting room. He did not even stop to take the cane he has been carrying recently, because of a weak ankle, but leaped down the stairway, six steps at a time.

In the meantime, the stenographers, Phyllis Jones, Lucille Schwartz, Dorothy Durham, Katherine Mossman and Mrs. Frenzel, in charge of Jessie Booth, secretary of the bureau, were making their way to safety by way of the balcony. So hysterical were most of the young women that they threatened to jump to the ground, but C. Gardner Sullivan, Monte Katterjohn and Business Manager Allen shouted warnings to them until help arrived in the nature of ladders.

Less than two minutes after the blaze had gained headway, the entire Inceville fire-fighting brigade had surrounded the burning building with a dozen lines of hose. But the fierce character of the fire prevented the volunteers from doing anything but saving the adjacent structures from ruin. First, the blaze destroyed some sixty thousand feet of printed positive film, together with all the appurtenances of the cutting department. Then, eating its way rapidly into the scenario bureau it obliterated some 300 photoplay manuscripts, on file in cabinets. In spite of the frenzied efforts of the fire-fighters to beat back the blaze, it spread to Sullivan's office, Ince's office and to the minor partitions on the same floor, reducing each to ruins in a few minutes. Daring work on the part of J. Parker Reed, one of Ince's chief aides, Business Manager Allen, Harry Elwell, chief property man, Tom Brierly, master carpenter, and numerous others, however, resulted in the saving of many valuable documents and records from the offices on the ground floor. These were stored away, together with a large quantity of raw film taken from the vault nearby, and the structure was then attacked with renewed vigor by the fire-fighters. Forty minutes after it had started, the fire had been extinguished. And not until then did Ince consent to be removed to his home in Hollywood.

For a few hours, it was believed that Andrews, the young head of the cutting department, had sustained fatal burns. But bulletins issued the next day dispelled these rumors. With his assistants he is still confined to St. Catherine's Hospital at Santa Monica, slowly recovering from injuries and shock.

A glowing tribute was paid Producer Ince the day following the fire by Richard Willis, the well-known Pacific coast author and publicist. Willis was so deeply impressed by Ince's dynamic energy and refusal to weaken under the strain of adversities that he penned the following verses to the chief of Inceville: You can hand some men a setback and they'll crumble up and die.

Or clean forget that little million-dollar wordlet—try;  
The slightest casual offset that comes up will make 'em wince—  
Such men don't stay on top, Sir!—But you can't stop Ince.

The ocean did its level best to wash his camp away.  
But Ince fought back—determined that right there his camp should stay.

His auto, it turned turtle and he's been a bit lame since;  
But, Lord! He came back smiling—for you can't stop Ince!

A fire did its level best to lay the whole works low  
And made him scratch his head a bit—a year or so ago;

The damning flames have tried again—our words we will not  
mince—  
The elements may chase themselves—they can't stop Ince!

When reports regarding the Inceville fire at Santa Monica, California, reached the Triangle's New York office, H. E. Aitken, president of the corporation, said:

"The reports have been grossly exaggerated. The fire was a comparatively minor affair, and is fully covered by insurance. We have just received a telegram from the studios from Mr. Ince, saying that he is personally at work on production. Mr. Ince states that some employees were slightly injured but the occurrence will not in any case affect the output of Triangle plays nor hamper in any degree the operations of this company."

## Kuhn to Write Kleine Serial Copy

Paul R. Kuhn, for the past five years associated with the Nichols-Finn Advertising Company, has severed his connection with that organization to join the Mahin Advertising Company, Monroe building, Chicago.

Mr. Kuhn is well-known in film circles, having aided in preparing the advertising campaigns for "The Million Dollar Mystery," "The Diamond from the Sky," "The Girl and the Game," the Chicago *Tribune's* Belgian War Pictures and the widely advertised film, "The German Side of the War." Recently Mr. Kuhn has given much of his attention to the interests of the Mutual Film Corporation in promoting "The Eight Million Dollar Mutual Program" and "Mutual Master-Pictures, De Luxe Edition." Ever since the motion picture industry began to break into the advertising limelight, Mr. Kuhn has been identified with its advertising activities. He has assisted in applying the power of advertising to such organizations as the Mutual Film Corporation, the American Film Company, the Indian Film Company, the Syndicate Film Corporation, the North American Film Corporation and the States Film Corporation.

Some of the advertising copy prepared by Mr. Kuhn for the various film clients of the Nichols-Finn Company has been the most forceful and striking copy ever presented for the attention of the readers of film publications.

Perhaps no advertising man in America has made such a deep study of the film industry as has Mr. Kuhn. In his new association Mr. Kuhn will handle all the advertising for George Kleine's new motion picture novel by Rupert Hughes in which Billie Burke and Henry Kolker will be featured.

## Pathe to Film "Big Jim Garrity"

The Pathe Gold Rooster play, "New York," having been finished, George Fitzmaurice, the producer, has started work on "Big Jim Garrity," another A. H. Woods theatrical production. Robert Edeson will star in this picture.



Paul R. Kuhn.

# Public Blamed for Censorship

BY JOHN R. FREULER\*

EVERY sane American is or ought to be unconditionally opposed to censorship of the motion picture.

No law of censorship existing or proposed, state or national, can be considered anything but a dangerous, and serious invasion of human rights.

There are many reasons why persons concerned in or identified with the motion picture industry should be opposed to censorship, but there are certain fundamental reasons why every citizen should fight censorship, whether it appears as a menace to our free press, our free speech or motion pictures.

In the routine of life and business we are too much inclined to forget the painful progress by which our present liberty has been gained, the price that has been paid and the value of the now commonplace institutions and facts of this liberty. This condition has kept the great body of the people from recognizing just what a serious menace the censorship of the motion picture is.

I do not believe that this nation could exist today without the newspapers and the institution of the free press, or its practical equivalent.

The motion picture is a part of that institution.

We have taken the hieroglyphics from Cleopatra's needle, breathed life into them and put them on strips of celluloid. We have taken the words and pictures that go to make up the publications of ink and paper and have made them into a publication printed in lights and shadows on a screen. The motion picture is just the newest, latest, most effective method of doing today what that cave-man, and Gutenberg and all those inventors who stand along the path between the ages of ignorance and modern enlightenment were doing. The motion picture is an institution of publication, and its rights are fundamental.

Nothing but indolent neglect on the part of the people makes any censorship of the picture possible.

It is my sincere belief that no existing laws or ordinances of censorship for motion pictures are constitutional. If they are the Constitution ought to be revised. Yet even now the annual effort to put a national censorship law through our national legislature is under way.

The motion picture industry will fight censorship clear through to the last line of trenches. If the public could be awakened to the significance of this fight it would be a short one.

It is my contention that the enforcement of the existing laws is more than ample to safeguard the public against any possible abuses of the motion picture's rights of publication.

## FREULER'S JABS AT CENSORSHIP

Nothing but indolent neglect on the part of the people makes any censorship of the motion picture possible.

No existing laws or ordinances of censorship for motion pictures are constitutional.

Newspapers in a measure have been responsible for the public impression of the "terrible influence of the motion picture on the young."

The publishing business is submitted to no censorship save public taste.

There is no such thing as intelligent censorship.

There can be no such thing as honest, fair censorship.

The swift rise of the motion picture industry and its prosperity has attracted the attention of the parasites on the payrolls of the politicians controlling appointive powers.

Censorship gives soft "inside jobs" to favored policemen.

Censorship helps to keep the minds of the reformer, the agitator and the muck-raker off gambling crusades and franchise investigations which embarrass politicians.

When a man desires to publish a pamphlet, a book, a tract, a newspaper or a handbill he is not under our present system required to submit his copy to some board of censors or judges who shall determine whether or not it shall be permitted to be cast into type. If he does, however, publish matter that is obscene, immoral, indecent, treasonable, or otherwise dangerous to society he can be punished by process of law.

To that condition of regulation, and to no other, will the motion picture submit.

Present day attacks on the motion picture and the existence of factions, persons and forces who desire to establish and uphold censorship can readily be explained all in one phrase—the element of newness.

The "reformer" loves a shining mark.

There is no need for me to define my meaning of "reformer," for the public is amply aware of the difference between those persons who are sincerely striving for the public good and those who assume the same guise for the purposes of personal gratification, publicity or private gain.

The "reformer" loves the new like he loves the calcium.

Now the motion picture, being new and popular, is the mark.

"I learned it at the movies" is the new rubber stamp for the small-boy-gone-wrong story. It makes a headline just a little newer than the timeworn "dime novel" angle.

So the newspapers have been in a degree themselves responsible for creating this public impression of the "terrible influence of the motion picture on the young."

But let me point out that because of all this agitation and this decrying of the "dime novel" for example no one dared seriously to seek to establish a censorship of all publication. No one got any serious consideration for the idea that everybody who printed novels and newspapers and magazines and books should submit them to a board of censors.

Why?

Because the institution of a free press had been so firmly established.

The publishers of bad books have been discouraged.

The publishers of immoral books have been punished.

But the publishing business is subject to no censorship save public taste.

The present widespread agitation for censorship of the motion picture is possible only because the true

\*President, Mutual Film Corporation.

nature of the motion picture as a form of publication has not been recognized intrinsically by the public.

Let me refer back to the "I learned it at the movies" line again. Investigation of eighty-odd such stories in the press, conducted by the Motion Picture Board of Trade of America, revealed the fact that in only one isolated instance was there the slightest suggestion of anything to support the allegation.

It is true that there are motion pictures made and "published" on the screen which are not intended for the child mind. Also the shelves of our public libraries are laden with books not calculated for the child mind. The daily newspapers are filled often times with stories not fitted for the child mind.

But all that does not mean that these books and stories do not serve a purpose, that their publication should be censored or suppressed.

The persons crying for picture censorship have made their loudest appeal in behalf of the child. But they have not sought congress for a censorship of the press. It is assumed that parents, guardians and others entrusted with children can select for their young charges the books and papers they may read.

It is granted that matters of diet, clothing, education and other concerns in the life of the child may be left to those who rear him—everything but the motion picture.

Frankly I do not believe that there is to be found anywhere any considerable amount of disinterested sincerity among those who agitate for the censorship of the motion picture. There are of course not a few persons in every community who desire to regulate the life of everybody in it, who yearn to tend to everybody's business, who must be fussing about something. Admitting the misguided sincerity of these few—are their desires for millennial perfection to be permitted to undermine human liberty?

I know of no body of city or state censors now operating under existing laws which has not been embroiled in situations which have raised questions over its sincerity of purpose. There is no such thing as intelligent censorship, there can be no such thing as honest, fair censorship.

Investigation of the origin of a very large number of the various local censor boards reveals the fact that they have been created to create jobs. The swift rise of the motion picture industry and its prosperity has attracted the attention of the parasites on the payrolls of the politicians controlling appointive powers. Censors have been put on the job for a lot of reasons—because they needed the money, because they "stood in," because they were busybodies who wanted a title and nothing to do, because some mayor wanted to "play to the grandstand." But who ever heard of a censor being appointed because he knew something, or because he was supposed to be especially fitted for his work? Censorship gives "soft inside jobs" to favored policemen. Censorship helps to keep the minds of the reformer, the agitator and the muckraker off gambling crusades and franchise investigations that might embarrass administrations.

Politicians have learned to fear the newspapers.

Will it be necessary to make them fear the motion picture? The motion picture has all the powers of publication. It can lampoon, it can cartoon, it can editorialize and it can expose. Necessity may increase its powers.

A just fight will give the motion picture strength.

## H. B. Warner's Triangle Debut

H. B. Warner has completed his first play, "The Raiders," for Thomas H. Ince and is nearing the completion of the second, "The Beggar of Cawnpore." In this second play he has to wear a beard. An actor

considers his face his trade-mark and he wants his trade-mark to be easily identified. However, Mr. Warner made no kick. "If I can't act the part well enough to overcome so small a handicap, I don't deserve it at all," he said. "All I want is a chance to do a real characterization. If it's good, Warner won't be overlooked!" England has never sent a more popular young actor to this country than Henry B. Warner. As the star of "Alias Jimmy Valentine" he played



H. B. Warner.

a whole year to capacity audiences in New York and to equally large business for several seasons thereafter on the road. More recently he was the star of "The Ghost-Breaker." He is tall, lithe, good-looking, an expert horseman, a man of cultivation, grace and modesty. "The Beggar of Cawnpore" will afford him special opportunities, for he has relatives in the East India army, has traveled extensively there, and the India of Tagore and Kipling is as familiar to him as London, New York or Los Angeles. Here is how Mr. Warner regards the relationship of the legitimate and the pictures:

"The actor comes nearer to creation in the present-day photoplay than he does in stage parts. An acting stage company devotes itself to expressing as exactly as possible a well-considered plan of the dramatist, but the photoplay is generally a free collaboration of dramatist, director and player. The actor thus wins a stimulating and valuable experience in each picture that is far beyond what the run of stage work is. He is really creating to an extent that has never before been allowed him."

## New Film Exchange Running Nicely

The New Film Corporation, with offices at 207 South Wabash avenue, Chicago, though only in operation a few days, finds itself already taking care of many customers. Manager John E. Wills announces that Milton Simon is now the traveling representative of the Chicago branch, and G. L. Levy the city solicitor. The offices are now completely furnished and decorated and a stock of some fifty feature productions, together with thirty-two single reel comedies, is now available. Exhibitors of Chicago and vicinity are proving their friendship and loyalty for Manager Willis by coming in voluntarily in large numbers to talk over service, prices, etc., ending by booking many of the offerings.



# Producers Forgive Los Angeles

## BOOST CITY WITH LABEL

THE war is over.

Los Angeles and the motion picture industry are at peace and have promised not to fight any more.

And as a result of the forgiving spirit of the producers, Los Angeles is in a way of becoming the most known city in the world. For the picture makers have promised as a peace offering a label—"Made in Los Angeles"—on films born in and around the studios that have made the southern California city rich even beyond the dreams of the early gold seekers.

"Made in Los Angeles" will be put on films wherever it can be done without harm to the presentation of the subject.

All this was the result of the peace meeting early this month. Lawmakers, picture makers, business makers, trouble makers and plain citizens gathered at the instance of Mayor Sebastian.



David W. Griffith.

And the Motion Picture Conservation Association was born. The producers will stay in Los Angeles. But they will have better working conditions and more friendly relations with the powers that be and want to be.

The recent attacks on the morality of photoplayers brought the feud of long standing to a crisis. Charges that directors are disrespectful to women were made by pastors, reformers and certain political pawns. The motion picture men resented this slur on the industry. Then came further charges of general im-

morality at the studios.

Other cities rushed offers to the producers to move from the city in which they did not seem to be appreciated. Some of the manufacturers considered accepting the opportunity to go elsewhere.

Matters were becoming serious.

The reformers had left the safe open. The city's finances were in danger. A million and a half dollars a month is considerable money to leave around loose for other cities to help themselves to.

The business men were getting nervous. There was some fast figuring. A meeting was called and attended by representatives of the Chamber of Commerce, the Merchants and Manufacturers Association, the Motion Picture Producers' Association and some of those who had been responsible for the clash. The gathering was arranged to allow the film men an opportunity to tell their side of it. Mayor Sebastian presided. The producers were represented by David W. Griffith, David Horsley and Jesse L. Lasky. It was up to Mr. Horsley to do most of the talking, although Messrs. Griffith and Lasky in short speeches indorsed everything their associate had said, which, in the essentials, follows:

"The object of this meeting tonight is to discuss

the advantages Los Angeles can derive from the advertising that the motion picture producers can give the city by placing on their pictures the words, 'Made in Los Angeles.'

"No doubt, a great deal of advertising can be obtained in this manner and there is no doubt that it would be beneficial to your city, and it has the further advantage of not costing the producer anything to give this advertising, and it will not cost the city anything, as the producers are willing to do this without charge, except where it would destroy the illusion of the picture, which we strive so hard to create, taking as an example a picture representing a story of the Canadian Northwest, or a picture of life or episodes transpiring in the heart of Africa. But on ninety-nine per cent of the pictures produced it would make no difference to say that they were produced in Los Angeles.

"There is only one thing that the motion picture producers ask in return of the city of Los Angeles—that is fair play. We are not receiving fair play today and unless the city is willing to grant us fair play they have no right to ask us for free advertising. The time has come to tell the citizens of Los Angeles the truth about themselves and to call their attention to some facts regarding California's greatest industry.

"Motion picture producers are attracted to California by the sunshine and the favorable weather conditions, but the citizens of Los Angeles should understand that they have no monopoly on sunshine and that the sun shines as brightly in San Jose, Santa Cruz, Santa Barbara, Santa Paula, San Diego and San Bernardino, and that pictures can be made just as readily

and more cheaply in any of those cities than they can be made in Los Angeles today, and every one of the places named are anxious to have the industry in their midst, and most of these places now have companies operating in a small way and they realize and appreciate the benefits to be derived from the motion picture business with fairness and have even gone so far as to offer to build studios from our own plans and specifications, at their expense and to reimburse us for every dollar on plant and equipment that we would have to abandon by moving.

"They guarantee us that their newspapers will not make unwarranted attacks on us and that due processes of law will be observed and followed and that should there be amongst our people any violators of the law they would be proceeded against according to law and indictment would be filed by their grand jury and that their courts would mete out suitable punishment to the individuals and that the entire industry would not be indicted in their newspapers in the manner in which the motion



David Horsley.

picture industry has been indicted by the Los Angeles newspapers; that their work would not be interfered with by petty police regulations; that we would not be compelled to waste the time of our people running to all kinds of official bureaus to get permits of any and all kinds; that building departments would not be used as the means of prosecution and that we would be permitted to follow our vocation free from petty regulations; that they will not encourage nor permit the establishment of censor boards at the insistence of busy-bodies afflicted with the meddler's itch, and

that they will accept the judgment of the National Board of Censorship, which has up to the present time rendered very good service and is almost universally recognized throughout the United States as being a sufficient safeguard for the public morals in matters of motion pictures.

"While we do not claim that all pictures made are perfect, we do claim that more than ninety-nine per cent of the pictures shown in the United States are fit to be seen by anybody, young or old, and that the chemical trace of one per cent of the pictures that might be deemed



Jesse L. Lasky.

objectionable by certain ultra-good members of society can be taken care of by the ordinary, common law of the city, and it is a remedy at most for the showing of improper pictures, if there is such a thing.

"We do not claim that everybody in our employ is perfect, but we do claim that the people in the motion picture business measure up to a high standard of both intelligence and morality, and we do object to the methods of the man who would burn down a city because he has discovered some rats. What we ask is that the officers of the law go after the rats and not tear down about our ears our studios that have cost us years of work and a mint of money to bring to their present state. The city of Los Angeles should not be guilty of pointing the finger of scorn at its chief industry, but should point with pride to the one industry in their midst that brings in the million and a half dollars per month and takes nothing away.

"Have you ever stopped to think that this is the one industry in California that does not deplete your natural resources? In the year 1915 the whole production of California was twenty-three million, five thousand and eight hundred dollars. This was natural wealth that was in the ground of California at the beginning of the year, but at the end of the year it had been taken out of the ground and taken out of the state, less the small amount of operating cost paid to miners, etc. While the motion picture industry brought into the state over fifteen million dollars in cash, in 1915, and took nothing out of the state except some strips of celluloid made in Rochester, New York, and sent here to be exposed through our camera to the California sunshine, and which would not decrease the visible supply of sunshine.

"It is the motion picture industry which has kept Los Angeles from feeling the effects of the European war, because it has been pouring money by the

millions into the hands of your citizens and taking nothing away in return. Other cities of California want these millions and other states want them. Arizona and New Mexico can demonstrate an even greater number of days of sunshine per year than Los Angeles.

"We have no desire to move. We ask no favors and we pay cash. We ask for our rights as citizens. We ask for courteous treatment, in return for which we give you obedience to your laws and a respect for the rights of your other citizens. We ask that your newspapers tell the truth about our people. We don't wish anything covered up, but we do object to being accused, or our directors being accused, of making improper proposals to every woman who applies for a position, that we do not need or that we cannot use. We are at the present time employing and furnishing a living to over fifteen thousand of the residents of Los Angeles, and we have many applications from people for positions in pictures that are not suited to our needs, and because we refuse to employ them we should not be accused of refusing them because they declined to enter into improper relations.

"There is not an industry in anywhere in the United States, or in the world for that matter, that pays salaries to compare with those paid in our industry. There are a number of individuals in Los Angeles today to whom we are paying salaries greater than that of the President of the United States, and there are hundreds to whom we are paying salaries bigger than those of the presidents of your national banks. We do not employ cheap labor—we cannot use it to any extent—but we do employ gladly, and pay well, people with brains, and the Lord help our business if it was built up on and depended for its success on the 'movie stars' that the newspapers put on us every time there is a raid on a disorderly house, or fracas in the streets, an automobile accident or a divorce case. They seem to take a special delight in calling every disorderly person in town a 'movie star' and playing it up on the front page so it is sure to be copied by all of their exchanges throughout the country, who are ever on the alert for sensational news.

"We ask no bonuses, we ask for nothing as an inducement to stay. All we ask is for our rights as human beings and citizens of the United States and fair play."

These thoughts were put in other words by Mr. Griffith and Mr. Lasky and then an organization was formed to work with the producers for the benefit of the city and the film manufacturers as well. Officers were named as follows:

W. A. Mines, president of the Los Angeles Realty Board, president; Arthur W. Kinney, industrial commissioner of the Chamber of Commerce, secretary; Dr. A. J. Scott, Mrs. E. R. Brainerd and Mrs. R. W. Richards, vice-presidents.

The members of the Motion Picture Producers' Association are Thos. Ince, New York Motion Picture Co.; Mack Sennett, Keystone Film Co.; David W. Griffith, Fine Arts Film Co.; Frank E. Woods, Majestic; H. M. Horkheimer, Balboa; Thos. Parsons, Selig; Frank E. Garbutt, Morosco; Winfield R. Sheehan, Fox; Jesse L. Lasky, Lasky Co.; H. O. Davis, Universal; Pathe Lehrmann, L-Ko; and David Horsley.

Mr. Horsley the following day represented the producers at the Realty Board luncheon. He backed up his remarks of the evening before by specifically naming instances of unfair treatment.

He told of renting furniture for a picture and

being charged a rental fee on a \$120 valuation while the furniture was really worth not more than \$40. He declared that merchants bribed employees to O. K. bills for exorbitant charges.

He explained that the newspapers attributed every raid on a disorderly house, a fracas in the streets, an automobile accident or a salacious divorce case, to the motion picture industry; that they always made the principals involved appear to be connected with the industry in some manner or form, and that his complaints to the papers against this injustice were ignored.

He protested against the city refusing to permit the use of the city thoroughfares, parks, etc., for pictures, without official sanction, which could not be obtained without the loss of a great deal of time through red tape.

## HOPPER CHATS OF FILM WORK

### Elongated Triangle Player Relates Many Humorous Incidents That Befell Him While "Don Quixote" Was Being Filmed

De Wolf Hopper, the star who has signed a contract for one year to appear in Triangle Fine Arts productions, was recently asked by a MOTOGRAPHY representative to relate some of the experiences he



DeWolf Hopper "poses" with Fay Tincher.

encountered during the filming of his first screen play, "Don Quixote." The following is Hopper's reply: "In the make-up and costume of Don Quixote, which consisted principally of about two hundred pounds of armor and the most cadaverous appearance I could possibly invent, I made my first attempt to mount that world-famous horse of Cervante's called 'Rozinante.' The attempt to get on the back of that razor-back charger was the physical effort of

my life. Feeling my more or less pronounced weight, he first went down on his front knees and then his back legs wobbled. When righted, he insisted on backing through the scene instead of advancing. Finally we got him to work and he became the dear old pet of the whole company. 'Dear old 'Rozinante,' he has been pensioned by the company and myself and is now a gentleman of leisure.

"While filming scenes in Santa Barbara, the location of beautiful Spanish homes, I would make up at the hotel and then leave in a motor for the various locations. On one morning I had put on the grotesque make-up of the eccentric Spaniard and in waiting for my call, returned to bed to read the morning paper. Unaccustomed to early rising, I gradually fell into a sweet slumber. The chamber maid suddenly enter-

ing my room had one glimpse of my skull-like phiz. She mistook me for a corpse and her shrieks awakened me—as they might have the real dead.

"Another day, while in the hotel elevator, again as the emaciated knight, a timid old lady entered the elevator at the next floor. She caught sight of me and made the chambermaid's shrieking sound like a violin with the mute on. A physician was summoned and he and smelling salts brought her to, and I paid the bill for both.

"One day after being 'shot' twice for two minutes at a time, I sat down to eat the provided lunch, which was milk and pie. Along came the conventional type of literary student, tortoise shells, and a flowing tie, and after begging my pardon for the interruption, I, with my face in said pie, was informed by the student that Cervante would wriggle in his grave if he could see his Quixote munching modern pie and sterilized milk. This incident was completed with my being mistaken for an insane person at large, for whose recovery a reward was offered.

"The principal upset to an actor coming from the theater to filmland, consists in taking the various scenes away out of their regular order. This is due to the various changes of location, so of course when in Santa Barbara we had to take only the scenes that would fit that particular locality. The most extraordinary fact to me was that I was called upon to die six weeks before I encountered the windmill and all sorts of adventurous stunts that followed that incident. The fatal bullet that killed me was shot from the arquebus eight days before it hit me. And then, too, so many people watching you when you are doing work at locations is particularly trying. The scene in 'Quixote' where I am indulging in an apostrophe to the universe was taken at the top of a picturesque mountain at Riverside. There were many visitors on said mountain. To get rid of them I quietly asked the director if it were from that rock, about one hundred yards distant, that I leaped, and if he had the net fixed and how great the leap was. With face unchanging he assured me the leap was only one thousand feet and that he was then going down to superintend the placing of said net. The instantaneous disappearance of that crowd to watch the fatal plunge made it easy for us to take the shot without their presence."

Having unfolded his troubles De Wolf Hopper returned to his scene.

### Famous to Have Three Film Offerings

There will be two original scripts and one adapted play released by the Famous Players Film Company on the Paramount program during the month of February. They are "Out of the Drifts," and "Nearly a King," starring Marguerite Clark and John Barrymore respectively, and "Diplomacy," starring Marie Doro.

The fact that the original stories are in the majority on this schedule further bears out the recent contention of Adolph Zukor, president of the company, that, though his organization at first devoted itself to the presentation of celebrated stars in adaptations of great plays, he is not prejudiced against the original story as a source of motion picture material. As he has formerly declared, he takes the position that the source of a story is entirely secondary to the question of its screen value.



"Nearly a King," which is being produced under the direction of Frederick Thompson, was originally intended for release in January, but was postponed in order to give the director ample time in which to obtain the best possible results. It was felt by the officials of the company that it was preferable to forego the release in January rather than in any way to hurry the production and run the risk of impairing its effectiveness. "Nearly a King" will be released February 10.

"Out of the Drifts," which is scheduled for February 24, is a thrillingly dramatic tale of the Swiss Alps in which Miss Clark plays a shepherdess whose lack of sophistication, though it brings her to the brink of disaster, ultimately proves her salvation. It is a story of the great out-of-doors with the thrill of the avalanche and perils of the dizzy Alpine heights. J. Searle Dawley is the director.

The third production, "Diplomacy," is an adaptation of the famous Sardou play in which Marie Doro has already scored a great personal success on the stage. As its name suggests, it is a story of international scope involving the stealing of the war plans of one of the great nations by the spies of another. Circumstances point to the bride of the diplomat from whom they have been stolen as the only possible culprit, and the innocent girl is subjected to a grueling cross-examination by her own husband, who believes in her guilt. "Diplomacy," which was said by newspaper critics to be one of the best plots presented on the stage in recent years, is to be released February 28.

## BIG THANHOUSER EXODUS

**Three Full Companies Leave New Rochelle for Florida Studio, Where Big Productions Are Planned for Next Few Months**

Last week witnessed an exodus at the Thanhouser studios, New Rochelle. The big new home in Jacksonville was pronounced finished and three full companies were shipped off. The directors in charge are George Foster Platt, W. Eugene Moore and William A. Howell. These companies include fifty-five people, which makes the Thanhouser initial delegation the largest that ever descended on Jacksonville—and more are to go.

Mr. Moore has in his company for immediate purposes Barbara Gilroy and Harris Gordon, who are to be starred in "The Oval Diamond," the mystery play adapted from David S. Foster's book of that name. It is planned that Gordon play in this, one of the greatest parts that has ever fallen to the gift of an actor. In the cast are William Burt, Sully Garde, Arthur Bauer, Violet Hite, W. Ray Johnston and Inda Palmer.

Mr. Howell heads the Falstaff comedy southern company, and Riley Chamberlin will be his chief comedian. Louise Emerald Bates, the blonde beauty, will play the female leads, and Mr. Howell also took with him Walter Hiers, the fat knockabout with the moon face. Boyd Marshall, the popular juvenile, will be seen in comedy straight.

The journey of the Platt contingent is also in the nature of a special trip. Mr. Platt is now working on "What Doris Did," a forthcoming Master-Picture, featuring Doris Grey, who won national fame by

winning a motion picture career, in a Boston beauty contest. He finished his scenes in and around New York just in time to be among the first companies to go south, where he will do the major portion of the work. Florence La Badie, who is sponsor for Doris, will be seen in this picture, as also will a galaxy of stars from other film companies, including Cissy Fitzgerald, Edward Earl and Hal Forde. It is to be a five-reel production, for which the Florida contingent includes Bert Delaney and Morgan Jones.

A feature of the Thanhouser migration is that the acting force includes a number of experienced supernumeraries. Contrary to the general practice of depending on local talent to save expense, Mr. Thanhouser sets a precedent by transporting his "supers" also. He has always been careful about super work in pictures and would rather pay transportation and its incidental increase of expense, than hazard the use of novices.

The Thanhouser players will be housed in a beautiful studio which has been put up at an expense of \$30,000. It is a permanent edifice with one of the largest glass roofs ever constructed. George Grimmer is in charge.

## Fairbanks Goes Back to California

Douglas Fairbanks, one of the most recent and successful recruits from the legitimate to the motion picture drama openly confesses that the "come-hither" of out-of-doors California makes a greater appeal to him than any amount of gay Broadway. It is fortunate for the star that he does feel this way about it, because on January 22 he is booked through to California for a prolonged engagement at the Triangle studios in the west. This is Mr. Fairbanks' second trip to the coast as a moving picture actor, but he already feels very much at home in the actor colony near Los Angeles, where he has almost as many friends as in his favorite haunts on Broadway. He enjoys the active out-of-door life which California affords and is planning this trip to settle down to home-building as a welcome variation to hotel living. There is a good sized garden at the new homestead, and "Doug" is getting ready to turn farmer, and is consequently deep in the study of hardy perennials and other gardening interests already. Mr. Fairbanks has been busy in the eastern studio for the past six months and has just completed two new pictures which are to be shown in New York within the next few weeks. One of these, "His Picture in the Papers," is billed as a coming attraction at the Triangle theater shortly after its re-opening.



Douglas Fairbanks.

# Stage Stars Must Prove Their Worth

BY WILLIAM W. HODKINSON

WITH the informality that distinguishes the inhabitants of our western states, citizens of the California motion picture colony call the screen organization at which they meet, "The Scream Club," probably because they must be dumb all day and want a chance to make up when they are free. Gathered around a table recently were several of the photograph's leading lights, actors, writers and directors. Discussion as to the many stars of the legitimate stage who have crowded into the new field was rife, and the general opinion seemed to be that the chief effect of this invasion of the studio by the player of the legitimate theater was to bring into the motion picture house a new class of patronage, finally persuaded to take the new art seriously, by such names as Marguerite Clark, Pauline Frederick and Geraldine Farrar.

"But the American people are beginning to move to Missouri, as far as the big names go," said Cecil B. DeMille, who, as director general of the Lasky Feature Play Company, produced the version of "Carmen" that is considered the standard of comparison. "They're beginning to walk into the theater and say 'Show me.' If the stars show 'em, alright. If not, they'd better quit."

It is true that many of the big stars of the stage have "fallen down" terribly in motion pictures, though in some instances the companies which pay them unreasonable salaries have not yet fully realized it, because they are unable to keep an effectual check on the player's work. The time is fast coming when big theatrical figures will have to prove themselves, or be eliminated.

Realizing that the secret of success lies in knowing what the people want, both as to stars and photographs, we have set out to feel the public's pulse, and we are doing it every day. In order to understand this, it might be well to look back upon recent important happenings that have had their effect wherever films are shown.

The signing of the twenty-five year hundred million dollar contract between the Paramount Corporation and four producing companies, deserves mention, since it represents in advances and guarantees, the largest sum of money ever paid in the history of the motion picture business.

What does that contract mean? Let us look back and ascertain the true aim of the company, from which it has not swerved since its formation nearly two years ago.

The fundamental truths upon which Paramount is builded are that the whole is greater than any part

**Editor's Note:** William W. Hodkinson is president of the Paramount Pictures Corporation, to whose program the Famous Players Film Company, Lasky Feature Play Company, Oliver Morosco Photoplay Company, and Pallas Pictures contribute photoplays of the better class, in which Mary Pickford, Marguerite Clark, Geraldine Farrar, Blanche Sweet, Anna Held, Myrtle Stedman, Dustin Farnum and many other stars appear exclusively on the screen.

His career is an interesting example of what honesty, sincerity of purpose and untiring energy can accomplish. Several times in his eventful life he has risked everything for an ideal—and won.

Starting as a telegraph operator, as Carnegie and many of our railroad presidents and financiers have done, he has steadily risen till he now occupies a prominent place in the fifth largest industry. Many of the highest principles, generally adopted of late in the new business, have been given to it by his brain and imagination, and he is considered a great thinker. Particularly has the system by which he gauges the public's taste, and about which he writes in this article, caused wide comment.

thereof — that the word "Paramount" means "supreme," and that therefore Paramount pictures mean the best pictures, no matter by whom they are produced.

Last year the Paramount program was made up of the films produced by the Famous Players Film Company, Lasky Feature Play Company, and Bosworth, Inc., together with a number of others, gathered from the best that the open market afforded. By means of the report card system, which we originated and which since has

been rather generally adopted, we proved to ourselves and to those who had made these latter pictures, that except in a very few instances, they were not up to the standard set by our own producers. We therefore temporarily "closed" the program, filling up the space with pictures from Famous Players, Lasky and Bosworth (Morosco and Pallas).

Our slogan has always been "better pictures for better people." In order that our companies might be enabled to make better pictures to meet the conditions imposed by the new contract, we lent them every assistance.

In return they agreed that a policy similar to that which has been responsible for the success of the *Ladies' Home Journal* should be applied to the motion picture business. As this magazine is edited by its readers, the Paramount Program should be edited by its patrons.

This is the condition that applies today. Into the hands of the Paramount exhibitor, we put the greatest force for good that has ever been given to the theater owner. By making use of it, he can absolutely dictate the kind of film that we give him. He can raise the standard of motion picture production to a height he never had dreamed possible, because our producers are pledged to abide by his decision.

Let me illustrate: When John Smith plays a Paramount picture, he received with it a blank, worded as follows:

## PARAMOUNT

Excellent	Medium
Good	Poor
Fair	Inferior

The answers which the exhibitor gives are in reply to the questions based upon the picture's reception by the audience and local conditions at the time it was played at his theater. The adjectives have a numerical value, and when reports are gathered from everywhere throughout the country, our statistical department is able to arrive at the percentage which the picture attains, figured to the finest decimal, resulting from the opinion, not of the exhibitor and his audi-

ence, but of all the exhibitors operating under different conditions. The great law of average is brought into play, and there is no refuting the result.

Now should a producer's picture fall below a certain average, that is 90 per cent means "good," his output is curtailed and if he is still unable to raise his standard when concentrating on fewer pictures, he is again reduced, and finally he is automatically eliminated from the program. We hear of the consistency of the Paramount program. It is this that makes it consistent.

We mean what we say. As sure as fate, if the people of this country consider certain pictures to be below the Paramount standard, they can eliminate such pictures as a class from the program. If they consider the production of any company to be below the standard, they can penalize this producer, and if the producer cannot give them pictures that are satisfactory, they can remove that company from the program.

These conditions are, of course, thoroughly realized by all of the Paramount affiliations. They feel that Paramount stands for the best; but while it is impossible to make a program perfect in a month, because Paramount is built on fundamentals, it will give them a program as nearly perfect as human beings, aided by the laws of nature can make it, in the shortest possible time, no matter by whom the pictures which compose it are made.

It is coming to be understood, that to produce good pictures, takes money. Bringing more people into the theaters to see good pictures, makes more money for the exhibitor. He, in turn, can pay more for his service, the distributing company can pay the producer more for its pictures, and therefore better pictures will result. It is an endless chain.

Among the important developments of the past year is the addition of the short reels to the pictures obtainable through Paramount. South American travel pictures have proved popular in most localities. We have just announced that Burton Holmes, the most famous lecturer on travel in the world, who has probably the most remarkable collection of motion pictures of foreign countries ever made, has joined us. J. R. Bray, the most celebrated of animated cartoonists and creator of "Colonel Heeza Liar," will produce solely for Paramount. Raymond L. Ditmars, the widely known expert on animals and curator of the greatest zoo in the world, will throw open the vast resources of his studio and laboratory to us.

Paramount News Pictures, the first topical weekly to be edited as a magazine, has taken its place among our releases and through it will be brought to the thinking classes which demand quality, the thoughts of the greatest modern minds, such as Roger W. Babson, John A. Sleicher and other contemporary men of letters and national repute.

All this will strengthen the regard in which the mountain trademark of Paramount is held. That trademark is made known to millions of people through the largest advertising campaign ever launched in this business; a campaign which we hope to increase as soon as possible, and then increase again.

As for the future! It will bring better and better pictures. Such of ours as "Carmen" and "The Prince and the Pauper" have made many new friends for the photoplay, and the standard will have to be maintained.

The days of the nickelodeon films are passed, but strange to say it will take some time to eliminate the

five-cent show. Why? Because a great deal more money is being put into the production of pictures today than can ever be taken out. This statement is based upon statistics, not guess work. When many companies look around and find out the truth, they will endeavor to squeeze something out of their films and will rent them for practically nothing.

Competition between those exhibitors who have not foreseen what is coming and tied fast to the established program which gives them what they want in its very formation, will force admission prices down to the level made possible by the reduction in service cost.

A cheaper element of patronage will be attracted by the cheaper admission rate. The better people will fall away, and the business will again be on the footing from which it had been struggling. This is what we are fighting. Let us all realize it.

Better pictures are wanted by the worth-while exhibitors, and all of the public. We are feeling the public's pulse and we know. We will continue to give the public what it wants. When a patron of a Paramount theater expresses his opinion freely to the manager as our slide asked him to, it will have a direct result in the productions to be seen under the Paramount trademark. He is an associate editor of our program.

## Henri Bergman's Notable Career

Henri Bergman, the dramatic character actor, who recently completed the difficult role of the jealous husband in "The House of Tears," the Metro play in which Emily Stevens is starred, occupies a field all his

own both on the speaking stage and on the screen. He is a master delineator of strong dramatic roles, and few can compare with him in the invaluable art of pantomime. Mr. Bergman has had a long and varied career on both the stage and screen. He has had the advantage of excellent training with a majority of the foremost stars of today. He has appeared as leading man in many notable Broadway productions, playing with Henrietta Crossman, Viola Allen,

Nat Goodwin, Stuart Robson, William H. Crane, and other prominent artists. He created the leading heavy roles in such stage productions as "The Price of Peace," "The Prodigal Son," "The Daughter of Heaven," "Panthea," "The Henrietta," "The Senator," and other successes. Since joining the Rolfe forces, who produce exclusively for the Metro program, Mr. Bergman has been seen in "The Right of Way" and "One Million Dollars," with William Faversham, "An Enemy to Society," with Hamilton Revelle and Lois Meredith, and in his last feature with Miss Stevens. He will appear again shortly in an early Metro release.



Henri Bergman



## MOROSCO SIGNS BROADHURST

**Famous International Playwright Arranges to Present All of His Successes Through Medium of Pictures and Will Write Still Others.**

The Oliver Morosco Photoplay Company has just closed a contract with George Broadhurst, the famous international playwright, for all of his plays and for all of his future output extending over a term of years.

This is said to be the largest contract made with any author since the commencement of the motion picture industry. Among the plays to which the Oliver Morosco Photoplay Company has acquired the motion picture rights are the following: "The American Lord," "The Wrong Mr. Right," "Why Smith Left Home," "The Speculator," "A Fool and His Money," "An International Marriage," "The Crown Prince," "The Law of the Land," "The Cap-



Oliver Morosco.

tain," "The Easterner," "What Money Can't Buy," "Don't Weaken," "A Man and His Wife," "A Lucky Dog." Included in the Morosco-Broadhurst deal also are the following plays by T. W. Broadhurst: "Justice," "The Plains-

man," "The Holy City," and "Winning Him Back." Mr. Broadhurst will supervise the scenarios of all these plays, which will insure the production on the screen of all dramatic values which have made them famous throughout the world. An arrangement has also been made whereby Mr. Broadhurst will be closely associated with the Oliver Morosco Photoplay Company in future and will be in a position to give this company the benefit of his knowledge, experience and skill in the development of these plays upon the screen and the selection of proper artists for their portrayal. Mr. Broadhurst is perhaps the foremost dramatist in America and his association with this organization proves conclusively the advance that motion pictures are making in the development of the silent drama. Mr.



George Broadhurst.

Broadhurst being a comparatively young man, the author of such plays as "Bought and Paid For," "The Man of the Hour," etc., it is felt that he should in the next four or five years be able to give to the motion picture art some of the most important original plays ever seen on the screen. In a wire received from the Oliver Morosco studios is included some information as to the tremendous royalties Mr. Broadhurst is already receiving from his works and the tremendous figure at which his services were obtained. The wire reads in part: "As illustrating the importance of this acquisition, we would inform you that Mr. Broadhurst's royalties amount to more than \$150,000 per year and that several companies were bidding very high for his association with them. The check which passed to Mr. Broadhurst was undoubtedly the largest check ever passed to any author for his services."

The importance of this affiliation between Mr. Broadhurst and the Morosco organization, which releases its product through the Paramount program, can hardly be overestimated in its far-reaching effect upon the motion picture industry. Some are of the opinion that no more marked evidence of the development of the business has ever been given than the association with a photoplay company of this writer, whose previous efforts have been devoted practically exclusively to the speaking stage. It is understood that Mr. Broadhurst begins his services with the Morosco Company at once, although the announcement has yet to be made as to which of the plays will be the first to be filmed.

## Metro's Notable Petrova Offerings

Popular Plays and Players' productions for the Metro program promise to set a new high record during 1916, according to an announcement made this week at the Metro offices in the Longacre building, 1476 Broadway. Three elaborate five-part features have already been prepared for Mme. Petrova, Metro's famous emotional star, while Edmund Breese, whose first Metro production of the New Year, "The Lure of Heart's Desire," a highly dramatic story with its locale divided between the sparkling lights of Broadway and the desolate Alaskan wastes, was released on the Metro program January 17, is shortly to be at work upon another important feature picture, as yet unnamed, under the direction of Francis J. Grandon.

Mme. Petrova who has now given up her stage engagements altogether, to devote herself exclusively to the production of distinctive photoplays for Metro, under the direction of Popular Plays and Players, has already begun work on her first picture. It is called "The Soul Market," and presents an intensely dramatic story built around society and the stage which will call for the highest display of Mme. Petrova's notable emotional powers. This feature, with Mme. Petrova and a strong supporting cast, is now being made in the studio at 228 West Thirty-fifth street, New York City, which was recently taken over by the Popular Plays and Players to produce Metro features.

"The Soul Market," is an original story, written especially for Mme. Petrova by Aaron Hoffman, the well known author and playwright. The central character, that of a prima donna, which is essayed by Mme. Petrova, is somewhat different from the vampire roles she has had in the past. It is believed that it will give her far greater scope for her distinctive dramatic gifts than any vehicle in which she has

yet appeared on the screen, and it is certain to put her versatility in character portrayal to a supreme test. The atmosphere of the theater will predominate throughout the production, and the stage, boxes, dressing rooms and corridors of a well known Broadway theater will be utilized to make many of the scenes.

The entire Ziegfeld company of girl dancers and entertainers, world famous for their beauty, will be seen in this production. There will also be a sensational automobile accident, when two cars will be seen in collision before one is sent, with its passengers, over a high cliff. Besides glimpses of life behind the scenes, written by a man who is thoroughly familiar with that life, there will also be shown an interesting phase of New York society, the kind that mingles with the stage folk, such as may be seen nightly along the Great White Way in the restaurants and cabarets.

Following "The Soul Market," Mme. Petrova will immediately begin work on another five-part screen production for Metro, "The Scarlet Woman." Next she will be seen in "Playing With Fire." All three of these features were written by Aaron Hoffman especially for Mme. Petrova. In fact, he has written nearly all of her vehicles since she went into pictures. Mr. Hoffman was one of the foremost writers of musical comedies and vaudeville plays in the country before he began to devote himself to the silent drama. He wrote most of Rogers Brothers musical comedies, also such productions as "Tom, Dick and Harry," for Watson, Bickle & Roth, and all the Yorke and Adams' productions. For more than fifteen years Mr. Hoffman has written monologues for Lew Dockstader, Bobby North, Cliff Gordon, and other headliners. He now has sixteen playlets running in vaudeville. And incidentally, Mr. Hoffman is vice-president of the Popular Plays and Players.

### Selig Topical Praised by Many

The Selig-Tribune is continuing to cause film-laud to sit up and take notice. The posters, the methods of presenting the news features of the day, the film captions printed in three languages, English,



Selig-Tribune pictures are displayed at Keystone theater in Chicago.

German and Italian, and many other innovations have been received with favor both by motion picture exhibitors and the public. Up-to-the-second news pictures from the European battlefields are more than

appreciated, judging from the letters received. There are arriving daily at the Chicago offices of the Selig Polyscope Company telegrams and letters from all parts of the country which sound the praises of the Selig-Tribune.

### Mabel Taliaferro Ready for Work

Mabel Taliaferro, the popular young actress who recently signed a contract to appear exclusively in Metro pictures, completed her national tour in "The New Henrietta," in New Orleans, and is on her way



Mabel Taliaferro.

to New York, where she will begin work immediately upon her first feature picture under her contract with Metro. In "Her Right to Happiness," Miss Taliaferro's starring vehicle, Metro has one of the strongest stories it has yet offered on its distinctive program. The first scenes are laid in the Latin Quarter, in New Orleans, during the Mardi Gras. A young girl, who has been cared for and encouraged to write by three young artists, is despondent over her failure to sell any of her manuscripts. One of the trio takes pity upon her in her dark hour, and proposes marriage. She refuses him, declaring she has been a failure, and that she would hamper him in his efforts for success. The young man advises her to give one of her stories a new twist, saying he is sure she can then market it. She agrees to try, and the three leave for a party. They leave a note for a wealthy sculptor, who was to join them, and who is late in arriving at their studio. They tell him where he can find them. The sculptor arrives just as the girl starts to commit suicide. The sculptor prevents this rash act, and sits down to hear the girl's story. She tells him that she was a foundling, and was adopted as a child by a well-to-do family. They became very much attached to her, and she would have continued living with them, but their daughter, returning home from a finishing school, becomes displeased with the girl in her home, and insists on having her turned adrift. The girl is found in the streets by the artists, who practically adopt her. The sculptor tells the girl she is too young to give up, and makes a business proposal to her. He agrees to give her \$50,000 to use as she pleases, in her efforts for success, providing she will insure her life for that amount in his favor. He tells her that, if at the end of a year, she is still satisfied she cannot succeed in life, then she can destroy herself, and neither will be the loser. She agrees. The rest of the story, which it would be a shame to spoil by telling, is equally interesting.

Miss Taliaferro will have a strong supporting cast in "Her Right to Happiness." Edwin Carewe, who directed Emily Stevens in "The House of Tears,"

and "Destiny, or The Soul of a Woman," will direct the Taliatferro feature. It will be produced for Metro by Rolfe Photoplays, Inc.

## ENGAGES SPECIAL CAST

David Horsley Presents Margaret Gibson in "The Soul's Cycle," and Employs Several Players of Note to Aid Her

Margaret Gibson, recently elevated to stardom by David Horsley, will make her debut as a featured player in a five-reel production called "The Soul's Cycle," which is to be released February 12 as a Mutual Master-Picture, de luxe edition. The finishing touches are now being put on the production at Mr. Horsley's studio in Los Angeles.

It is expected that this release will excite a great deal more than passing interest, partly because of Miss Gibson's appearance, but mainly by reason of the subject of the picture.

In theme it is unique. It treats with the ancient philosophy that in the immortality of the soul many cycles must be re-lived to round out its perfection, and when one defines the divine law he must go back to first principles, and even into the animal form, to work up again to his former estate.

In the treatment of this theme Theodosia Harris, who is the author of the story, has evolved a spectacular photoplay. The first half of it is laid in ancient Greece, where events so transpire in following the theme that a new sphere of action is created. The scene then switches to the present time.

To support Margaret Gibson, David Horsley has especially engaged practically an entire cast for "The Soul's Cycle."

The leading female role falls to Miss Gibson, of course, and the male lead to John Oaker, a regular member of one of Mr. Horsley's stock companies. Outside of this pair Roy Watson is the only other permanent member of Mr. Horsley's stock company who appears in this production. The most prominent of these especially engaged are George C. Stanley and

George Clare, Jr., each being cast for big character parts.

George C. Stanley is an actor of twenty years experience on the dramatic stage, and of seven years service in motion pictures. He was born in San Francisco, where he made his stage debut late in the eighties with the Mack-Leon company. Later he was in stock at the Alcazar theater in the same city. Then followed a number of engagements with big road attractions. His first engagement in motion pictures was with Pathe seven years ago. Two years after he became a member of the Vitagraph playing force, remaining with them until engaged by Mr. Horsley.

George Clare, Jr., like Mr. Stanley, has seen twenty years experience on the speaking stage, but has never appeared in motion pictures before. For a long time he was associated with prominent stock companies in the east and also played in New York successes in the metropolis and on tour. He spent the last season in vaudeville touring the western vaudeville time in a sketch called "The Dream Girl."

## Dorothy Gish in New England Drama

Dorothy Gish, charming in "Old Heidelberg," and wistfully appealing as the bandit's daughter in "Jordan Is a Hard Road," will soon be presented by the Triangle Film Corporation as the heroine of a New England romance—not the airy flighty kind, but of the quaint, semi-poetical realism that characterizes the Wilkins and Wiggin novels. Miss Gish in the play is a caretaker's daughter wandering in and about Graystone Gables, the summer home of a young New York dilettante and dabbler in art. Her home life is particularly hard after the death of her amiable father, for the mother re-weds and the step-father and his two grown-up sons are of the brutal type. The later scenes of the play show Betty Lockwood, the heroine, transferred to New York, and getting an insight into the life of artists and models. The pretty story ends happily in the marriage of Betty and the owner of Graystone Gables, ending with Betty's reconciliation to her mother.

Allan Dwan staged the play at Riverdale and



George Stanley.



Margaret Gibson.



George Clare, Jr.

Three of the Horsley stars featured in "The Soul's Cycle."



Fort Lee and on up-state and Connecticut locations. It is rather remarkable—but not unduly remarkable to careful students of the progress of pictorial drama—that "Betty of Graystone" is more strongly cast than almost any "legitimate" play on Broadway this season. For example, George Fawcett, himself a star, appears in the role of Betty's step-father. Owen Moore is the hero. Grace Rankin, Macey Harlam, Eugene Ormonde, Leonore Harris, Kate Bruce and Albert Tavernier are seen in various of the other roles. Even the illustrious Kid McCoy, who gained his first fame by battering the human countenance and later added much to the gaiety of the nation as a café proprietor and vaudeville comedian, is congenially cast in the role of Betty's pugnacious step-brother.

### Vignola Joins Famous Players

Closely following the news that John O'Brien and Frederick Thompson had joined the directorial forces of the Famous Players Film Company, there comes the announcement that Robert G. Vignola, for



Robert G. Vignola.

seven years director with the Kalem Company, has been engaged by the first-named organization in a similar capacity. Mr. Vignola is one of the best known figures in filmdom, having traveled in Ireland, Scotland, England, France, Italy, Algiers, Egypt, and the Holy Land during the seven years in which he has been identified with the business. Among his most notable productions of recent date and those which are most readily called to mind, are "Don

Caesar De Bazan," "The Barefoot Boy," "The Haunting Fear," "The Maker of Dreams," "The Dance of Death," and "The Vampire." It is a peculiar coincidence that Mr. Vignola owes his entry into the motion picture field to another Famous Players director, Sidney Olcott, who engaged him to play his first silent role—an Italian character part. Into the interpretation of this role, Mr. Vignola put the natural powers of national feeling—for he is an Italian—and the experience of eight years on the stage.

So successful was this debut that Mr. Olcott later engaged him to play Judas in "From the Manger to the Cross," the first five-reel film produced in this country, and he became the first actor who was placed upon a permanent salary by Kalem. Mr. Vignola treasures among his most valuable possessions a handsome loving cup which was presented to him by the players who had been under his direction at the time of his leaving the Kalem Company to join Famous. The new director's first production under the new banner will be "The Spider," in which Pauline Frederick is starred. It is the Paramount release for January 27. In support of the star there appear

Thomas Holding, who has appeared with Miss Frederick in many of her most recent productions, and Frank Losee, who was last seen in Denman Thompson's famous role of Josh Whitcomb, in "The Old Homestead."

### Arthur Johnson Dead

The film world was surprised on Monday, January 17, to learn that Arthur V. Johnson, popular Lubin director and leading man, had passed away early that morning at his home in Philadelphia. Mr. Johnson has long been an idol of the photoplay fans the country over and before doing picture work was famous on the legitimate stage, where he appeared in support of such stars as Marie Wainwright and Robert B. Mantell. Mr. Johnson had not been in the best of health for many months, and not long ago was compelled to temporarily forego work and visit a sanitarium.



Arthur Johnson

Later he seemed to recover and it was hoped that he would soon be back at work. He was 39 years of age at the time of his death and is survived by a wife and one daughter. Arthur Vaughn Johnson was born in Cincinnati, Ohio, in 1876, of parents in no way connected with the theatrical profession. He was educated at a military school in Davenport, Iowa, and as "Tybalt" in "Romeo and Juliet," made his first stage appearance at the age of eighteen. He remained on the stage for fourteen years, playing many parts and laying the foundation of that sound technique that was to serve him so well later on. During a summer lull in his stage activities some years ago, Mr. Johnson accepted an offer made by the Biograph Company and soon became an established photoplay favorite. From the Biograph he went to Reliance, and during recent years has been steadily identified with the Lubin Company, for whom he not only played leading roles, but also directed a number of big productions. His death will be mourned by thousands of friends all over the world and MOTOGRAPHY joins with a host of others in expressing its sympathy to the bereaved family, and the company with which Mr. Johnson has so long been associated.

### Gaumont Prepares to Build at Flushing

The day following the completion of the final Casino Star comedy, "Ham and Eggs," at the Flushing, N. Y., studio, Gaumont workmen began clearing away properties and studio paraphernalia preparatory to demolishing the various buildings which will give way to the handsome modern structures which will be erected before the return of the Mutual Master-Picture companies in the spring from Jacksonville.

# Metro Films Now Encircle Globe

## NEW CONTRACTS CLOSED

**M**ETRO pictures now encircle the globe. The completing link in the world wide chain which makes Metro, after less than a year of existence, a big factor in motion picture affairs in every corner of the civilized globe, is Australia and New Zealand, contracts for which were entered into early this week at a price which film men had asserted it was impossible to secure for that territory.

The tremendous vogue which Metro pictures have attained in this country during the past year has been duplicated in Great Britain and the Continent, and their great success there proved the determining price factor for the Antipodean market. Agents for the Australian and New Zealand concerns studied the British and European markets for some time, balancing the relative merits of the various American feature pictures, and then upon the report of his representatives, B. T. Howells, of Vogel & Howells, of Sidney, New South Wales, came to New York to open negotiations with the Metro Pictures Corporation for the exclusive rights to the Australian market for Metro productions. These arrangements were concluded last week and the new contracts were signed by President Rich-

ard A. Rowland on behalf of the Metro Pictures Corporation and by B. T. Howells, on behalf of his concern, Vogel & Howells of Sidney, New South Wales. The first shipment of prints to Australia was made on January 11.

Mr. Howells is to remain in New York, maintaining his headquarters there for the purpose of keeping in close touch with the parent organization and in order to avail himself of the publicity and advertising departments, who will give Australia and New Zealand the benefit of their American campaign plans, copy and literature. Vogel & Howell have contracted to release Metro pictures through two of the largest film distributing companies in the Antipodes: The Co-Operative Film Exchange Ltd. of Sidney, Australia, and the Dominion Pictures Company, Ltd., of Auckland, New Zealand.

It is also announced by the Metro Pictures Corporation that Canadian Metro Limited, which for the past five months has been handling Metro productions in Eastern Canada, has met with such phenomenal success in that field, that it has contracted for the selling rights in Western Canada and now controls the Metro releases for the entire Dominion. This contract also was closed within the past fortnight, President Rowland acting for Metro and Herbert Lubin, general manager of Canadian Metro Limited, acting for the officials of that company.

Ruffels Exclusives Ltd. of London, which represents the Metro Pictures Corporation in Great Britain and on the Continent, began distribution of Metro pictures during the past fortnight in the Scandinavian countries. It also holds the exclusive rights to Metro productions in South America, and under its able and intensive selling campaign Metro pictures during the months of December and January have entered Brazil and the Argentine, Spain, Italy and Russia. Despite the war conditions they have secured immediate and highly profitable recognition.

It can now be said with entire truth and without exaggeration that the sun never sets on the theaters showing Metro pictures, which certainly is something of a record for a company which has only been engaged in producing and marketing motion pictures for hardly three-quarters of a year.

## Morrissey Now with Thanouser

Edward Morrissey is now a Thanouser director. It's a wide span from teacher of French and German in the University of California to the stage, but in his thirty-and-five years this San Franciscan has bridged the gulf. A university degree started him toward a life of learning and teaching, but a love for the stage gave him the determination that eventually landed Morrissey on Broadway. He tells how he was rejected as a chorus man because he was too short. But he succeeded so well in his first engagement, "The Toymaker of Nuremberg," that in an incredibly short time he was made stage director for Clyde Fitch's "Girls." His stock went soaring on the theatrical barometer from this point, and his career became only a matter of performance. He was chosen as

Producer With Long Stage and Motion Picture Experience Severs Connection With Universal to Become Technical Director of Mirror

Frank S. Beresford has joined the forces of Mirror Films, Inc., as technical director after a long service with the Universal Company as technical director in charge of three plants in the east. Mr. Beresford becomes a part of the Mirror's machinery for the production of pictures after years of experience in the mounting and staging of theatrical as well as film efforts. He first began work in pictures with the Kalem Company for which he managed the production of the big spectacle, "Wolfe, or the Conquest of Quebec," a feature in which 800 soldiers were employed for two weeks. His real introduction into the business was the writing of the scenario for the Quebec film which he did in record time. A long stage experience beginning with parts in Belasco and Frohman productions has been the portion of Mr. Beresford. He staged the Fritz Scheff musical comedies for Charles B. Dillingham for four years and later put on vaudeville acts for Jesse Lasky and other variety producers. Many of the sketches he wrote himself. Seven successful pieces put on by Ned Weyburn were done with Mr. Beresford's assistance. "The Midnight Sons," was staged by him. Mort Singer, the Chicago producer, had Beresford put on many of his successes, including ten musical comedies.

one of the guiding geniuses for the great production of "Joan of Arc," presented at the great Harvard stadium, in which Maude Adams played the Maid of Orleans. A few stock engagements, two years with the Shuberts, and he was ready to listen to the call of the camera. He became D. W. Griffith's assistant at the Biograph, and when he went west, Griffith made him a regular director on the coast. He applied himself to an analysis of his work with a student's mind and by dint of perseverance Edward Morrissey drew several important feature assignments before Edwin Thanhouser cast his eagle eye upon him.

Mr. Morrissey is gifted with a rare sense of humor besides his keen judgment of dramatic values, which fits him perfectly for the wide variation in the work required of Thanhouser directors.

## V. L. S. E. CUTS SECOND MELON

### Bonus of Twenty Per Cent of Net Profits for Past Thirteen Weeks Distributed Among Employees of That Organization

The bonus of 20 per cent of the net profits of V. L. S. E. Inc., for the past thirteen weeks awarded by the directors of that organization to its employees, was distributed at the home office and all the branches on Monday of this week.

Fully twenty-five per cent more persons shared in this liberal division than in the first of these disbursements made October 19 last. Despite this increase in number to whom the profit sharing checks applied, it is understood that this expression of appreciation on the part of the Big Four directorate to its employees, approximated very closely that of the preceding period, indicating that notwithstanding the wide-spread expansion on the part of V. L. S. E., the company's business has shown a most substantial increase.

As originally announced, this division will be continued regularly at the expiration of each thirteen weeks. The guiding forces of the Big Four feel, it is understood, that the plan of making the company's employees partners in very actuality as well as in theory, has more than paid for itself during the past six months, in the increased co-operation, and in the added business such co-operative service to the company's customers has stimulated.

And, not only does this plan make for greater profit in the end for the employers, but it means greater profit for those whom the organization serves, as exhibitors throughout the country will attest. For since the increased business placed by each customer of the organization means increased earnings personally to every member of the organization's force, it is to the very vital profit of each individual to see to it that every customer receives the fullest help in developing the possibilities of his business.

"Such self interest," said E. L. Masters, advertising and publicity manager of V. L. S. E. Inc., in commenting upon this latest disbursement, "means service to the theater owner with a capital 'S'—and it may be said parenthetically, that this is the calibre of service which the Big Four is rendering—a service with the breadth and depth that is making the company's sales organization stand out as one of notable efficiency throughout the commercial field.

"Some people have tried to depreciate the value

of the board of directors' liberality, by declaring that it must eventually come out of the pockets of the motion picture exhibitor, on the ground that we must charge more for our product in order to meet the outlay which these profit sharing checks represent.

"The fallacy of this reasoning is made apparent when consideration is given to the fact that although the individual manufacturers making up V. L. S. E., Inc., have a combined capital of from \$30,000,000 to \$40,000,000 the company itself is capitalized for only \$40,000.

"Instead, therefore, of having to go into Wall street and issue stocks in order to get cash for which it would be necessary to pay a six per cent interest charge, the Big Four has to meet only \$2,400 a year interest on its stock, so that it can give its employees a handsome share of its profits and still offer its exhibitors the most efficient selling service and first grade pictures at prices well within reason."

That the fund is doing much to promote the best interests of the individuals in the organization, is attested by the reports which have been received at the home office, of the usages to which the money has been placed.

## METRO'S NEXT BARRYMORE FILM

### "The Kiss of Hate," Just Begun, Will Be First of New Series Since She Signed Famous Contract Calling for \$160,000

Metro's next offering, with Ethel Barrymore in the stellar role, will be "The Kiss of Hate," a powerful story of romance, intrigue and politics in Russia, according to an announcement just made in the Metro offices in the Longacre building. This five-part feature will be put into production immediately by the Rolfe Photoplays, Inc. Miss Barrymore will have an unusually strong supporting cast including H. Cooper Cliffe, the noted dramatic actor, who was recently starred in a big production. Mr. Cliffe was last seen on the Metro program in support of Miss Barrymore, in "The Final Judgment." William Nigh, one of the youngest directors on the Metro staff, but who has gained nation-wide fame recently with his artistic triumphs, "A Yellow Streak," in which Lionel Barrymore is starred, and "Emmy of Stork's Nest," with Little Mary Miles Minter in the stellar part, will direct the new Ethel Barrymore feature.

The story of "The Kiss of Hate," which was written by Mme. De Gressac, deals largely with the question of justice for the Jew in Russia. A prominent and wealthy merchant, who sympathizes with a new revolutionary group that is seeking to obtain equal rights for all, comes under the displeasure of the police and military. He is murdered and all the male members of his family are banished to Siberia. A daughter, who is noted for her beauty and keen wits, seeks out the superintendent of police, and asks that her brother, who is frail and dying, be returned from Siberia. The superintendent agrees to act favorably upon her petition, providing she will give herself to him, body and soul. In desperation, the girl consents. A counter plot follows, in which the son of the police head falls in love with the girl. Complications result, which the girl succeeds in clearing. The production will be mounted on an elaborate scale, and in the many big scenes several hundred persons will be seen. A



chase by wolves and scenes typical of life in the grim Siberian prison pens will also be among the noteworthy features of the production.

This feature marks the first of the new Barrymore productions, since she signed the now famous three-year contract with Metro. Miss Barrymore is to receive \$40,000 for each picture, and Metro has agreed that she will make at least four features a year. This will mean at least \$160,000 a year for Miss Barrymore, or \$480,000 for the three years' contract.

## To Film Larry Evan's Popular Novel

The Frohman Amusement Corporation, through the efforts of its president, William L. Sherrill, has secured the photoplay rights to Larry Evan's very successful novel, "Then I'll Come Back to You," which enjoys the distinction of being one of the best sellers of the current year.

In its serial form, it appeared in the *Metropolitan Magazine*, starting with the February issue and concluding in the November number. During that time, it created much favorable comment and was hailed as a masterpiece of American fiction. As an evidence of the popularity of this story, it was put in book form about four weeks ago and sales show it now to be in its fiftieth thousand. As a result of this popularity and the book's unusual pictorial value, Mr. Evans was fairly swamped with offers for the photoplay rights.

Before Mr. Evans would consent to the sale of these rights of his book to anyone, he was most insistent that the company that did produce "Then I'll Come Back to You" should assure him in advance of a perfect production. To convince the author that a photoplay made of his story by the Frohman Amusement Corporation would be a credit to his reputation, Mr. Sherrill gave him a special exhibition of a few of its former successful productions, such as the "Builder of Bridges," "John Gaydes Honor," the George Ade comedy "Just Out of College," and "Body and Soul." After seeing these, Mr. Evans was very

motion picture rights of this novel which the Frohman Amusement Corporation will produce as its next release. Miss Alice Brady has been selected as the star in this production, playing the part of "Barbara Allison," with Jack Sherrill in the part of "Steve O'Mara," supported by a cast of well known artists. Miss Brady's services have been secured for this part through the courtesy of Louis J. Selznick of the World Film Corporation. The entire company will be taken to Asheville, North Carolina, within the next ten days, where the exteriors will be secured.

## "Broncho Billy" Wins in New Duds

G. M. Anderson, creator of Essanay's "Broncho Billy," has brought into being a new character which is expected to become as famous as the one representing cowboy life.

This character already has appeared in a few of his plays and he is developing and working it out to appear in a new series, each of which photoplays are complete stories in themselves. The character, while representing a conventional society man in many ways, has a certain marked difference.

In the few releases of these photoplays the role has met with marked approval.

Mr. Anderson now is hard at work studying out his part to the minutest detail, giving the role a finish and putting into it all the realism of his usual work, which makes for artistic photoplays.

While the "cowboy" will be missed by the exhibitors and fans, the Essanay company announces that the demand for these new productions speaks well for "Broncho Billy's" knowledge of what the public wants.



G. M. Anderson.

## Film Salesman Carries "Samples"

A new idea has been developed by Harry C. Drum, the galvanic young assistant general manager of the World Film Corporation. His scheme is an entirely novel one for business getting and partakes of the nature of an inspiration. World Film salesmen, thanks to Mr. Drum's plan, now carry real "samples" with them and do not depend on their rhetoric and powers of persuasion to sell their firm's features. The "sample" in question is what Mr. Drum calls a "sales-reel" and it has created an immense volume of business and a great deal of favorable comment. The reel consists of about a thousand feet of film showing scenes from the World's most recent big feature successes, pictures of the World's stars in novel poses, interesting data concerning World Film and brief pictures and descriptive matter of every phase of the World's activities. Speaking recently of the results of this original selling plan, Lewis J. Selznick, vice-



Reading from left to right those shown in the picture are George Irving, producing director; H. K. Fly, publisher; Anthony Kelly, scenario writer; Jacob Wink, manager Authors' Associated Agency; William L. Sherrill, president Frohman Amusement Corporation, and Larry Evans, the author of the book.

enthusiastic in his acceptance of Mr. Sherrill's proposition.

The accompanying picture shows Mr. Sherrill and the author, Mr. Evans, signing the contract for the

president and general manager of the World Film Corporation said:

"From all parts of the country have come enthusiastic testimonials as to the actual contracts that have been booked on this sales reel and in many instances we have had letters direct from the exhibitor, as this has been found to be just as big an exhibitor's help as it has a sales help to us."

## TRIANGLE CONTRACTS ABROAD

**President Aitken Sells Australian Rights for More Than \$200,000—Business of Corporation Now Aggregates \$6,400,000 a Year**

While S. L. Rothapel is making the reconstructed and re-opened Knickerbocker theater of New York a truly model playhouse for public and exhibitors, President H. E. Aitken announces an enormous extension of Triangle Film Corporation service not only in this country but also and particularly in foreign lands. New contracts yielding an income of \$500,000 per annum have been signed, he states, since December 22, 1915. This makes an aggregate annual business of \$6,400,000 thus far secured.

What is perhaps the most interesting part of President Aitken's statement refers to the completion of the Australian and Canadian deals. The importance of the Australasian field may be gauged from the fact that the corporation is to receive a minimum guarantee of more than \$200,000 a year for the showing of Triangle films in that territory, which includes not only Australia but New Zealand, Tasmania and the lesser British possessions in the Antipodes.

Another interesting announcement is that the Triangle will immediately enter Canada in a big way. Arrangements have just been closed for a Dominion-wide service that will provide a substantial guarantee of profit to the corporation and likewise ensure participation in additional profits. The names of the syndicate handling the Canadian service will shortly be made known. Tremendous drawing cards in the Dominion will be such Triangle stars of English nativity or residence as Sir Herbert Beerbohm Tree, Mary Anderson de Navarro, H. B. Warner, Syd Chaplin, Bruce McRae, Frank Mills and others. The popularity of the best American stars across the border needs no demonstration, and the films showing Billie Burke, De Wolf Hopper, William S. Hart, Lillian and Dorothy Gish, Arbuckle and Miss Normand and the rest are bound to enjoy the utmost favor.

The great building and enlarging activities that have been going on at Griffithville, Culver City and Keystone, together with the constantly increasing companies in the east, are an index of how the Triangle is preparing to meet the big demands.

## Equitable to Star Edna Wallace Hopper

Edna Wallace Hopper, for a number of years a prime favorite among theater-goers of this country and Europe and who, for the past eighteen months, has been serving in the British Red Cross behind the firing lines in France, arrived in New York last week on the *Lafayette* and began work a few days later at the studio of the Equitable Motion Pictures Corporation on Fifty-second street, where an especially elaborate film production is in the course of construc-

tion and a cast of special strength is being assembled to support the diminutive Edna.

Miss Hopper earned her laurels on the American stage in "The Girl I Left Behind Me," as Dolly Chester in "The Younger Son," Betsy in "Poor Girls," and then joined the company of De Wolf Hopper whom she subsequently married. She appeared with Hopper in "Panjandrum," and later starred in "Yankee Doodle Dandy." Her work in "Chris and the Wonderful Lamp" won fame for her and she was then chosen to play the principal part in "Floradora," a part she has played over a thousand times.

Miss Hopper, before leaving Paris for America, visited many of the big film plants over there. She watched the technical side of film production, appeared in a number of short but thorough tests and when satisfied that she could register properly all the emotions, and convey in silence what she had always depended on her magnetic voice for, she accepted the offer of the Equitable concern and arrived here prepared to begin work. The story built for Miss Hopper has not, as yet, been named, but will receive its title from the strongest character of Miss Hopper's dual role.

## Quits Chemistry for Stage

Sydney Mason, Gaumont leading man, who is supporting Marguerite Courtot in Mutual Masterpictures, *De Luxe Edition*, gave up a possible chair in a college of chemistry to become an actor in a stock company.

Mr. Mason was particularly apt and conscientious student of chemistry, some years ago. He had a bent for dramatics, and just for amusement, joined the college dramatic society. They staged an amateur production of "Trilby." Young Mason was cast for "Svengali." He made such a hit as the weird hypnotist, that his ambitions were turned from the analyzing of compounds to the portrayal of dramatic roles.

He commenced his professional career in stock, touring the New England states when he was twenty years old. When his apprenticeship had been served, Sydney Mason had some well remembered engagements. He supported Blanch Walsh and Lillian Langtry for a time, at length becoming a member of the "Get-Quick-Rich-Wallingford" company.

Finally, as it was with most ambitious young players, the lure of the picture drama sounded in his ears, and he joined the Famous Players. His first appearance was with James O'Neill.

His real success in "The Builder of Bridges," the Frohman drama, first drew the attention of the Gaumont Company to the young juvenile.



Sydney Mason.

# Seattle's Big Coliseum Opened

BY ANNE R. B. SUTTON

THERE has just been opened in Seattle the Coliseum theater which, so its managers declare, is the costliest, most complete, most elaborately decorated and, with one exception, the largest motion picture house in the United States. The Coliseum has 2,500 seats, and on the opening day was filled four times. In the building are a women's rest room, a child's playroom and nursery, and a men's smoking room. The theater is of steel construction. The large truss holding the balcony weighs sixty-five tons. Its exterior is of solid, brilliant white terra cotta. All approaches to the upper balcony from the main floor are inclines, and the Coliseum is one of the few picture houses that has an elevator. The lift carries twenty-seven persons and stops at the lower and main balconies.

The interior lighting, also, is a novelty. Instead of being indirect or concealed, the entire theater is illumined by reflected light, thus avoiding any direct glare which would cause eye strain and yet giving an agreeable degree of radiance.

The air is changed rapidly, being driven out every ninety seconds by a powerful electric motor through a fan that measures fourteen feet in diameter. In summer the air is ice-cooled and in winter preheated. The temperature is controlled by thermostats. The air is washed before being heated.

An innovation in music is a Russian orchestra of eight men, which has been engaged to interpret the pictures and for concerts during intermissions. They have been engaged for a long term at a contract that is said to total \$50,000 a year.

Mischa Gutterson is director and solo violinist; Leon Strashun, first violinist; Liberius Kaupman, pianist; Katharee Wineland, second violinist; Fortunato Nimlas, cellist; Phelps Cowan, organist; Joseph Schilling, organist; Charles Fisher, xylophone, and George Gutterson, bass violinist.

The giant organ is really five instruments in one, every one of which has instant contact with the console, placed to the right of the orchestra pit where the organist is seated.

The seats of the Coliseum are a special feature

and one of the "hobbies" of Jensen & Von Herberg, the managers. They have been made expressly for the theater, because there were no seats on the market that were wide enough or allowed sufficient knee-room. They are of a simple, yet neatly artistic design, and

are of hardwood and leather upholstery. Interior decorations and furnishings are a unique, colorful combination of the ancient beauty of the Byzantine, softened by the gray and black tones of the velvets and carpets. The wall decorations, with the exception of the purely legendary and pictorial panels, are mosaics.

The great central panel, directly over the proscenium arch, has for its feature a painting, 14 by 25 feet in size, representing one of Egypt's Pha-

raohs reclining under the royal canopy on a starlit night after a disastrous day for his troops in the field, seeking solace in the music of a harp played by the slave attendant. The surrounding setting for this feature consists of myriads of mosaics and tiling of the period, and the sky has the added feature of an astronomically correct star field.

The two great paintings in the triangles to the right and left of the sounding board represent legends of the reign of Cleopatra, the one to the right showing her receiving gifts from Mark Antony. To the left is another legend of the same queen, who, desiring a romantic, though graceful, exit from life, is trying out various poisons on her unfortunate slaves before selecting one for herself.

The three long ceiling panels directly above the sounding board are Egyptian in design, purely ornamental, executed in transparent glaze colors on a background of gold, and lighted by three great chandeliers. The three-domed ceilings to the rear of the above are done in arched bands of mosaics.

The mezzanine, containing the loges, and the ramp with its inclined planes, and the promenade are done on a field of Bagdad red, in panels and friezes of many-colored mosaic designs, the ornamental wrought iron metal work being in flat black and gold.

The smoking room is Turkish in design and color. The women's rooms are decorated with handpainted frieze of peacocks with curtains to match, and is fur-



*Throng at opening of Coliseum, Seattle.*





*Balcony of the new home of Paramount first run pictures in Seattle, Wash.*

nished with luxurious chairs and couches. It is entirely Japanese, even to the maid, who is dressed in a quaint kimono. The child's playroom and nursery adjoins the women's rest room. It represents a color scheme of ivories and dull blues, the prizes and panels being decorated with pictures suggested by Mother Goose rhymes.

The incline leading from the main mezzanine entrance is done in the period of the French Renaissance, with soft tones of gray, the panels in figured silk with edging of black and gold, and floral relief of Japanese wistarias. The marquise is finished in Tiffany Verde

effect, and the vestibule in Persian filigree on a field of Roman gold.

The story of Jensen & Von Herberg, the managers of the Coliseum, and their sensational success in presenting motion pictures in Seattle reads almost like fiction. Starting less than four years ago with the Alhambra, at that time four times a failure in drama, stock, vaudeville, and pictures, they have since acquired the Liberty and the Mission and the Coliseum. A large part of this success, according to Mr. Von Herberg, is due to the courage to do things, coupled with years of experience.

### Vim Gets Former Edison Director

Will Louis, formerly chief director of the Edison comedy productions, has severed his relations with that studio and has joined the Vim Film Corporation, at its southern studios in Jacksonville, Florida. Mr. Louis has had a long and successful career as comedy director, having been associated for twelve years with the Lubin Company, as a director, which organization he left to accept a position as comedy director for the Edison Company. Mr. Louis ranks second in the matter of developing raw talent, and some of his discoveries hold enviable positions in the film world today. While the Vim productions are quite of a dif-

ferent kind, he has entered the field with enthusiasm and promises to make good on the standard the Vim productions already enjoy.

### Ruth Blair Starred in Fox Film

Ruth Blair, recently under the management of Selwyn & Company, made her debut as a Fox star in "The Fourth Estate," released January 16. Miss Blair, with Theda Bara and Genevieve Hamper, completes a constellation of emotional beauties for the Fox films. "The Fourth Estate" in which she is starred, is the real thing in newspaper plays, filmed in the office of the Chicago Herald.

## V. L. S. E. MAKES MANY CHANGES

**Numerous Shifts Among Managers of Big Four Organization, Some New Men Added and Old Ones Are Promoted**

The sales force of the Big Four during the past week was augmented by the addition of ten new members, and further increases in the staffs of the branch offices will be made immediately.

The new representatives are attached to the Pittsburgh, Kansas City and Chicago offices. The enlargement of the forces of these offices followed a tour of inspection by A. W. Goff, assistant general manager, and were made necessary by the large volume of business which Mr. Goff found the organizations in those cities were handling.

General Manager Walter W. Irvin has also made several other noteworthy changes working toward increased efficiency in handling the ever-growing patronage of the Big Four. One of these is the establishment of a sub-office in New Orleans at the head of which has been placed R. King Evans, working under the direction of C. A. Meade, manager of the Dallas V. L. S. E. office. Mr. Evans has been associated with Mr. Meade at Dallas for some time past, and has earned his promotion through the splendid showing which he has made for the Big Four, and the regard with which he is held by exhibitors.

It is also said that St. Louis, which is at present a sub-office of the V. L. S. E. under the management of S. W. Hatch, will soon be converted into a branch office. At the present time, E. R. Pearson, manager of the Big Four's Kansas City office, has supervision of the St. Louis sub-branch. Mr. Hatch, however, has developed his territory to the extent that it is now necessary to make it a buying instead of a relay office.

The Detroit sub-office has been placed in charge of David Kline, the former representative of the Mutual Film Corporation in that city. This is one of the first vacancies which V. L. S. E. has gone out of its ranks to fill, and was due simply to the fact that Sydney E. Abel, Cleveland manager for V. L. S. E., who has supervision of the Detroit sub-office, has such able lieutenants in his own territory, that he did not feel that he could spare anyone of them for the Detroit office. Mr. Abel now has associated with him also, R. S. Shrader, who was formerly branch manager at Cincinnati—a change which was made necessary by the fact that the climate at Cincinnati did not agree with Mr. Shrader's health. Mr. Shrader's place in Cincinnati as branch manager, has been taken by C. E. Shurtleff, who was formerly in charge of the Detroit sub-office. Mr. Shurtleff's rise has been most rapid, he having only recently been promoted from assistant branch manager at Atlanta to the direction of the Detroit office, and now advanced to the head of the Cincinnati branch.

## Wilbur Plays Dual Role

As the second of his five-reel features presenting Crane Wilbur as the star, David Horsley announces "A Law Unto Himself," a drama of the west, the production of which was started last week at Mr. Horsley's studio in Los Angeles under the direction of Robert Broadwell.

The story is by Miss Lillian Brockwell and features Crane Wilbur in a dual role, that of a western

sheriff and of a French surveyor. The two are almost identical in appearance, a fact which leads to many strong situations throughout the picture.

For its enactment Mr. Horsley has selected a cast of well known players in support of Mr. Wilbur, including Carl von Schiller, George Clare, Jr., Louis Durham, E. W. Harris, Francis Raymond, Steve Murphy and Miss Mae Adams. The five last named were engaged especially for this release. "A Law Unto Himself" is the second of Mr. Horsley's features with Mr. Wilbur to be distributed as a Mutual Master-Picture, de luxe edition, and will be released February 28.

## MAY ROBSON IN "A NIGHT OUT"

**Popular Vitagraph Comedienne Proves Herself "Youngest Woman on the Screen" by Her Antics in Coming Multiple Reeler**

The Vitagraph Company announces the completion of a new feature film showing May Robson, whose name is high in the ranks of histrionic fame, in a vehicle that splendidly suits her style of character portrayal. "A Night Out" was written by Miss Robson and Charles T. Dazey, who is noted as the author of "In Old Kentucky," which has had more performances than any other single play.

Miss Robson needed just such a vehicle as this and the picture needed Miss Robson. Both are so admirably well suited to one another that the combination is eminently successful. Miss Robson refutes the old saying "that a woman is as old as she looks," for she rivals the youngest and most athletic film stars as she skips and scampers through five reels and yes—even dances the tango with Hughey Mack.

Cast as Grannum, whose girlhood has been denied her and whose buoyant tendencies are ever squelched by her hatchet-faced daughter, the old lady is a favorite with her two grandsons, entering into their play and pranks with a vivacity belied by her gray hair.

A notorious cafe lures Grannum and the boys to "A Night Out" and, after successfully sneaking out from under the watching eyes of her daughter, Grannum drinks claret lemonade and tangoes to her heart's content. Of course the police raid the place. Grannum is required to climb up an ivy vine to the second story of her home and altogether has a terrible time of it.

There is a plot running through the production concerning the waywardness of the son of the president of the Purity League and his theft of a diamond ring, and the three love affairs which turn out more or less successfully. Miss Robson plays Grannum in a thoroughly refreshing manner and throws a personality of youth into the role that marks her "one of the youngest women on the stage." She is assisted by a capable corps of Vitagraph comedians, including Kate Price, Flora Finch, Hughey Mack, Arthur Cozine, William Shea, Ethel Corcoran, George Cooper, Belle Bruce, Eva Taylor and Charles Brown. The film was produced under the direction of George D. Baker, and is released through V. L. S. E., Inc.

Selig's "Ne'er Do Well" has been booked for an indefinite run at the People's theater at Portland, Oregon. Arrangements were completed by M. Rosenberg, who controls the rights for Oregon and Washington.

## ESSANAY PLANT ENLARGED

**New Studio Adjoining Present Buildings Will House Executive Offices and Be Conveniently Arranged for Players**

Essanay's new studio, built on the extreme west of the Essanay property in Chicago is nearing completion, promises being made by the contractors that it will be ready for occupancy by February 10. Already the executive offices on the second floor are being finished in mahogany.

The studio on the first floor, which has more floor space than any other studio lighted by artificial light, soon will be in use in the filming of the latest Essanay pictures.

One of the novelties of the new building is a green room for actors and another for actresses in which those waiting to go on the floor will not be compelled to wait where action is going on. A system of telephones with automatic exchanges is being installed so that an assistant director may call his cast together without leaving the floor.

The whole building will be devoted to the executive offices and the studio with gymnasium, reading rooms and a few dressing rooms.

## Steger Busy on Metro Feature

Julius Steger, the dramatic star, who has joined Metro forces, is working in "The Blindness of Love," a five-part comedy drama, written by Ruth Comfort Mitchell. A strong cast has been selected for his support.



Julius Steger.

Mr. Steger has had a varied career on the stage. He has appeared in everything from musical comedy to tragedy, but it is in the strong dramatic roles that he excels. He recently appeared on the spoken stage in "The Fifth Commandment," which was afterward made into a photodrama for Mr. Steger. Mr. Steger was born in Vienna, but came to New York when a youth.

He first attracted attention on the stage in New York when he appeared as the leading support of Marie Tempest. Since then he has created many leading roles in musical comedy on Broadway. His last appearance in that field was in "It Happened in Nordland," with Lew Fields. Soon afterward he was seen as a serious actor in "The Fifth Commandment."

## Grist Mill Built for Pathe Film

When the Whartons began to make "Hazel Kirke" for the Pathe Gold Rooster program, they were confronted with the necessity of finding an old stone mill with waterwheel in working condition. They

sought everywhere, but the use of steam and electricity had apparently eliminated the picturesque buildings so common fifty years ago. A structure of painted wood or canvas was out of the question as they wanted



The mill the Whartons built for Pathe's "Hazel Kirke."

realism. The consequence was that at Ludlowville, N. Y., not far from Ithaca, they hired masons to put up a real structure of stone, modeled on an old engraving of a one-time grist-mill in New England. The Wharton mill was put up on the banks of a charming stream with sufficient power to turn the huge wheel the carpenters installed. The result was a triumph of the picturesque and the scenes showing the mill are among the most pleasing of the picture. A fine cast, headed by Pearl White, William Riley Hatch, Bruce McRae, Creighton Hale, Florence Edney and Allen Murnane was used in this picture which will bring fond memories to play-goers the country over. "Hazel Kirke" on the boards has survived the changes of a generation, a sure proof that the qualities that make a play endure must include cleanliness, heart interest of the less complex type and freedom from "problem" discussion.

## Tully Marshall Proves Skill at Makeup

Tully Marshall has confirmed with his excellent makeup in "Martha's Vindication," the Fine Arts play, the many reports that he is an artist with the grease paint. This, of course, is due to his years of theatrical experience, which date back to the time when Madam Modjeska first came to America from Poland. Tully Marshall was then playing boy parts at the California theater in San Francisco, and was engaged by Madam Modjeska for her first American farewell tour, in 1887. The principals of the company were Maurice Barrymore, Mary Shaw, Eben Plimpton, William Morris, Jessie Bussley, Tom Coleman, Steve Springer, William Fowen, Nick Long and Robert Tabor. While on this tour, Madam Modjeska presented a repertoire of thirteen plays, which included the two much talked of plays "Measure for Measure," and "Cymbaline." In "Martha's Vindication," Tully Marshall plays the part of a bunco-man, whose wife is at the head of a baby-farm. Norma Talmadge, Seena Owen and Ralph Lewis are also prominent.



# Lighting to Photoplay Is Like Music to Drama

DECLARES CECIL B. DeMILLE

**A**S a result of experiments which he has carried on for more than a year and principles which he has applied in many important productions, Cecil B. De Mille, director general of the Jesse L. Lasky Feature Play Company, makes the interesting announcement that he believes it is a scientific possibility to heighten dramatic effects by the employment of different shading in lighting effects.

Mr. De Mille's recent production, "The Golden Chance," in which Wallace Reid and Cleo Ridgley appeared as the stars, is cited by him as an instance where he successfully used these new principles of photoplay production which he has discovered and which he is making public for the first time.

That the next important step in the development of the motion picture is to come through an extraordinary advance in the mechanical process of making motion pictures has frequently been declared by persons within the motion picture industry. Since the great vogue of the motion picture, its various features have been the subject of constant study and laboratory analysis. Mr. De Mille, almost from the beginning of his association as director general with the Jesse L. Lasky Feature Play Company, started to work on an entirely new track.

"When I first entered the photodramatic field," said Mr. De Mille, "I was greatly interested in so-called artistic photography, but was not sure that it could be applied to motion picture work. It was possible to secure certain effects on a highly sensitive plate, all conditions being favorable, but I was very much in doubt if the same result could be obtained on the infinitesimal negative of the motion picture camera. I began experimenting, however.

"My desire was to create certain psychological impressions by the use of what I now call 'artistic' photography. I felt that it must be possible to photograph an artistic background with the background moving instead of motionless. I spent many months experimenting. Finally, I produced 'The Rose of the Rancho,' using the impressionistic school of art in many of the scenes. I made this production with much misgiving because I knew that an effect gone wrong was worse than no effect at all. When the negatives of this production reached the commercial firm that did our printing, they were at a loss what to do. They were accustomed to printing so that every detail would show and when they saw only half a man's face, they did not know how to set their lights to get the proper effects, and, consequently, some of the prints were quite a mess.

"While 'The Rose of the Rancho' attracted a great deal of interest, I believe we have now taken a great step forward in the further application. As a result of further experiments and almost endless work, I have come to the conclusion that lighting effects as applied to motion pictures have the definite characteristics of music; that artistic lighting in the motion picture assumes precisely the same value in the photodrama that music assumes in the spoken drama. I have found that emphasizing or softening certain dramatic points in the motion picture, can be realized by the discrimi-

nating use of light effects, in just the same way that the dramatic climax in a play can be helped or impaired by the music accompanying it, and working on this principle I came to feel that the theme of the picture should be carried in its photography.

"In our production of 'The Cheat,' one of the principal characters is a Japanese. In photographing this I endeavored to carry out the Japanese school of art by making my backgrounds sinister and using abrupt, bold light effects. In fact, the lighting of this picture definitely suggests the 'clang' and smash of Japanese music. In 'Carmen,' however, the Rembrandt idea was followed. The lighting and grouping of the characters in the soft shadows were all worked out in keeping with the 'school' of that famous master.

"As a general thing, light effects are out of place in comedy. There you will notice our lighting is clear and brilliant, corresponding to the faster light comedy theme in music, except in the melodramatic scenes, where we carry our audience into thrills, not only by the action of the artists, but by a change in the mood of our photography."

## Director F. J. Grandon Goes to Metro

Francis J. Grandon, one of the foremost directors in the country, and a veteran in this branch of motion picture production, is the latest addition to the large staff of Metro producers. Mr. Grandon has just completed, in record

time, his first Metro play, "The Lure of Heart's Desire," in which Edmund Breese, the eminent dramatic actor, is starred. It was produced for Metro by the Popular Plays and Players. Mr. Grandon's next feature will be "The Soul Market," by Aaron Hoffman, in which Mme. Petrova will be seen in the stellar role. Before joining Metro, Mr. Grandon was a director with the Tri-angle Company. His last productions with that company were



Francis J. Grandon.

Helen Ware in "Cross Currents," and Ralph Lewis in "The Bread Line" and "Fathers and Sons." He began his career with D. W. Griffith, at the old Biograph company, and was associated with Mr. Griffith for several years. Mr. Grandon then received an attractive offer from Lubin, and went with that company as a director. Later Mr. Grandon joined the Selig forces, and while with that concern directed and produced the first serial released in connection with syndicated newspaper stories. This was "The Adventures of

Kathlyn," with Kathlyn Williams the star. Mr. Grandon also directed the first two-reel feature ever produced and released in this country. This was "From the Bottom of the Sea," on the Imp program, and was also the first time a submarine was used in a screen story.

Virtus Scott, until recently on the directing staff of the Famous Players, is another addition to Metro and the Popular Plays and Players, being Mr. Grandon's assistant. Mr. Scott's last work with the Famous Players was with Mary Pickford in "The Foundling," and Pauline Frederick in "Bella Donna." Before that Mr. Scott was with Equitable, and assisted in the direction of "Sealed Lips," in which he achieved individual distinction for his masterly handling for a big church exterior scene.

## GOFF BOOSTS OPEN BOOKING

**Assistant General Manager for V. L. S. E. Tells of His Plan to Increase "Maximum and Minimum" Methods.**

That the time is not far distant when virtually every releasing company will abandon the flat rate basis of renting films, and will be forced to adopt the "minimum and maximum" method, or in other words the method which fixes a price commensurate with each film's value to the exhibitor, is the prediction made by A. W. Goff, assistant general manager of the V. L. S. E., who has made an extended tour of the exchanges of that organization.

Mr. Goff, who, as coast division manager, was one of the first to put into practice that organization's policy of "open booking"—or of selling each feature strictly on its merits—produced such a showing for the offices under his jurisdiction that upon assuming his present position he made haste to see that exhibitors in other territories, as well as the exchanges, were fully acquainted with the advantages of this system. He found during his trip that exhibitors were exerting all the pressure possible to induce other companies to adopt this plan.

The "minimum and maximum" method of booking has its basis in the fact that all features cannot possibly be alike in drawing power, and, therefore, in fairness to the exhibitor and the manufacturer, there should be a minimum price for the picture which might be described as that which it is "better for the exhibitor to see before booking," and a maximum price for the picture which is extraordinary and self-evident in its profit-making qualities.

Between these two scales there is given an opportunity for establishing an equitable price for the picture, which is average in its business-creating qualities.

In other words, such a system enables the manufacturer to obtain for the superior picture a price worthy of its merit, and permits the exhibitor to pay that price for the picture because he is not required to overpay for features not so good.

On the other hand this means that if a picture of a doubtful value is offered the exhibitor, and he believes with the right exploitation it will "go" with his patrons, he is given the opportunity to obtain this picture at a figure low enough to eliminate the element of chance and to permit him to make a satisfactory profit upon it.

"In other words," as Mr. Goff put it in an interview, "we want to insure the exhibitor making substantial profit on every one of our pictures, even those which may fall below our standard."

This system, the V. L. S. E. believes, is also fairer to its manufacturers, because no manufacturer's product is "tied" to that of another, as it must necessarily be in the case of the single contract or flat rate method of booking.

The elasticity permitted the exhibitor under the "minimum and maximum" system advocated by the Big Four, it is believed, not only will increase business, but will materially reduce cancellations, and to a distributing company, as Mr. Goff states, "an order saved is worth a great deal more than an order made."

"One exhibitor in Chicago who owns eight houses stated very frankly that as soon as his present contract expires he will never again make a contract which forces him to take that which the distributor books him or to which there is attached a deposit," said Mr. Goff.

## Mirror Announces Goodwin Play

Nat Goodwin, according to a statement from the offices of the Mirror Films, Inc., is at work on a society drama which will be the first Mirror feature release. Mr. Goodwin's arrival at the Mirror studio at Glendale, L. I., was attended by an informal reception from many of his business and social associates, as well as members of the Mirror directorate which includes A. A. Anderson, Irving Bacheller, Rufus B. Cowing, Jr., Andres de Seguroal, James K. Duffy, Clifford B. Harmon, Frank S. Hastings, William J. Hoggson, Rich G. Hollaman, John W. Houston, Joseph Howland Hunt, Capt. Harry Lambart, Harry Rowe Shelley, and William C. Toomey.



Margaret Greene.

In the selection of the cast for Mr. Goodwin's first picture, Capt. Lambart, chief producer, has shown fine discretion.

The perfection of the studio and the arrangement of modern electrical and mechanical devices was brought about by the team work of Hector J. Streycckmans and his assistant, James H. Harris, chief electrician.

Miss Margaret Greene is Mr. Goodwin's leading woman. Her playing of such roles in the Broadway productions of "Ready Money," "Broadway Jones," and "Seven Keys to Baldpate" placed her prominently among the stage favorites. She was starred in "Tipping the Winner" at the Longacre theater and later was with William Gillette in repertoire at the Empire theater. In the silent drama she has done important roles for Pathe Freres.

Another Broadway favorite who will play the juvenile lead with Mr. Goodwin is Raymond Bloomer, whose work in "The Good Little Devil" made greatly for the success of that delightful play. His experience in light and comic opera with Fritz Scheff and other favorites and later his work in the film world place him high in his profession.

Others having important roles are P. T. Rollows, William Gregory, Harry Carvill, Ione Bright and Anna Marston.

## ANOTHER PARAMOUNT OUTLET

**Indianapolis Strand Opened by Strand Theater Company, Chicago—House Formerly Known as Lyceum Has Been Remodeled**

The Strand Theater Company, Chicago, has opened in Indianapolis another Strand theater for photoplay and music entertainments and it is said that the reconstructed and redecorated Lyceum, which before that was the old Park—now the Strand—is surpassed in beauty by no theater of the legitimate stage in the west.

Only a little more than a month ago the Strand Theater Company began work on the old house. In beauty and harmony of decorations, appointments and equipment it goes far beyond what veteran theatergoers would expect in a house given over even to \$2 entertainments.

Although the Strand is to be devoted to photoplay and music, it has equipment and appointments that are generally associated with the great productions of the spoken drama. The stage setting and scenic and lighting equipment are by modern masters of these branches of stagecraft.

The permanent setting is by Sosman & Landis of Chicago. When the spectator views the Strand's colonnaded Italian garden, in which the twenty-piece Strand orchestra, composed of Indianapolis artists, is grouped, he sees beyond it a colorful Italian landscape with mighty purple hills, the sparkling Mediterranean and a turquoise sky. This gives full scope to the unique lighting schemes that Raymond Q. Dalton has designed. Dalton is the man who cast aside all the stage conventions when he produced the lighting for the "Trojan Women," which scored so heavily because of his daring and artistic imagination.

Albert E. Short is the conductor of the orchestra. Soloists, Paramount feature plays, travelogues, comedies, and the Strand Topics of the Day will make up the programs which will be changed twice a week, on Sunday and Thursday.

## Exacting Authors Appreciate Care

"Care and not haste in the preparation of photoplays will do more to enlist the services and activities of famous authors and playwrights than all the other influences combined," is the firm conviction of R. L. Giffen, manager for Alice Kauser, the authors' representative, and, therefore, qualified to speak on the subject with authority. Mr. Giffen was discussing in his offices in the Knickerbocker theater building the success of plays by popular writers which he has recently disposed of to the California Motion Picture Corporation.

"You know," he continued, "literary folks have got so now that they want their brain children handled

by other people with the same solicitous tenderness they themselves show, and they have become wary about signing contracts for the filming of their offerings until they are satisfied they are to be intelligently and carefully matured.

"For instance, there is Edwin Milton Royle, author of 'The Unwritten Law,' which the California Motion Picture Corporation is shortly to release. He had seen California's production of 'Salvation Nell' with Beatriz Michelena and admired the efficient manner in which the company had done Mr. Sheldon's play. So when the California Company broached the subject with us of screening 'The Unwritten Law,' we found no difficulty in securing Mr. Royle's consent. In fact, he became mighty interested in the project and at his solicitation we arranged an interview for him with Miss Michelena. The young actress' personality appealed to him and he almost became excited over her possibilities in the character of Kate Wilson."

## CHARLES DWYER DEAD

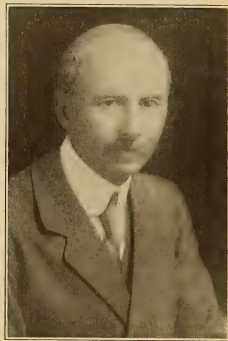
**Originator of "What Happened to Mary" Series Was Planning Campaign to Improve Small Town Shows**

Just as the first episodes of "The Strange Case of Mary Page" are appearing on the screen and in *The Ladies' World* comes the announcement of the death in Chicago of Charles Dwyer, under whose direction *The Ladies' World* became the first important women's magazine to collaborate with motion pictures.

Mr. Dwyer, at that time editor of the periodical, suggested to his staff that a story be written for the magazine which could at the same time be shown in the motion pictures. The result was the "What Happened to Mary" series, written under Mr. Dwyer's supervision, by several authors, chief among them the late Edwin P. Bliss. They were produced on the screen by the Edison company, featuring Mary Fuller, and were among the earliest and most popular of "continued stories" in the pictures.

Mr. Dwyer was among the first of the editors to realize the importance of motion pictures. At the time of his death he was editor of *Woman's World*, published in Chicago, and one of his plans was that the magazine should lead in an effort to get better films for the small town people, among whom the magazine has a large circulation. A recent article in *Woman's World*, written at Mr. Dwyer's suggestion, contained a plea to his readers to become interested in the local picture theater and demand a high class of plays. This was intended to be the first of several dealing with this subject.

The death of Mr. Dwyer, which will come as a shock



Charles Dwyer.



to his many friends in film circles, was caused by a fracture of the skull, the result of a fall on the icy pavement near his home on the morning of January 17. He was born in Richmond, Surrey, England, and came to the United States in 1881. His first editorial work was with *The Delineator*, which he transformed from a fashion sheet to a powerful magazine. His next association was with *The Ladies' World*, which he left in 1913 to become editor of *Woman's World*.

## JURY SELECTS BLUEBIRDS

**Fifteen Exhibitors Must Pass Unanimously on Features to Make Them Acceptable for New Brand.**

The public has had its first view of Mme. Sarah Bernhardt, in "Jeanne Dore," the screen version of the play she was acting in at her own theater in Paris when she sought relief from years of physical suffering by undergoing the surgical operation which cost her a leg.



M. H. Hoffman.

The newspaper discussions and the cables from Paris that have kept alive the question as to whether Bernhardt would make another farewell tour of America have kept public interest very active and the time is considered most propitious for the launching of the new feature - producing organization, Bluebird Photoplays, Inc., simultaneously with the Bernhardt film of such impelling interest.

The announcement of Bluebird plans is decidedly interesting and important to exhibitors, for the outlined policy marks some real effort to place the Bluebird brand above competition and to create a program of features.

Three factors in the success of Bluebird photoplays stand out conspicuously in the analysis of the Bluebird announcements. The arrangement that has been made with the Universal to produce; the Universal distributing facilities to market the product and the engagement of M. H. Hoffman as general manager of the Bluebird corporation form a threesome of unusual importance.

Thus Bluebird starts off without the tremendous handicap of heavy original expense in creating studios and producing facilities, with the supplemental drain of a tremendous overhead expense in organizing and maintaining distributing methods. It is easy to believe that \$35,000 a week is saved by Bluebird in operating expense and overhead for feature production and distribution.

Mr. Hoffman's engagement as the executive head enlarges upon the foregoing advantages, because of his admitted capacity for hard work, plus an abundance

of executive ability; but additionally through his dual position as general manager of Universal Exchanges. These benefits should come to the exhibitor, because of the increased excellence of the features themselves through absorbing the extra money, saved from overhead, and thrown into the pictures and their production.

The Bluebird people have hit upon a plan whereby the judgment of fifteen exhibitors shall be taken in deciding what shall be a Bluebird photoplay. One dissenting voice in this jury and the film under inspection will not become a Bluebird. In addition to the films Bluebird itself manufactures, it buys in open market features that are approved by the jury of exhibitors as meeting the Bluebird standard.

## Vitaphones Off for Nova Scotia

To provide scenes authentic of the Arctic regions, the Vitaphone Company has engaged Capt. Robert Bartlett, who was in the North Pole part of the country with Peary, to give his technical aid to the production.

The elaborate filming necessary has been entrusted to Wally Van, hitherto known as a comedy director, but who has demonstrated so thorough a grasp of dramatic scenes and emotional situations that there is little doubt that he will produce a feature worthy of the Vitaphone standard.

Director Van, in company with Capt. Bartlett, Ned Finley, Charles Richman and others of the Vitaphone players, will leave for Nova Scotia next week and film the exterior scenes in the heavy fall of snow reported there. Wally has had considerable experience in snow photography in "Love, Snow and Ice," which he directed at Saranac Lake last year. The requirements for work in snow settings are more exacting than other lines of film endeavor, and Wally's experience up the state will be of immense advantage to him in this new film.

## It's No Fun—Being Lost in the Snow

Rollin S. Sturgeon's company of Vitaphones returned recently to Los Angeles, cold, half-starved, and at the point of exhaustion after several days of wandering, lost, through the snows of the San Bernardino mountains. The company, fifteen men and two women—Neil Shipman and Nell Kellar—set out from Bear Valley with three dog-teams of sixteen dogs each, and fought their way through sixty miles of snow drifts. The dogs practically saved the company from sure death by breaking the trails and finally going forward by themselves to Amityville, where they were met by a rescue party sent out from Los Angeles to search for the lost company. The company was divided into three classes—the strong, the weak and the to-be-cared-for. Neil Shipman and eight of the men comprised the first group and saw that no one was left behind in the big drifts. On their arrival in Los Angeles the party was met by more automobiles than the party comprised members. Relatives and friends were present at the station in big numbers and there was a prevalence of newspaper reporters and photographers. The picture which had taken the company into the snow-lands was James Oliver Curwood's "God's Country—and the Woman," in which William Duncan and Nell Shipman have the leading roles.

## A PLEA FOR CLEAN PICTURES

By Walter W. Irwin\*

While the film drama has gained millions of recruits, there is still a large percentage of the public—possibly, the most representative body of the public—to be won.



Walter W. Irwin.

If we are to number the entire public as our patrons and to obtain its thorough respect and admiration, it must be by the production and exhibition of pictures that are in advance of public thought.

True it is, notwithstanding the seeming invasion for the moment of the feature apparently designed to attract "that section of all communities that revel in moral slush," the screen in general is nevertheless so far superior from a moral standpoint to the drama and grand opera, that a comparison would be unjust.

On the other hand, however, it must be borne in mind that grand opera and the drama are shown to the few, and the picture to the millions. Therefore, despite the superiority in moral tone of the average picture, it will gain its greatest strength by leading all forms of art in the uplift of public standards; rather than by pulling those standards down.

In other words, those who are putting out pictures which pander to the salacious tastes of a dwindling and unworthy few of the great host of photoplay patrons, are justly and properly entitled to condemnation and are a menace to everyone else in the industry and ought to be looked upon as such.

It is an ominous sign when the editor of a great paper in the south, accustomed as he is to dealing with the bare facts of life, senses the peril of sensational pictures to the extent that he is prompted to send out a protest to motion picture manufacturers personally against them, declaring that such visualizations of forbidden topics serve no purpose other than to gratify the depravity of "students of the sex problem, of which every community is sufficiently supplied with living models."

Dare we ignore, as the stage and the variety house once did, the disaster which always accompanies unclean things, and must we not right now, without further delay give serious consideration to the fact that it is the picture which builds the most lasting and the most substantial success for all concerned—the picture with a purpose—the one which is strong without being suggestive, absorbing, without being debasing—in short, the one which is produced by men of ideas and ideals, acted by finished artists of notable careers and staged with practically unlimited resources back of it?

Should we not be guided by the judgment, expe-

rience and representativeness of those who sponsor the clean picture as opposed to the producers of the questionable?

## BERST QUILTS GENERAL, REPORT

New President of Film Company Said to Have Been Offered Former Position with Pathe to Succeed Gasnier, Resigned

While the New York newspapers are announcing the resignation of J. A. Berst as president and general manager of the General Film Company to become vice-president and general manager of the Pathe Exchange, vice-president L. J. Gasnier, resigned, there comes word from the Pathe offices that official action on the changes has not been taken. The General Film Company directors have been in session several days and no authentic statement has been issued from behind the closed doors.

From Pathe headquarters, however, there has been sent out the information that Mr. Gasnier has resigned as vice-president and general manager to become director of production. From other sources it is learned that the belief of most of the men high in motion picture circles is that Mr. Berst has quit the General to go with Pathe, his first love.

In December of 1913, Mr. Berst left Pathe to become treasurer of the General Film Company and early in 1915 quit General to join the Selig forces as vice-president and general manager. A few months ago he returned to General as president.

## WORLD JOINS EQUITABLE

Change Is an Amalgamation and in No Sense a "Taking Over," as Reported, Declares M. J. Spiegel

An amalgamation of the Equitable and World corporations has taken place, details of which are being completed in New York this week. The name of the company has not been decided upon, nor have the officers been lined up. The report of the resignation of Lewis J. Selznick and Britton N. Bush of the World is not true, according to M. J. Spiegel, talking for A. H. Spiegel, president of the Equitable, who is in New York. The transaction, declares Mr. Spiegel, is pleasing to both the World and the Equitable companies, who will share in the new corporation so equally that it is in no sense a "taking over" of either one by the other.

## Pathe Club's First Annual Beefsteak

With such variety of food and refreshments, speeches and entertainment, not one of all the persons present at the first annual beefsteak of the Pathe Club can claim anything but a most enjoyable evening. The auspicious start of an event which seems assured of many repetitions took place at Healy's last Saturday evening.

Tumultuous applause greeted Mr. Charles Pathe's speech in which he set at rest the rumor which had it that L. J. Gasnier had resigned from the company. This rumor was the topic of conversation in film circles and the cause of much apprehension in the Pathe offices during the day and early evening. When Mr. Pathe closed his remarks with a wish for the prosperity of the club and its members, there was a storm of applause. It continued while Mr. Gasnier, who sat at Mr. Pathe's right,

\* General manager, V. L. S. E., Inc.

rose, and continued until toastmaster W. A. S. Douglas had completed his introduction. The introduction was unnecessary anyway. Everybody knew Gasnier and everybody wanted to hear him speak, and enthusiasm was at too high a point to pay heed to conventions.

From that time on there was no holding the spirit of good fellowship and gaiety of the party. There were speeches by Fred Beecroft, Hedley M. Smith, E. D. Horkheimer, George Fitzmaurice, Donald Mackenzie, and heads of the various departments of the Pathe organization. Between speeches vaudeville entertainment was offered and approved.

The guests of honor were Charles Pathe, L. J. Gasnier, H. T. Kingsbury, Hedley M. Smith, Paul Fuller, C. B. Samuel and representatives of the press. J. W. Kyle and H. J. Walsh, who comprised the committee on entertainment, did nobly. Here's hoping that the Pathe Club lives a long and a merry life.

## Chicago Board Passes "Madame X"

A remarkable demonstration on the part of motion picture enthusiasts took place in Chicago last week when people stormed the doors of the Bijou theater in an attempt to witness the first exhibition of "Madame X," the screen version of the Savage stage success released by Pathe on the Gold Rooster program. Long before the doors were scheduled to open the people began to gather and as the hour approached the crowd grew to such proportions that police reserves were called to keep order. Those who were unable to get inside in time to witness the first run waited two hours for the second show.

The demonstration is all the more remarkable when it is considered that up to the last minute the managers of the theater did not know whether or not they would be permitted to exhibit the picture. The Board of Censors had condemned the production in toto. When this decision was announced, Mr. Burlock of the Savage forces, caught the first train out of New York. He appeared before the board, and after explaining that it was the same production, with practically the same cast that was permitted to run for fifty weeks in Chicago, they passed it without a cut.

"Madame X" is taken from the story by Alexandre Bisson. Dorothy Donnelly, who plays the lead, made an enviable name for herself in the legitimate production of the piece and continues her good work in the screen version. George F. Marion, who put on the piece for Savage, directed the picture.

## Fine Arts Company Off for Truckee

Truckee, California, well known for its immense forest and snow-topped mountains, will be the location of a number of scenes for Lillian Gish's new Fine Arts play, "Marja of the Steppe," based on the original story by William E. Wing, from which Granville Warwick prepared the screen version.

Miss Gish in the early part of the play is a peasant in Russia, and these scenes will be photographed in and around Truckee. Director William Christy Cabanne will soon depart for this section of California, accompanied by a very large cast of players, and a staff of stage carpenters, who will build the special settings required.

In her latest play "Daphne," which was recently completed by Director Cabanne, Miss Gish renders a

most impressive characterization of a vivacious French girl of the casket bride period, of the early eighteenth century. This play is also from the prolific pen of Granville Warwick, whose most recent screen achievements are "Betty of Greystone," with Dorothy Gish and Owen Moore, and "Hoodoo Ann," with Mae Marsh and Robert Harron.

## Fined \$100 for Duping Keystone

The Triangle-Keystone's vigorous campaign against the duping of Keystone films scored another substantial victory in the United States District Court of New York City on Friday, January 14, when Abraham George Levi pleaded guilty and was fined \$100 by Judge Mayer. Levi was the first of those indicted for the duping which constitutes a violation of the copyright law. The indictments followed the raids planned by Walter N. Selisberg and carried out by William H. Moore in which several arrests were made at a Greenpoint duping factory and many thousand feet of pirated film were confiscated.

The Keystone company prosecuted the offenders both civilly and criminally. It was aided by a complete confession made by one of Levi's accomplices. All the civil suits against infringers brought by the Keystone Company have terminated favorably to it, the defendants having settled them by the payment of substantial damages. In this Levi criminal case—the first of its kind under the court's jurisdiction—Assistant District Attorney Content recommended some degree of leniency, owing to the fact that the indictment itself had largely put an end to the practice of duping. He stated that the United States attorney was prepared to entertain and prosecute vigorously any similar charges upon proper presentation of proof.

Film-duping of pictorial drama corresponds to piracy of novels, books and plays. All the three studios of the Triangle-Keystone, Fine Arts and Kay-Bee—are copyrighting their pictures, and therefore duping is a much more dangerous business for the perpetrators than it used to be.

## Board of Trade to Hear Wilson

President Wilson will address the Motion Picture Board of Trade at the first annual dinner of that body in the Biltmore Hotel, New York, according to an announcement sent out by J. W. Binder, secretary. One thousand reservations will be made.

Other speakers will be Dudley Field Malone, collector of the Port of New York; Judge Samuel Seabury, of the Court of Appeals, New York; Henry Ashurst, United States senator from Arizona, and Irving Shuman, United States treasurer of Chicago.

## Leading Exhibitors Organize

The Leading Theaters Circuit, Inc., created last week, brings into a body leading exhibitors throughout the United States. Mitchell H. Mark, head of the New York Strand theater, is president; John H. Kunsky, of the Kunsky theaters in Detroit, vice-president; Nathan H. Gordon, treasurer, and William Sievers of St. Louis, secretary. The directors are Stanley Mastbaum, of Philadelphia; John P. Harris, Pittsburgh; Aaron Jones, Chicago; Emanuel Mandelbaum, Cleveland; Louis J. Dittmar, Louisville; Thomas Saxe, Milwaukee, and Thomas Furniss, Duluth.



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 Supply You—Please Notify Us

**Volume XV****CHICAGO, JANUARY 25, 1916****Number 9****Supervision to the Saturation Point**

**R**AILROAD officials, telephone men and gas magnates who bend under the burden of public supervision—who complain bitterly, though privately of the way their souls are shuttle-cocked by commissions and councils—should straighten up and smile. Poor devils! They don't know when they are well off. Public utilities like theirs, they say, are ever harassed and restrained, while the private industries are free as air; their manufacturers turn out such products as they please and sell them where and how they please—subject only to the control of wholesome competition and reasonable price.

Witness, per example, the Fifth Industry—the motion picture business. Is it not free? May it not construct and distribute its wares the same as the steel business, or the automobile business, or the newspaper business? It is not. It may not.

Consider, Mr. Railroad Man, where you would be if the Interstate Commerce Commission ordered you to use cars with end doors only and the Illinois State Public Utilities Commission said you must use cars with side doors only, and the Chicago City Council said you could bring in only cars with both side and end doors. Of course, such a state of affairs is quite impossible. Commissions, even if they seem arbitrary, are more or less reasonable. They regulate public utilities; but they give them some special privileges in return. They let them charge high enough rates to earn interest for their stockholders, and protect them from improper competition, and give them a few other advantages.

But the Fifth Industry gets the regulation without the privilege. Taxation without representation is what they called that same principle in 1773, when they dumped that load of tea off the Boston pier and followed it up with a declaration of war.

Yes, it gets the regulation—three times over. It gets exactly what we called impossible in the imaginary railroad case we cited two paragraphs back.

The National Board of Censorship is a responsible, dignified and highly efficient institution. When it has put its O. K. on a film we may rest assured that that particular film will do no harm to the morals of any one, young or old.

The motion picture is a national affair. The film censored by the National Board of New York is shown, or may be shown, in every state and city in the Union. Of course those states and cities recognize that their films have already been censored by a competent body? They do not.

And so on top of the work of the National Board of Censorship is imposed the work of the Ohio board, and the Pennsylvania board, and the Chicago board. In those communities the care and study and effort of the National Board goes for naught. It is overruled by a handful of local jobholders—in Chicago, for instance, by ten individuals of the fifteen hundred dollar class. On the hands of not more than four or five of these rests the power to order that none of Chicago's two million people shall see a certain film—already passed by the National Board—and to order the confiscation and destruction of that film.

The people, in the large, accept this arbitrary arrangement without protest, as it is their

wont to accept most official impositions. But that active and belligerent minority which classifies as reformers, moral agitators and club women—the class really responsible for censorship—do they accept the Frankenstein they have created? They do not.

Right now in Chicago three hundred inspired club women are investigating the pictures. They are hunting for immoral and risqué subjects.

The chain of inspection is nearly perfect. Every film shown in Chicago must pass first the National Board of Censorship; second the Chicago Censor Board; third the Active Order of Censorious Club Women. The picture that comes through with all these odds against it must be too weak to fight. All that is needed to complete the four walls of a guard-house from which no film can hope to escape unwounded is the passage of the Hughes federal censorship bill by Congress. And nobody is going to stand in the way of its passing except the motion picture men themselves.

This industry may be in fifth place now, but if it keeps that position in the face of the persistent body blows that rain continually on one unprotected spot it must be credited with the ability to stand a wonderful amount of punishment.

In itself, the interference of the busy-bodies known collectively as club women may be ignored. At the worst, they can only invoke the law *after* publication—and we cannot deny them that privilege. But superimposed on the work of officially accredited censor boards, their work serves to illuminate the utter uselessness and foolishness of such boards.

## The Better Theater

**I**MPROVEMENT in the condition of the picture show is generally credited to better pictures. That is, it is assumed that the advent of the big feature and the balanced program is responsible for the upward tendency of admission prices and the betterment of exhibiting morale. While this assumption is, of course, largely true, the part played by the theater itself, in its purely local aspect, must not be overlooked.

Economy no longer is the watchword of the picture theater builder. The owner's rule today is to spend as much money as is needed to get the best possible effect, or the one most appropriate to the location. We see evidences of that in every big city in the country, and in a good many small cities.

The modern showman, specializing in motion pictures, is first of all a theater man. He may be, must be, a keen judge of pictures, but owning and operating a theater is his main business, of which pictures are the goods he buys and sells. Ambition and professional pride lead him to select the program that seems to him the best on the market; but principally they lead him to make his house beautiful and substantial and comfortable.

The biggest of film productions cannot get top admission prices in a poor theater. The house must fit the picture. It is pleasant to observe how often it does; that with the wonderful development of the film production the theater has kept full pace. The best houses are good enough for the best films.

There are still too few of those "best" houses. But every week adds more, and every new triumph of the theatrical enterprise gives its impetus to others yet to come. Picture exhibition is moving rapidly toward a higher plane.

## Just a Moment Please

We've made a big discovery.

Somebody is holding out on us.

The report of the hearing on censorship before the House Committee on Education, in Washington, proves conclusively that J. Stuart Blackton is wasting his talents when addressing hick legislators.

Any man who can get off such bon mots as "Columbus crossed the Atlantic ocean in 1492 and Henry Ford double crossed it in 1915" should send his squibs to our column, so the trade can enjoy 'em, rather than wasting them on a lot of Congressional investigators.

**TAKE YOUR WINTER UNDERWEAR, "DUG."**

A late bulletin from the Efete East advises us that Douglas Fairbanks, Triangle star, is unable longer to endure the snappy climate of Noo Yawk and thereabouts, and accordingly has harkened to the call of sunny California and will soon be en route to Los Angeles.

Now we thought surely that "Hen" MacMahon would have noted those snow pictures from Universal City that we published last week and warned "Dug" before he had purchased his ticket.

Apparently, however, Tom Ince is doing his level best to warm things up in California if all this fire stuff is to be believed—and who could doubt such an honest youth as "Ken" O'Hara?

### OUR BURG.

Al. Brandt, "Universal" Rothstein and a whole flock of publicity men fresh from Broadway has descended in our midst, preparatory to flooding Our Village with the glad tidings that Anna Pavlova will soon be with us in film form and on view at the w. k. Colonial Opry House.

Mention of the Colonial leads us to chronicle the fact that the eminent and brilliant Chas. Nixon, he who has been bombarding the newspapers of Our Village for many weeks the importance of the Grand Opry, is to move his trusty typewriter over to the Colonial and represent Pavlova and "The Dumb Girl of Portici" for some considerable period. Good luck, Chas. We're darn sure you'll make a noise that will resound even unto Aurora and South Chicago.

Jay Cairns, a pop, young man about town, is missing this wk. from his w. k. haunts, he being on a site seeing tour for the Mutual Film Corp., visiting such junctions as Indianapolis, Louisville, Clarkstown, Montgomery and points South. By heck, Jay knows where to go when it gets cold. Wish we was with him.

If you don't think Our Village makes a hit with a newcomer to its midst just ask D. Leo Dennison, now Famous Players manager.

Paul Kuhn, dopester extraordinary, has got himself a new job and, beginning immediately, will proceed to inform the world of the beauty, fame and talent of Billie Burke, "Hen" Kolker, and the other stars and staresses who is to appear in a new motshun pitcher of "Rupe" Hughes novel.

Apparently all this fuss that Geo. Broadhurst kicked up in Los Angeles, during his debate with Tom Ince, the producer, was advance advertising, skillfully planted by Pete Schmid of the Oliver Morosco staff, for now it develops that Geo. is to write all his stuff for Oliver.

And, by gosh, we fell for it.

However, we're dead sure we've got one on the Fox publicity dept., which this week solemnly assures us that "ten camels descended from the car, each accompanied by a Howdah in full Arabian uniform." Whaddaya mean, "Howdah," old top? We thought them was the pillboxes on top.

Universal, we lamp, has issued an order that its villains must be careful to remove any emblems or buttons indicative of the fact that they belong to this or that fraternal order, before they begin their villaining.

Good stuff, now there'll be a swell chance for a good organizer to start the Ancient, Benevolent and Protective Order of Desperados.

For Grand Chief Villyun, we nominate Mack Swain.

And for King of the Knaves, Chester Conklin.

Any other nominations?

N. G. C.

# Some Current Releases Reviewed

## "The Smugglers of Santa Cruz"

An Unusual Three-Reel Clipper Released January 28  
Reviewed by Neil G. Caward

DIRECTOR DONALD MacDONALD, in the "Smugglers of Santa Cruz," the three-reel American Clipper feature scheduled for release on January 28, makes wonderfully effective use of silhouettes, much of the action occurring with



*The revenue man meets the lighthouse keeper's daughter.*

the players outlined as intensely black figures against a light skyline. This treatment is even more effective in the scenes where much of the action takes place in a cave occupied by the smugglers, whom Robert Langdon, the revenue officer, who is the hero of the story, is pursuing.

Full advantage has also been taken of the rugged coastline, amid which the scenes are laid, and scene after scene depicting the ocean waves breaking against the jagged rocks that line the shore form beautiful backgrounds for the action of the story.

Photographically and artistically the picture is a masterpiece, while from the standpoint of cast and production the mere statement that Charlotte Burton, William Russell, Roy Stewart, George Periolat and Eugene Forde enact the leading roles is sufficient to convince exhibitors that the picture is an unusual one.

Miss Burton appears as Verna, the daughter of a lighthouse keeper on Santa Cruz island, while Mr. Russell, as Robert Langdon, gives a manly and convincing portrayal of a United States revenue officer in search of a band of smugglers, who are believed to have their headquarters somewhere on the rugged island that juts out into the Pacific.

On arriving at Santa Cruz, Langdon meets and falls in love with Verna, who is also loved by George Osborn, the leader of a band of smugglers and the hero of a clandestine love affair with Jean, a fisherman's daughter.

Langdon finds a clue to the hiding place of the smugglers, but the latter, learning of his arrival, manage to escape though he succeeds in confiscating the goods they have gathered and taking them to the revenue station.

When Osborn hears his advances repelled by Verna, he plots with Jed, a member of his band, to kidnap the girl, and the two manage to get her into a boat under the pretext that her father has been injured and has sent for her.

Jean discovers that Osborn is false to her, and while seeking him, in the hope of winning back his affection, beholds the kidnapping of Verna. She hastens at once to the lighthouse with her information and, arriving there, finds Langdon and Verna's father, to whom she reveals her story.

Langdon hastily assembles his fellow revenue officers and sets out to rescue Verna and, if possible, at the same time capture the smugglers. He discovers a new hiding place

of the smuggling band, and in the fight which ensues, kills Osborn and rounds up the whole party, though just as the fight ends, a chance shot results in Langdon being fatally wounded.

Verna had long imagined that in a sea shell she had picked up on the shore she could hear the voice of her lover calling her across the sea, and during her love affair with the young revenue officer, Langdon had gone still further with this strange phantasy, by declaring that some day he would call her by means of the shell and she had promised to answer his call.

Following her rescue and return to the lighthouse, Verna again takes up her sea shell and wanders out to a jagged cliff overlooking the sea. Imagining that she hears the spirit of Langdon calling her in the shell, she steps off the edge of the rock and falls to her death in the sea below.

## "False Colors"

An Episode in Pathe-Balboa's "The Red Circle"  
Reviewed by Thomas C. Kennedy

THE strange thefts which continue to baffle Max Lamar are perpetrated by one wearing a red circle on the hand, which helps to make things more baffling, but it is a false mark that adorns the hand of the woman who makes a large coup in the sixth episode of this serial, produced by Sherwood McDonald from the scenarios by Will M. Ritchey, entitled "False Colors." With the aid of June, the detective learns the identity of the guilty one and the end of this release shows him shadowing her to her home.

At the close of the picture Lamar feels that he is coming near a solution and therefore he is in a happier frame of mind than he has been for some time. Somehow the feeling that he will be disappointed and more puzzled than ever in the next episode will not down. Even if he does capture Alma La Salle he will not have the real "Red Circle" woman. So it is with this story, the detective is misled and the spectator is furnished with the most interesting developments.

The main character in the story, a girl of refinement in whom there is a battle between good and evil impulses, is an excellent one for a scenario writer to build a serial play around. Just how many effective situations containing the elements of suspense and human interest can be devised has already been demonstrated in the releases so far shown. It is good material and none of its value has been lost in the treatment and production given it. The matter of portraying the character is certainly in able hands. Ruth Roland is, indeed, an exceedingly goods screen actress. Her gifts do not stop with good looks. She is capable of conveying an emotion gracefully and she acts with perfect naturalness.

The action in "False Colors" is laid, mostly, at a dance held at the fashionable Surfton Hotel. June and Lamar attend the affair. Alma La Salle, "Smiling" Joe's confederate,



*June and Lamar at the ball in Pathe's "False Colors."*

is also among those present. She is a skilled pick-pocket and steals many valuable pieces of jewelry. The manager reports the thefts to Lamar. While he and June are sitting in the smoking room a hand bearing the red circle reaches



through the curtain and secures June's necklace. Lamar finds that Alma had painted a circle on her hand and when she leaves the hotel he follows her to her home.

The extras who represent the guests are well dressed. This is remarked because so many pictures show society affairs attended by people whose wardrobes to all appearances are in dire need, which is something that never happens at any social gathering even if it does not come under the term society. Frank Mayo, Corene Grant, Lillian West and Mollie McConnell appear to advantage in the picture.

### "The Five Faults of Flo"

Mutual Masterpicture in Five Reels Released Jan. 20

Reviewed by Genevieve Harris

EACH of her five faults got Flo into a different sort of trouble. Each reel of this story is devoted to curing her of one fault. The offering therefore contains five stories, each having the same heroine, but otherwise almost unrelated.

In her school days Flo's pride led her to bar from the sorority a sensitive little girl because she is not rich. As the other girls follow Flo's example in snubbing her, she has a most unhappy time and finally runs away. Repenting of their cruelty, the others try to bring her back. As the little runaway is crossing a railroad bridge, she narrowly escapes death. Flo and the other girls save her from her dangerous position and bring her back to the school. And Flo is cured of pride.

The second reel cures Flo of envy. She is a debutante now, and envies one woman her jewels, another for her social standing. At a party, given by the first woman for the second, a diamond belonging to the hostess is stolen. Circumstances make it appear that Flo is the thief. She is cleared only when the real thief is proved to be the guest of honor, a supposed countess, really "Diamond Daisy," who has a police record.

As a fiancée, Flo is fickle. She steals away for an automobile ride with another young man. The young man becomes intoxicated and on the way home drives his car recklessly, soon losing control of it. Flo's fiancé, in his machine, sees them, and notes the danger. Flo is in. There follows an exciting race between the two cars, and Flo is snatched by her lover from the runaway car, just before it plunges over an embankment.

The fourth reel, in which Flo's fault of extravagance is cured, contains the most melodramatic episode of all. Flo's father, near financial ruin, begs a loan of his wealthy brother. The brother refuses, and there is a quarrel, overheard by the servants. Later the brother is found murdered, and circumstances convict Flo's father of the crime. The day is set for the execution, in fact the father is taken to the electric chair, when the gardener confesses to the crime. Flo and her fiancé fight for a delay of the execution so that the governor may be reached and the father saved. They win, and the father is freed. Flo has learned to what extravagance leads.



The quiet little girl is not elected.

There is still another fault to be disposed of, jealousy, which shows itself after Flo is married. Flo finds a note on her husband's desk from an adventuress who keeps a gambling resort. Not knowing that it was addressed to her hus-

band's gambler brother, she lets angry suspicions get the better of her. By bribing a maid, she gains entrance to the rooms of the adventuress. She sees her husband enter, but soon learns that it is his brother's debts he is paying. Then the police raid the resort, and Flo and her husband must risk their lives to escape or face an ugly scandal. They come through safely, but Flo's jealousy is cured, and we leave her supposedly faultless.

The various episodes are interesting. Although the offering is not convincing as a story, the thrills contained in each reel are well presented. Florence La Badie as the heroine looks pretty and acts well. Others prominent in the cast are Harris Gordon, Ernest Howard and Grace De Carlton.

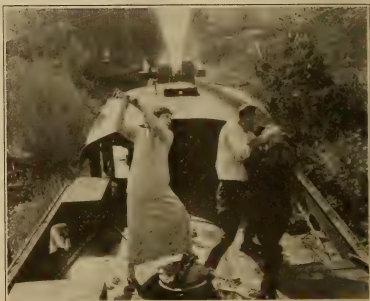
### "The Fight at Signal Station"

Another Episode of "The Girl and the Game"

Reviewed by Neil G. Caward

IN CHAPTER FIVE of the Signal Film Corporation's serial, "The Girl and the Game," which is entitled "The Fight at Signal Station," one of the most thrilling mob scenes that has been given the screen of late forms the punch of the picture.

Another thrill is added by a daredevil leap of Helen Holmes, in her role of operator at the Signal station, when



Helen aids Storm in capturing Spike.

she boldly jumps from a telegraph pole alongside the track onto the top of a moving string of boxcars passing beneath her.

This chapter of the story concerns itself principally with a shipment of ties destined for use on the new stretch of track being constructed by the C. W. & T. railway and the attempt of Seagru, of the rival line, to prevent their delivery.

Storm, the former engineer and Helen's sweetheart, seeks and obtains employment in the construction camp provided over by Amos Rhinelander, Helen's uncle. Rhinelander has ordered a shipment of ties, and Seagru, learning of this through Spike, the ex-convict, arranges to prevent their delivery. Seagru imagines at first that he can cut off Rhinelander's credit and thus prevent the shipment even being started on its way, but eventually discovers, much to his disgust, that his efforts to impair Rhinelander's credit are without avail.

Accordingly, Seagru commands Spike to meet the train, a portion of which consists of the carloads of ties destined for Rhinelander, and to change the destination cards attached to the cars so that the train crew will not set them out at the proper siding.

Although Spike is driven away by the train crew when he seeks to obtain passage on the freight, he manages later to board the train, swinging aboard after it is in motion, and makes his way forward to the cars loaded with the ties. At much peril to life and limb, he stretches himself alongside of the cars and laboriously detaches the destination card, erases the name of Rhinelander and substitutes the word "Seagru," then reattaching the card to the car.

Watching his opportunity, he even invades the caboose of the freight train and changes the waybills in a similar manner, and then drops off the train. Seagru and a force

of his huskies are awaiting the arrival of the ties at Signal station, and thither comes also Rhinelander and his crew of men. When the train arrives, Seagrue's huskies boldly begin hurling the ties off the cars, though Rhinelander insists the ties are his property and destined for his construction camp.

An examination of the waybills and the destination cards apparently proves that Seagrue is correct in believing them his. Helen offers to call up the general office of the road for the purpose of learning what the records there show regarding the shipment of ties, but ere she can call the office, Spike, at Seagrue's command, climbs a nearby telegraph pole and severs the wires.

Rhinelander, taking things in his own hands, orders his crew of men to unload the ties, and a real riot ensues when the two construction gangs meet in a rough and tumble battle. Since Seagrue's men are getting the best of the fray, Storm decides to make way with the spoils by starting the train and running it down the track toward the Rhinelander camp.

Helen, who had climbed a telegraph pole to cut in on the wire, sees the train moving and leaps boldly from the top of the telegraph pole onto the boxcars passing beneath her. The train is run up the track as far as the Rhinelander camp and as the picture ends the sheriff and his posse arrive, disperse the Seagrue gang and compel Spike and Seagrue to assist in unloading the ties, which are now conclusively proven to be the property of Rhinelander. Helen thus scores another triumph over her enemy.

### "The Ransom"

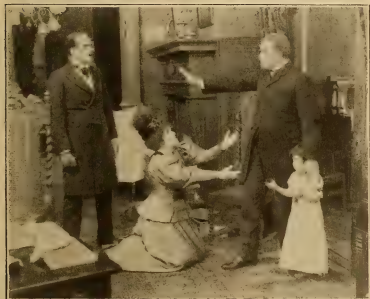
Equitable-World Production Released January 24

Reviewed by Thomas C. Kennedy

JULIA DEAN'S first appearance in Equitable pictures is in the role of a woman who sacrifices everything to become an actress and then in the end sacrifices her wasted life that her daughter may be spared the disappointments and pain she has suffered. The title of this melodrama by Eve Unsell is "The Ransom" and for several reasons it is an exceptionally good melodrama. The story is not built along conventional lines. Some of its situations are developed in the tried and true methods, but for the greater part it is honestly different than the ordinary.

Both author and director Edmund Laurence have succeeded in drawing a striking and effective contrast between the narrow-minded environment of the up-state town and the ultra freedom of a certain type of people connected with the theatrical profession in the metropolis. One extreme is, of course, as bad as another, but the feeling is strong that those who see this picture will dislike the up-state prudes more than they will the so-called Bohemians. At least the latter group allow themselves to be human once in a while.

Mark Osborne and his sister Sarah, the prudes, are well



The Puritan orders his wife away.

depicted characters. That is, they are well depicted for their place in the story. They are so aggravating with their "better than thou" and "I am my brother's keeper," that one is glad for the wife's sake when she leaves with the other

man, and for their own sake because it means their end as far as the picture is concerned, and that is pretty good proof that the characters are well handled.

The role which Miss Dean portrays gives her good acting opportunities but Janet Osborne is not an admirable character and the star claims the spectators sympathy only when she is filled with maternal love and is willing to go to any lengths to save the girl the despair to which her ambition to become a great actress promises to lead her. In the beginning of the story she is the wife of a stern, narrow man who forces her to accept his views. She loves the theater and dreams of becoming an actress.

She meets a man who has made many theatrical stars and her indiscretion in seeking to secure an engagement through him causes her husband to order her from his house. Some years later this man deserts her, and she goes from bad to worse. Years later she learns that her daughter has come to New York and is appearing in a play. Unaware of the fact, the daughter hires her mother to act as her maid. Janet discovers that her daughter regards lightly the love which a worthy young man offers her, preferring to associate herself with the "star maker" for his help in realizing her ambition. Janet shoots and kills Allen. The daughter then consents to marry Ellis Raymond.

### "Tom Martin—a Man"

A Most Unusual Selig Feature Released January 24

Reviewed by Neil G. Caward

DESPITE the fact that its finish is extremely gruesome, Selig's multiple-reel drama, "Tom Martin—a Man," scheduled for release on Monday, January 24, through the General



The teacher is told the village has no use for cowards.

Film service, is a splendid production and one which exhibitors will find well worth booking. Guy Oliver appears in the role of Tom Martin, the village black smith, and is exactly the type necessary for a convincing portrayal of the thoroughly manly man that Tom Martin must have been. He gives a most splendid performance throughout the entire production and appears every inch the man the story makes him out to be. The player most carefully evaded overdoing his role in the final scenes, and the result is a most finished production.

Vivian Reed interprets the part of Mary Brandon, Tom's sweetheart, while Lillian Hayward plays Mary's mother. Al W. Filson does a splendid "bit" as the village doctor, and Fred Hearne as Bennet Gordon, the school teacher, makes the role of the heavy one which audiences are sure to dislike.

George Nicholls is credited with the direction of the production and he has provided a typical village atmosphere for the setting of the story, extreme care having been taken with the details which go to make the perfect production.

Jack Martin, a stalwart village blacksmith, bashfully declares his love for Mary Brandon, shortly after the story opens, and Mary consents to become his wife. Shortly afterwards Bennet Gordon, the new school teacher, arrives and becomes a boarder at Mary's home.

The unsophisticated country girl is much attracted by the apparent polish and suavity of the school teacher, and Tom notes with growing alarm that Mary is spending more and more time with the schoolmaster. At first he bears his

trouble in silence, but finally there comes a day when he can no longer restrain his jealousy, and he strikes Gordon, when the latter is passing the blacksmith shop with Mary. As a result of the blow, Mary severely rebukes Tom and departs with Gordon, while Martin returns to his forge extremely gloomy in spirit.

A huge bulldog, owned by Barker, the village storekeeper, becomes extremely vicious and, though Barker is warned by Martin that the dog is too dangerous to run at large, he neglects the warning and ties the animal by a slender rope to one of the trees in his orchard.

Shortly afterward the beast severs the rope with its teeth and, seized with sudden madness, runs amuck through the village. Mary and Gordon are just entering the school-house as the maddened animal turns into the street and rushes straight for a party of helpless children gathered about the structure. Gordon, thoroughly terrified, rushes into the building and slams and locks the door, leaving Mary and the children to face the mad dog.

Tom, who had seen the animal's dash through the village, rushes in pursuit and arrives barely in time to seize the animal and choke it to death. In his conflict with the maddened dog he is bitten on the arm and though he cauterizes the wound with a red-hot iron from his forge, he later finds it wise to consult the village doctor, who informs him that undoubtedly his life is in danger.

Mary accuses Gordon of being a coward for deserting her and the children when the dog approached, and later despatches a note to Tom asking for forgiveness and promising to come to the blacksmith shop at 5 o'clock to renew her pledge of love.

Gordon is driven from the city as an undesirable, and Tom, as 5 o'clock approaches, finds himself falling a victim to hydrophobia. Desperate and fearing lest madness overtake him and that he may bring unknown harm to many in the village, he hastily rushes into his smithy and fastens himself by manacles to his anvil.

When Mary reaches the smithy, she finds the door barred and hears Tom cursing and raving within. Terrified, she summons help, and when the villagers break open the door they find Tom dead on the floor. His eulogy is uttered by the village doctor, who exclaims as he looks down at the corpse, "He feared he would harm someone—Tom Martin was a man."

## "The Book Agent's Romance"

Two-Reel Essanay Feature Released January 18

Reviewed by Genevieve Harris

THIS offering is an amusing little comedy with a number of genuinely funny situations. G. M. Anderson gives a delightful presentation of the good-natured book agent who takes the trials incident to his profession very lightly.

The story begins when a trio of crooks have one of their number accepted as a butler in the home of a capitalist. The



The police overpower the crooks.

capitalist presents his wife with a pearl necklace. The butler and his pals lay plans to steal this, when the daughter of the family persuades her mother and father to go on a trip to Europe instead, and the necklace is sent back to the jeweler.

The book agent gets into the story when he and the daughter meet on a street car. The girl is a trifle "fussed" because she thinks the jovial stranger is trying to flirt with her. She stoops to tie her shoestring. Her embarrassment is great when, rising to leave the car, she finds that she has tied the stranger's shoestring with her own, and that their feet are fastened closely together.

After the family leave for their trip, the butler calls his pals into the house and then phones the jeweler, in the name of his employer, that the necklace is wanted again. Then the three crooks wait patiently for the jeweler's messenger.

In the meantime the book agent is blithely going about his business. Door after door is banged in his face, but he travels on undauntedly. When he reaches the home of the capitalist, the door swings wide, for the crooks mistake him for the jeweler's agent. He is securely bound to a chair; the men open his case—and find books.

As the enraged thieves are wondering what has happened the daughter of the family arrives. Reservations on the ship have been cancelled on account of the war and the family have had to change their plans. The thieves seize the daughter, and, since their supply of rope is limited, they tie her securely to the book agent, who begins to enjoy the situation. Aiding each other, the two outwit the thieves and telephone for the police, who soon arrive and overpower the crooks. But before the ropes which bind them are untied, the book agent and the girl have come to an understanding.

The comedy is well cast, with Ruth Saville as the girl, Lee Willard and Eva Heazlett as the capitalist and his wife, and Lloyd Bacon as the butler.

## "Lord Loveland Discovers America"

American Adaptation of Williamson's Novel Jan. 27

Reviewed by Neil G. Caward

SUMPTUOUS stage settings and a large and thoroughly competent cast make "Lord Loveland Discovers America," which is the five-reel American Masterpicture for release on January 27, a most enjoyable adaptation of the book of the same title, from the pen of C. N. and A. M. Williamson.

Arthur Maude, himself an Englishman of note, enacts the role of Lord Loveland, the penniless English nobleman who comes to America in search of an heiress, and quite naturally manages to give Lord Loveland the interpretation which the role needs. Constance Crawley as Leslie Dearmier convincingly interprets the role of the English playwright, who falls in love with Lord Loveland and is finally the means of his securing the funds he so badly needs in order to return to England.

William Carroll does an excellent "bit" as Bill Willing, the down and outer who helps Lord Loveland when he finds himself stranded in Central Park with but forty cents in his pockets, while other notable "bits" are played by George Clancy as Alexander the Great, and Nell Franzen as Izzy.

Lord Loveland, besieged by his creditors and without funds to meet his bills, consults his mother as to the best way in which to satisfy his creditors with honor to himself. She suggests a voyage to America and a marriage to an heiress.

Though disappointed at being compelled to leave England, Lord Loveland determines to act on the advice he has received, and sail, though on a different vessel from the one that he had expected to take.

Arrived in New York, he finds it impossible to arrange a meeting with any of the American heiresses and is finally humiliated by being bodily expelled from the hotel at which he had put up, his letter of credit being considered bogus since a report had spread abroad that he was not Lord Loveland at all, but instead, his valet. His baggage is held by the hotel as payment for the bills he had already run up, so he wanders forth into Central Park with but forty cents in his pockets.

There he encounters Bill Willing, a down and outer, who secures him lodging in a cheap hotel and introduces him into the restaurant of "Alexander the Great," where his title finally enables him to secure a position as a waiter, the proprietor believing that a real lord as an attraction offers wide advertising possibilities, as well as a chance for increased business.

Learning that the alleged Lord Loveland is a waiter at "Alexander the Great's," a number of his supposed wealthy friends visit the restaurant for the purpose of still further humiliating the man they believe to be an impostor. Among them comes Leslie Dearmier, a woman playwright, whom



Loveland had met on shipboard. She sympathizes with him in his humble position and endeavors to help him. An explosion in the kitchen enables Loveland to become a hero, though as a result of his apparent affection for Izzy, Alex's



Lord Loveland finds himself unable to pay for his meal.

daughter, he loses his job and is forced to accept a minor part with a barnstorming theatrical troupe.

This company pirates one of the copyrighted plays of Miss Deamer and she visits the town where they are playing, to enjoin them from producing the piece. She is amazed to discover the lord, but after closing the production, employs him as her chauffeur.

While making love to her one day, he wrecks the auto, injuring Miss Deamer, and when she returns to consciousness she finds herself in his arms and the two plight their troth. At this point Lord Loveland's fortunes turn for the better. He is recognized as the real Lord Loveland, restored to the position which is rightfully his and, learning that his fiancée is after all an heiress, he finds that he is able once more to return to England.

## The Current Triangle Bill

Latest Offerings of the Ince and Griffith Studios  
Reviewed by Neil G. Caward

**A**STRONG, intensely dramatic preachment called "Honor's Altar," from the Ince studios; a Fine Arts argument for "preparedness," picturing an imaginary war of the year 1920 entitled "The Flying Torpedo," and a two-reel Keystone comedy featuring Sam Bernard and yclept "Because He Loved Her" make up the offerings for the current week at the Studebaker theater.

The program is opened by "The Flying Torpedo," which presents John Emerson in the role of Winthrop Clevering, a novelist, and he gives a most convincing portrayal of the eccentric old man who writes sensational stories and enables his inventor friend, Bartholomew Thompson, to perfect an aerial torpedo that eventually proves America's salvation.

The early subtitles clearly announce that the story which is to follow is a purely imaginary one, thus evading any possible suspicion as to the picture's being one which will offend the laws of neutrality or cast reflections upon any of the warring powers of the present European conflict. As the tale begins in 1921 it is discovered that a foreign armada has sailed to attack the United States and the country is apparently helpless to defend itself on account of a lack of preparation for war. A board of government experts, hastily summoned, decides to offer a reward of one million dollars for the best invention submitted that will effectively overcome the advancing host. Winthrop Clevering, a writer of sensational novels, provides the money which enables his friend Thompson, an inventor, to perfect his flying torpedo upon which he has long been at work. A gang of international spies and crooks succeeds in killing the inventor and stealing the model of his torpedo, but eventually Haverman, Thompson's assistant, aided by Clevering, is able to recover the model and to construct a working torpedo which wins the prize offered.

The fleet of the enemy arrives off the coast of California and proceeds to bombard the coast cities, spreading terror

and destruction all along the Pacific. The troops land on the coast and the small American force which is assembled to defeat them proves wholly inadequate and is driven back farther and farther into the interior of California.

When all seems lost, a trainload of armored motor cars, equipped with wireless, and a quantity of the flying torpedoes arrive and are stationed some distance back of the retreating American army. Kites are sent up, to each of which is attached a wireless periscope which permits the operator of the armored motor car to see what is going on on the distant battlefield. The artillery of the enemy is clearly shown and the aerial torpedoes are then directed by wireless to their targets and soon the invading army is defeated. The army wiped out, the flying torpedoes are turned loose on the fleet and the huge battleships are destroyed, thus freeing the United States from all peril. Clevering, Haverman and Adelaide Thompson, the inventor's daughter, with whom Haverman is in love, are suitably rewarded and the picture ends with everybody happy.

Besides Mr. Emerson, who gives a finished and careful performance as Clevering, special praise is also due Spottiswoode Aitken as Thompson, William H. Lawrence as Haverman, Viola Barry as Adelaide, Bessie Love, who does an odd bit as Hulda, a Swedish maid, and Fred Butler, Ralph Lewis and Lucille Youngue, who play the conspirators.

Bessie Barriscale, Walter Edwards and Lewis S. Stone make of "Honor's Altar," the Ince offering, a most interesting subject. Frederick Mallory, a wealthy business man, finds himself losing interest in the wife who has stood by him during his lean years, now that he has attained wealth and fame. He seeks new conquests and to make it easier to get rid of his wife, promises Warren Woods, a former gentleman who has sunk so low in the social scale that he frankly admits he is without honor, \$50,000 if he will win the love of Mrs. Mallory and give the husband an excuse for seeking a divorce.

Wood accepts the commission and later discovers that Mrs. Mallory is so devoted to her husband that he stands no chance of ever winning her affection. He then seeks to compromise her by escorting her to a roadhouse of ill repute, but her faith in him is so sincere that, on the verge of success in his plan, he suffers a change of heart and escorts her home with her name and reputation still unblemished. Then, to right the wrong he came so near doing, he boasts to Mallory of his success in winning the affection of Mrs. Mallory and thus awakens within the other a spark of affection for his wife, which grows and spreads until Mallory angrily orders Wood to cease his attentions to Mrs. Mallory, and calls the whole deal off. The picture ends with Mallory declaring his affection for his wife and the two bending over some baby garments that are being prepared for a coming arrival.

Miss Barriscale does splendid work as Mrs. Mallory and Lewis Stone will win many friends for himself despite the fact that he plays a villain. Mr. Edwards as Mallory is always convincing, and is careful not to overdo his role in the more dramatic moments. The subtitles of the picture are decidedly unique and called forth much favorable comment from numerous sources.

The Keystone features Sam Bernard in an uproarious comedy for which it is only necessary to say that "it is a



Hulda seeks aid of Clevering.

Keystone" to convince exhibitors of its merit. An auto's plunge over a cliff and the riding of a motorcycle through several buildings are among a few of the thrills offered during the action of the piece.

## "Bill Peter's Kid"

Vitagraph Broadway Star Feature in Three Reels  
Reviewed by Thomas C. Kennedy

A ROMANCE of the desert gives Mary Anderson an opportunity to render a skillful and enjoyable characterization. As the miner's daughter in "Bill Peter's Kid" she is well to the front throughout the picture, and she succeeds in hold-



Scene from Vitagraph's "Bill Peter's Kid."

ing the interest and sympathy required to make the story entertaining, as it is a story which depends entirely upon the character. Miss Anderson has ability, and experience will bring to her a wider range of expression.

William Duncan has the leading male role, an engineer who is made superintendent of the mine adjoining Bill Peter's and who loses his heart to the beautiful child of the desert. Duncan plays the part in his usual effective manner. William Brainbridge as Peters adds much to the picture. Fred Behrle complete the cast as the trouble-making Sam.

Dick Stowell accepts the position at the desert mine. Arriving at the nearest railroad station, he decides to walk to the mine, a distance of twelve miles across the desert, when he finds that no provision has been made for his coming. A standstill blows up and Stowell drops exhausted near the Peters cabin. Bill Peters helps him to the shack. Winnie Peters, a pretty but crude acting child, does her best to make him comfortable, but neither the girl nor desert food and table service appeal to him.

The mine next to Peter's is the one Stowell has been made manager of. To increase their operations it is necessary to obtain this mine. Stowell makes Peters an offer, but he refuses. He is keeping the claim for Winnie. She is attracted to Dick and gradually he is drawn to her. After the death of her father she leaves for San Francisco to study in a convent there, which is in accordance with her father's will. The mine she sells to Stowell's company. Months later she returns to the desert, more beautiful, owing to some becoming clothes, and better mannered. She and Dick decide to marry.

The story is by Marie A. Wing. The author is not entitled to much praise, for without the pleasant and realistic atmosphere which Director Rollin Sturgeon has injected into the picture and the judicious acting of the cast, "Bill Peter's Kid" would not amount to much. It is one of those stories in which the heavy man walks into the picture when he is absolutely necessary to bring on a situation, and this done, he walks out again.

As is characteristic of Vitagraph western productions, the photography is particularly good. It is a fact that the photography raises materially the value of this offering. The scenery is wonderful and imparts an air of reality to the finely portrayed characters. Mr. Sturgeon and his company, especially Mary Anderson and the cameraman, have made a picture which has charm and delightful wholesomeness.

## "The Man in the Sombbrero"

A "Flying A" Two-Reeler Released January 25  
Reviewed by Neil G. Caward

HAROLD LOCKWOOD and May Allison come back to the screen the week of January 25 in a two-reel "Flying A" drama entitled "The Man in the Sombbrero," which gives each splendid opportunities for the sort of talent which they have times without number proven they possess.

Thomas Ricketts directed the production, which is laid for the most part in the foothills of the mountains, and consequently has beautiful backgrounds for the action of the story.

Mr. Lockwood appears as Jack Betson, son of a hat manufacturer, who one day poses in western garb with a huge sombrero on his head, for an advertisement which his father inserts in the leading magazines.

Alice Van Zant, a society bud, played by May Allison, beholds the picture in a magazine and is at once struck by the fine figure of the young man in his hunting clothes and laughingly tells her friend that if she ever meets the original of the picture she is sure to fall in love with him.

Alice is being wooed by Alec Danvers, a young man of her social set, but can find nothing interesting in him, now that she has found an ideal in the magazine advertisement.

Jack leaves for a hunting trip in the mountains, and Alice, accompanied by her father and mother and a gay party of young people, soon afterward arrive at a hotel in the same vicinity. Noticing Jack Betson passing one day, Alice is surprised to discover that he appears to be the original of the advertisement she had seen and, making an excuse that she is going for a walk, she sets out to follow him in the hope of learning his name and, perchance, securing an introduction to him.

While picking flowers alongside the road she stumbles and falls, spraining her ankle. Her cry for help is heard by Jack, who happens to be fishing nearby, and the two, thus thrown together, quickly cement their friendship. When Jack carries Alice back to the hotel at which she is temporarily staying, the others of the party are scandalized, and Alec Danvers, particularly, objects to Alice's apparent friendship for the young mountaineer.

On another day while Alec and Alice are strolling in



The man in the sombrero shows his mettle.

the woods they quarrel and Alec seeks to take advantage of their loneliness to snatch a kiss from his sweetheart's lips. She screams and Jack once more comes to her rescue and ends by thrashing Alec.

Months later, after Alice has returned to her home in the city and Jack has again taken up his position in his father's hat factory, the two chance to meet, and this time Jack obtains permission to call on Alice and discloses his real station in life. He is warmly welcomed by Mrs. Van Zant, and as the picture ends the two young people announce their betrothal.

## "Wild Oats"

A Kleine-Edison Feature Produced by George Kleine  
Reviewed by Thomas C. Kennedy

THAT period of youthful recklessness through which young men are supposed to pass, with its far-reaching effects upon his immediate family, is the subject matter of the interesting and nicely produced "Wild Oats," a five-part Kleine production released through the Kleine-Edison service. "Wild Oats" is a convincing story of the many dreadful consequences of the central character's fast living; none are overdrawn.

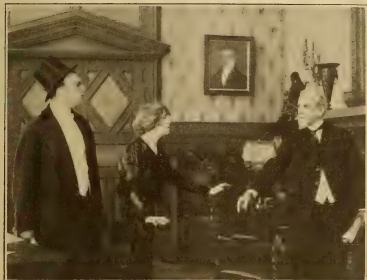
There is nothing strikingly new about the story, but its treatment is excellent. The action moves steadily and there

is no flagging of the interest. This admirable quality is due largely to the splendid direction and acting. Campbell Gallan, the director, has made a success of his work. He has made the most of the dramatic situations, but he has not stopped there. In detail the direction shows exceptional care. The business in all the scenes is very effective and it is of much value to the picture.

Malcolm Duncan is featured with Almer Hanlon. Mr. Duncan is seen as Roy Wilson, the youth who develops bad habits and associations. He loses considerable money to an architect at a game of cards. Madison is anxious to secure the contract for a certain construction. His only competitor is Wilson's father, and he compels Roy to steal his father's bid. This the young man does, and Madison cancels the debt in payment for the important documents.

The elder Wilson accuses his secretary of betraying him and discharges Carew. Roy is tempted to steal again. This time he robs the safe, taking his mother's jewels to give to his mistress. The father, seeing him do this, dies of heart failure from shock. Evidence points to Carew again, but the mystery is cleared up when Roy confesses and resolves to lead a better life in future.

Ruby Hoffman, Frank Belcher, William Anker and Her-



Roy returns from an all night party.

bert Hayes make up the balance of the cast. All are entitled to praise for their acting of the parts. The production has appropriate settings and the photography is unusually good.

## "Thou Shalt Not Covet"

Five-Reel Selig Red Seal Feature Released February 7  
Reviewed by Genevieve Harris

THRILL follows thrill in this production, from Kathlyn Williams' fall from a galloping horse, in the first act, to her struggle with a leopard in the last, including a realistic shipwreck, an attack upon white hunters by a band of savages in the African jungle, and a fight between a tiger and a leopard.

The story, written by James Oliver Curwood, deals with a righteous man's battle against a forbidden love. The tale is told in the first person, in so far as this is possible in the films. The opening picture shows the narrator, "I," seated at his desk writing the story which follows.

The man, a student by inclination, is married to a most unpleasant woman who devotes her days to card playing and other frivolities. Next door lives a young couple, "my neighbor" and his charming wife, who are all the world to each other. The unhappy man first envies them, then falls in love with the wife. When the husband sails on business to Africa, the man refuses the temptation of being alone with the young wife during the days following and also travels abroad. Fate, however, is not to let him escape so easily. One morning in Cairo, while waiting for the boat to some point along the coast, he meets his neighbor's wife, traveling to join her husband. They sail from Cairo on the same ship, which is wrecked on the way. The man saves the young woman and they manage to reach shore, which proves to be the edge of a jungle.

Since the man left home to break the power of the attraction his neighbor's wife had for him, fate, in throwing them

together alone in the jungle would seem to have played its last trick. But to heighten the situation further, the young woman has been driven temporarily insane by the shock of the wreck and in her madness mistakes her rescuer for the husband she is journeying to meet.



Their danger over, the young couple are reunited.

Meanwhile the husband's party, encamped in the jungle, has won the ill will of a band of native tribesmen, who attack them. In the fight the young man is wounded. Dazed, he wanders through the forest until he reaches the seashore. He then falls exhausted, not far from the place where his wife and the man are.

At this time, a leopard attacks the young woman. She struggles with the animal and the man, seeing her danger, again saves her life. This second shock brings her to her senses. A little while later the husband is discovered and brought back to consciousness and the young people are reunited. When rescuers come from a passing ship, however, the man does not go with the young couple back to civilization. He prefers to stay in the jungle.

The story ends, as it had begun, with the man writing. Then he drinks a toast to the happiness of his neighbor's wife.

There are many wonderful scenes in the play, particularly those showing the wreck of the ship, the panic aboard and the terrible struggles of the doomed passengers in the water. The Selig wild animals, too, have a chance to play their parts. The several scenes of the leopard mother playing with her cubs are charming, and these are cleverly "cut in" a number of times to heighten the suspense. The fight between the leopard and tiger was undoubtedly the "real thing" so far as the animals were concerned. Kathlyn Williams adds to her many daring exploits when she battles with a leopard.

The play is one which will keep audiences on the edge of their seats most of the time. Kathlyn Williams as "my neighbor's wife" is as delightful in the quiet opening scenes as she is daring in the last acts. Tyrone Power is cast as the narrator of the story, with Eugenie Besserer as his wife. Guy Oliver is "my neighbor."

## "The Strange Case of Mary Page"

First Episode of Essanay Mystery Story Released  
January 24. Reviewed by Genevieve Harris.

THE opening acts of a serial story are frequently confusing because the important characters must be introduced, their relation to each other and the story shown, and the background of the action explained. The first two reels of "The Strange Case of Mary Page" accomplish this purpose clearly and are interesting as well. The story begins with a dress rehearsal of a play and gives several glimpses of life behind the scenes in the theater, always fascinating to those who see the stage only across the footlights. The play is historical and pretty Mary Page, played by Edna Mayo, is introduced in a costume of long ago.

At this rehearsal we meet the man whose money backs the production of the play, Dave Pollock, played by Sydney Ainsworth. Mary distinctly shows her dislike for this man, as clearly as she shows her liking for Phillip Langdon (Henry B. Walthall), a young lawyer who, a flash-back shows us, has been her sweetheart for a long time. When Pollock, at the close of the rehearsal, annoys Mary by his attentions until Langdon comes to her rescue, we have no more doubts about



his villainy and will shed no tears when he is found murdered in the next act.

The second reel shows the "first night" of the play, in which Mary scores a success. Pollock has arranged a banquet in Mary's honor after the play, but she has promised to run away from it early and meet Langdon.

Mary, wearing one of the beautiful gowns which are a feature of this production, appears at the banquet. Before leaving home, a distrust of Pollock had led her to slip her little revolver into her party bag, but a message brought to her at the banquet asking her to meet Langdon in a certain room does not arouse her suspicions. The message is really from Pollock, who has been drinking far too much.

Mary enters the room and starts in alarm as she sees Pollock. He locks the door, then comes toward her. The scene shifts first to the lobby where Langdon is waiting for Mary, then to the banquet table, which is suddenly thrown into confusion on hearing a shot. All rush to Pollock's room, Langdon with them. The door is forced open, and Pollock is found dead, Mary fainting beside him. Between them lies Mary's revolver.

Is Mary guilty? If not, who killed Pollock, and how? Also why? Who will save Mary from the net of circumstantial evidence? So we have the mystery, with its chief



Mary promises to meet Langdon at the close of the banquet.

characters and its background. It is a good beginning. The roles are well handled. The story is sure to attract and puzzle many.

## "The Unwritten Law"

California Motion Picture Corporation's Five-Reel Drama. Reviewed by Thomas C. Kennedy.

THE California Motion Picture Corporation's latest offering, "The Unwritten Law," is an interesting modern drama of character and situation, having for its central figure a woman of admirable spirit and courage in the face of adversity. This picture is satisfactory in every detail of production and acting. As the story deals with characters mostly, the acting is first in importance, and the uniformly effective cast selected to interpret the parts is supported by good direction, and fine settings and photography.

Heading the cast is Beatriz Michelena, whose previous screen appearances should make comment upon her work needless. This story gives her a part which competes with her role in "Salvation Nell" as regards the opportunities for emotional acting it presents. William Pike as the brilliant lawyer who sinks to the level of the gutter through drink, and Andrew Robson as the political boss, have the other important parts. The story is built around these three figures. The actors who interpret them are always convincing.

The scenario is by Captain Leslie Peacocke and is based on the story by Edwin Milton Royle. The long period of

time covered necessitates many lapses, which are explained by subtitles. This, however, is not to the detriment of the picture, for the action is all between the characters introduced in the beginning and no developments of note occur during the



Beatriz Michelena in scene from "The Unwritten Law."

time passed over, so there is no real break in the thread of the story.

In the beginning we see John Wilson and his wife living with their baby girl in complete happiness. Wilson has made a fine record as district attorney and he is mentioned for the gubernatorial candidacy. Larry McCarthy, a saloon proprietor, who rules a portion of the state with an iron hand, calls on Wilson and offers him his support. McCarthy is at once fascinated with Mrs. Wilson. Shortly after this meeting he attempts to meet the Wilsons on a social basis. The lawyer quickly ends his hopes in this direction and McCarthy then decides to double-cross him.

Wilson stakes everything on the election and when he is defeated he, for the first time, drinks to excess. He continues to drink and the boss, hoping to separate Wilson and his pretty wife, encourages him. Kate then becomes the bread winner. Her husband tries to pull himself together, but cannot, and he leaves her. McCarthy helps her financially and asks her to marry him. When she secures a divorce, however, he refuses to make good his promise and she kills him. Wilson, returning just after the shooting, shoulders the blame. The shock cures Wilson of the drink habit and circumstances bring about an acquittal, so the end finds the two united and happy.

Alex E. Beyfuss directed the production. The direction is effective throughout and is easily one of the picture's strongest points. The reformation of the drink-soaked lawyer and the use of hypnotism to restore Kate's memory occur at the same time, practically, and while both carry conviction they are not strong enough. One feels that the author used them as a last resort to get his characters out of a great difficulty. The fire scenes are handled most admirably. Here the interest is brought to a point of excitement without spoiling the effect by overdoing the thing.

## "Madame X"

Pathe Gold Rooster Play Picturized from Famous Drama. Reviewed by Thomas C. Kennedy

SIX REELS are required to tell the screen version of Alexander Bisson's famous "Madame X," produced by Henry W. Savage for the Gold Rooster program with Dorothy Donnelly, whose interpretation of the name role in the original stage production caused such widespread comment. It is an exceptional story which has been made into six reels without the aid of spectacular treatment. The picture is filled with action, and it is action which has a distinct bearing on the plot. Surely no one can complain that "Madame X" has been padded.

Because of its great success as a stage play "Madame X"

will, of course, be a big attraction wherever shown, especially with Miss Donnelly in the leading role. George F. Marion, who directed the stage presentation, produced the picture. The most important dramatic scenes, such as the



One of the pathetic scenes in Pathé's "Madame X."

one in which Floriet refuses to allow the repentant Jacqueline to see her son, her killing of Laroque and the court room, have sets which are practically replicas of those used in the stage production. Here the action, too, is much the same as it was in the original play. These are the big situations of the play and they are led up to in a manner that brings out their dramatic force.

The situation which Jacqueline's first misstep, and her gradual but certain sinking to the low state which she finally reaches, leads the trial of the mysterious Madame X, suffers nothing by comparison with the scene as played by Miss Donnelly on the stage, in point of tensity. It is doubtful if a more powerful scene has ever been projected upon the screen. Though screen patrons have had their full share of court room scenes of late the trial in "Madame X" will compel and hold firmly their interest. This scene has inspired many, it is not to be compared with any.

The picture opens with the marriage of Jacqueline and Floriet. She leaves him for a man she thinks more suited to her, but later returns and pleads with her husband to permit her to see her son, who is ill. Floriet refuses and sends her off. From this time on Jacqueline treads the downward path. In South America she leads a bitter life and upon returning to France she kills her latest companion when a scheme of his threatens to expose her shame to her son. She dies after being acquitted through the eloquence of her son.

John Bowers is the absorbed Floriet and Edwin Fosberg the gracious but villainous Laroque. Ralph Morgan, Robert Fischer and Charles Bunnell are the other prominent members of a consistently able cast. The production throughout is highly effective and the photography is good. At the end there is a symbolic scene of some sort that could as well be done away with. Dorothy Donnelly's is a wonderful performance and "Madame X" in all details is a remarkably strong offering. It is one of the season's most notable pictures.

## "As a Woman Sows"

Gaumont Offers Mutual Masterpicture on January 24  
Reviewed by Neil G. Caward

GAUMONT joins the ranks of Mutual Masterpicture producers this week by offering as a five-reel feature for the Mutual Masterpiece program on January 24 "As a Woman Sows," in which Gertrude Robinson and Alexander Gaden are starred. The story concerns itself chiefly with the love of Loren Hayward, mayor of the city of Lynboro, and Milly, his wife, which is well-nigh wrecked when Robert Chapman, a popular lady's man, pays too much attention to Milly, leading her husband to suspect that she is not as loyal as she should be.

William F. Haddock, who directed the picture, has told his story in a thoroughly convincing fashion and though, as the fourth reel reaches its end, it seems the story is really

told, an extra reel is added which gives the picture still another punch and therefore cannot be judged solely as "padding."

Photographically the picture is up to the high standard set by the Gaumont Company and although neither wonderful stage settings nor elaborate costuming is called for, enough of both are in evidence to make the offering an attractive one, and is kept well within the bounds of the story.

Pretty Milly Hayward, wife of the mayor, becomes discontented when her husband devotes more and more of his time to politics, and urged by Loren's Aunt Abbie and Georgia, her niece, she determines to start a flirtation in the hope that Loren will note her fascination for other men and, perhaps, himself pay more attention to her.

The young mayor of Lynboro spends much time in his office in an attempt to prevent Willoughby, a grafting contractor, from "putting anything over" on the city, and at last secures evidence that he has long been seeking and which he feels will enable him to secure Willoughby's indictment.

Milly's flirtation with Robert Chapman, a handsome society man, proves a boomerang, for Chapman, encouraged, attempts to take advantage of Mrs. Hayward and to steal a kiss by force. Loren comes upon the scene just as Chapman seizes Milly in his arms and, after knocking Chapman down and ordering him from the house, he tells his wife that all is over between them, seizes their little son and departs.

Next day Milly comes to Loren's office to make a final appeal and to give a full explanation of her conduct, but he spurns her and in leaving she accidentally brushes into her grip from his desk the documentary evidence which Loren had collected against Willoughby. Kidnaping Bobby from her husband's temporary home she flees to another city and is followed there by both Chapman and Loren, the latter think-



Chapman begs forgiveness of Hayward.

ing that she deliberately stole the Willoughby evidence in order to revenge herself upon him.

After Loren returns to his home Bobby is stricken with scarlet fever and Loren himself becomes ill. Milly, learning of the illness of her husband and son, returns and nurses them back to health. All is finally explained to Loren's satisfaction and when Milly returns to her husband the Willoughby documents the latter decides to celebrate the return of his wife and the missing evidence by giving a big reception.

Chapman is among the guests and when Hayward is called away to prevent burglars from ransacking his office, he accidentally enters Milly's room, thinking it is the chamber in which he has left his coat and hat. Loren returning, corners the two in his wife's room and Milly, fearing she will lose her husband a second time, hides Chapman and attempts to gain time before admitting her husband to the room.

The burglars, who had failed to secure the papers they sought at Loren's office, enter the mayor's home and overcome Milly and Chapman. When Loren succeeds in forcing the door open he finds his wife in a faint on the floor and the burglars just departing, for Chapman has succeeded in the excitement in making his way back to the hall undiscovered. Milly's honor thus vindicated, happiness once more descends upon the home.

In the roles of Milly and Loren, Miss Robinson and Alexander Gaden give a splendid account of themselves, and the supporting cast is fully adequate to the roles assigned.

## "The Fourth Estate"

Fox Five-Reel Feature Released January 16.

Reviewed by Genevieve Harris.

JOSEPH MEDILL PATTERSON'S drama of the power of the press is presented on the screen in this release. It is prefaced by a quotation from the speech of an English statesman who declared that the "fourth estate" the newspaper men, was more powerful than Parliament. But the story itself is not a sociological tract. It more nearly approaches the melodrama, the instrument which discloses the villain in all his treachery being a newspaper which the hero purchases for that purpose.

The play opens with a short scene of a murder committed years before. The accomplices, agreeing to stand by each other, vanish into the night. When the story proper begins, one of these men, Bertelmy, is a judge; the other is a political boss of the lowest type.

There is a strike in the city, and the city editor sends Brand, a young reporter, to cover it. Brand discovers that the leader of the strikers is Noland, and when Noland is arrested on a trivial charge, Brand discovers that the man behind the arrest is Judge Bertelmy. When his discovery appears in the newspaper, Judge Bertelmy orders the editor



Noland, leaving his young wife, escapes to Canada.

to discharge the reporter who wrote the article. Brand is fired.

Noland, knowing himself in danger from his enemies, leaves his young wife and escapes to Canada. But Mrs. Noland is not to escape so easily. A corporation had hired the political boss to get Noland out of the way. In turn, the boss had bribed Bertelmy to have Noland arrested. And part of the bribe to the judge was to be the labor leader's young wife.

Accordingly the judge manages to have Mrs. Noland, with her baby, dispossessed and sent to it that she cannot get a position from the employment agencies. Nevertheless, she escapes his net, and manages to support herself and child.

Two years later, Noland, in Canada, has become a very wealthy miner. He returns to the United States and is successful in finding his wife and little son. When Mrs. Noland tells him of her danger from the judge, Noland determines to ruin the man. To do this he buys a newspaper plant. With Brand, whom Bertelmy once ordered discharged, as managing editor, Noland investigates the record of Bertelmy and the boss, even discovering the long forgotten murder. As a finishing touch, he manages to have a picture of Bertelmy snapped as he tries again to buy the silence of the press. This time his efforts are in vain. All the evidence in the story is written and ready to go to press. Then there follows an exposition of the mechanical process of making a newspaper, from the time the story is set on the linotype machines until the electric carriers bring the wet copies to the waiting newsmen. These scenes, which are remarkably clear and interesting, were photographed in the plant of the *Chicago Herald*.

The last scene shows the two criminals, long undetected, at last in jail, through the power of the "fourth estate."

The story holds the attention closely throughout. It is clearly told. The various characters are well portrayed. Clifford Bruce is Noland, with Ruth Blair as the young wife. Samuel J. Ryan gives an excellent performance as the political boss, and Alfred Hickman is equally good as the evil judge. Victor Benoit, as the reporter; Aline Bartlett, an orphan whose ruin is planned by the judge, and Stacey Van Petten, Jr., Noland's son, complete an able cast.

## "Her Debt of Honor"

Five-Reel Metro Melodrama Featuring Valli Valli

Reviewed by Thomas C. Kennedy

A MELODRAMA with quick action from beginning to end is offered by Metro in "Her Debt of Honor," which features Valli Valli. The part given her is both large and important, but in this picture if any one character stands out more prominently than the others in the central group it is that of the dissipated young man to whom Marian believes herself indebted. Valli Valli's is a pleasing performance and she is effective in the dramatic scenes given her.

William Nigh, author, director and interpreter of the wild youth, which is the character around whom the story is built, is seen to less advantage as author than he is as actor and director. His acting in a role that presents many difficulties is very good and he makes Olin Varcoe, the illegitimate son of a man unscrupulous even in his business dealings, as convincing as a person so unusual can be, while the direction is most satisfactory.

The picture concerns itself with a character of no morals whatever. "Her Debt of Honor" is a series of scenes depicting the incidents in the last few days of a libertine's life. It is not a well constructed story but the picture is a highly interesting one because the action revolves about an interesting figure. Varcoe has always led a dissipated life, yet at times he becomes serious when he realizes that never in his life has he met a "decent" person who would have the least to do with him, and when he learns that he was born of sin and reared in hatred, his despair unbalances his mind. He is then an enemy to all that is decent, comforting himself with the thought that he is suffering for the sins of his father.

Mr. Nigh realizes the best that is in the part. He makes Varcoe such a willfully bad character that one is bound to be interested in him. A character like that has a better right in the drama than one who is good merely because he has never had a good opportunity to be otherwise, which as far as the audience knows is often the case, for many authors will start their heroes on the road to ruin and stop them before they have gone far enough to do harm, through circumstances rather than through the hero's own strength of character.

Despite the fact that the play is episodic it has good qualities, it is novel in some respects. The action takes place in Varcoe's, or rather his mother's house in Canada. The three central characters are living there, and while Marian, for sentimental reasons, remains and subjects herself to Varcoe's ill-temper and insults and Hartfield is the guest of a man he detests, melodramatic situations are quickly developed. The cast includes William Davidson, J. H. Goldsworthy, Frank Bacon, who gives a good character sketch, Mrs. M. Brundage and R. A. Breese.

## "My Lady Inco"

A Famous Players-Paramount Comedy-Drama Feature. Reviewed by Thomas C. Kennedy

FRAMED in the backgrounds selected by Sidney Olcott, Hazel Dawn is supported by a fine cast in the role of a Southern society girl suddenly thrown upon her own resources in "My Lady Inco," a five-part Famous Players-Paramount release. The cameraman who took "My Lady Inco" scores a success in this offering, for more effective lighting and photography in all probability has never been obtained. None who see this picture will suffer from eye-strain, that is a certainty.

The story tells an enjoyable romance of a girl who attempts to apprehend a very clever crook, and a society chap. It is a comedy drama with several amusing spots and some interesting melodrama and while the story is quite thin "My Lady Inco" is very enjoyable. It is an offering in which the production, with the settings and excellent photography the main attractions, makes it entirely worthy. Then, of course, there is the popular Hazel Dawn in a part which suits her well.

Miss Dawn is Nell Carroll, who becomes the lady referred



to in the title when she accepts a position with a detective agency. The person holding the mortgage on her Southern home threatens to foreclose unless the interest is forthcoming. Nell is sent to a summer colony, where a number of robberies have been



Hazel Dawn in scene from Famous Players' "My Lady Ince."

committed. She registers at the hotel as the Baroness Du Vassey. With a name like that she is at once taken up by society.

The chief of police tells her to watch Teddy De Vaux. The chief's information came from one of his men who is in league with Rene Lidal, the real crook. Teddy's mother invites her to stop with them and her invitation is accepted by Nell. Teddy and the girl become very good friends and though circumstances arouse her suspicions of him she refuses to make them known. A reception is given in her honor and Lidal, certain that she is masquerading determines to expose her. He attends the affair as the Baron. He almost breaks up the friendship between Nell and Teddy but a slip in his plans lands him in jail and makes the way clear for their marriage.

Robert Cain is an effective Teddy De Vaux and Dora Mills Adams is much at home as his mother, the society leader. George Majeroni and Frank Wunderlee do some splendid acting as the two crooks. The exterior scenes were produced in Florida. Mr. Olcott used only the most appropriate and choice locations in that land, it seems. The general direction is thoroughly good.

### Last Casino Star Comedy Released

With "Ham and Eggs" on the screen January 16, the final Casino Star comedy of the present Gaumont series has been released. Unusual care was taken with the production, the scenario having been written for the occasion by Harry Palmer, the Gaumont cartoonist who animates "Keepin' Up With the Joneses." "Budd" Ross played the star role. The comedy was directed by Edwin Middleton, who left the following week for Jacksonville, where he will direct Mutual Master-Pictures at the Gaumont studios.

### Raver Pleased With Demand for Film

"Not since I marketed Cabiria," said Mr. Raver, "have I had such a great demand for the territorial rights of a feature as are coming in on 'The Other Girl,' our first production adapted from the successful stage play by Augustus Thomas.

"I attribute this to several things. When forming the Raver Film Corporation for the producing of the Thomas plays, it was my contention that a state right feature of good quality had a greater earning power for both owner and exhibitor than did a photo-feature that was launched along regular lines. It was exclusive, it did not share its honors with any firm

name, but traveled on its merits and the merits of its players.

"'The Other Girl' as a stage production enjoyed five years of popularity through the large theaters in this country and seven years in stock. Combined with this Corbett's wide fame as a hero actor, Paul Gilmore's many years on the stage, which established him as a matinee idol, and the intimate scenes in and about the Muldoon health farm, showing Mr. Muldoon himself, coupled with its widely famous author, Augustus Thomas, make this picture a splendid commercial proposition."

### Vitagraph Adds Players

Several new faces among the Vitagraph players will be seen in a new release of the company at Hollywood, Cal. Corinne Griffiths, who has the distinction of winning more than one beauty prize in Los Angeles, and other California towns, is considered a valuable addition to the screen. Her beauty is of the appealing kind and in addition to this screen personality she has a knack of facial expression that speaks well for her future as a film actress.

Lawrence Weingarten is another new player. Both will be seen in "Bittersweet," a one-reel drama, written by Daisy E. Smith and produced by Rollin S. Sturgeon. George Stanley, Anne Schaefer and Webster Campbell play important roles in the production. Vivian Marshall, well known as a swimmer and diver is to be featured in a new film now under course of production.

### Lesser Opening New York Office

Sol L. Lesser, who controls the United States rights on Selig's "Ne'er Do Well" will leave for New York January 22, where he will make his headquarters for marketing "The Ne'er Do Well" on a national basis. E. M. Asher will precede Mr. Lesser by a few days to arrange for suitable offices and complete various details so that everything will be in readiness when Mr. Lesser arrives. Mr. Asher will also act in the capacity of publicity manager.

### General Film Changes

The General Film Company announces the appointment of two more branch managers. W. J. Gilmore succeeds V. H. Hodupp at the 23rd street branch in New York, and T. Y. Henry heads the Salt Lake City organization. Mr. Henry formerly was manager of the World Film Exchange in Kansas City.

### Rosenberg Secures "Ne'er Do Well"

A chance meeting at the Sherman House in Chicago, between Sol. Lesser, who controls the U. S. rights on "The Ne'er Do Well," and M. Rosenberg, manager of the Northwestern Feature Film Company, with offices in Seattle, resulted in a deal whereby Rosenberg acquires the rights for Washington and Oregon on "The Ne'er Do Well."

### Le Vine Quits Arrow Film

Albert S. LeVine has resigned as secretary and treasurer of the Arrow Film Corporation to devote his time to writing and producing feature pictures. No announcement has been made regarding his successor.

# News of the Week as Shown in Films



*Allegheny River reaches a flood stage of twenty-one feet during recent storms. Copyright, 1916, Paramount Newsictures.*



*State militia arrive at East Youngstown, Ohio, to quell riot. Copyright, 1916, Pathe News.*



*The old river packet "Kangsha" strikes pier and sinks at Parkersburg, W. Va. Copyright, 1916, Pathe News.*



*U. S. S. Flagship "Virginia" leaving Charlestown Navy Yard with fleet for Southern waters. Copyright, 1916, Paramount Newsictures.*



*Rear Admiral Robert L. Perry and a committee choosing a site for aerial patrol station. Copyright, 1916, Paramount Newsictures.*



*Employees of East Youngstown are paid off while under guard. Copyright, 1916, Pathe News.*

# Brevities of the Business

## LOS ANGELES

### By "Capt. Jack" Poland

Bessie Eyton, the Selig star, has added much to her prestige by clever work in "The Spoilers," now playing most successful week at Clune's Auditorium theater, Los Angeles. This is a Selig feature that has won its own reward because of masterly production features.

Anna Luther, the new Keystone star appearing in "Crooked to the End," has purchased a Moon touring car and is to be seen daily on the boulevards cleverly handling her car.

Virginia Richdale Kerrigan, the infant daughter of Wallace Kerrigan, superintendent of the Universal City rancho, where the \$1,000,000 studios are located, is the youngest infant to appear in a real motion picture scene. She has been pictured under the direction of W. C. Dowland and has achieved fine results for a new film light.

Henry Otto, a well known Universal director, has left the California studios for New York, where he is to direct special productions for the Big U. This is a well merited advancement and Otto's friends are glad to note his success.

The latest report on the local Los Angeles Rialto is that Constance Collier has been selected to play Lady Macbeth in support of Sir Beerbohm Tree in the Fine Arts Film Company rendition of this Shakespearian play. Miss Collier has appeared before London audiences in such roles and is said to be eminently fitted for the important part in films.

Blanche Sweet is appearing in a new picture drama written by Marion Fairfax, at the Lasky Hollywood studios under the direction of William de Mille, who collaborated with the author in the writing of the play.

Jack Lait, the former Chicago newspaper man and playwright, has accepted a position with the Balboa company for a series of productions in photoplays.

DeWolf Hopper of Fine Arts films is now busy creating special parts for himself in the play, "Sunshine Dan," and is said to be "some class" as a lion tamer. He is, however, more delighted with the new number of his California auto license registration numbering 102030, meaning ten, twenty and thirty cents admissions to see him in the motion picture productions which pay him \$100,000 for his year's work.

Horkheimer Bros., general managers of the Balboa Amusement Producing Company of Long Beach, operating one of the most complete independent motion picture studios of the country, have issued an attractive calendar telling about Balboa Features topping the world, illustrated with a representative picture of "Uncle Sam" atop the world.

Henry Otto, the Universal director who went to Coronado Beach for rest, obtained a splendid plot for a photoplay there from a multimillionaire who stated that his greatest ambition was to write a wonderful play.

## WHAT DO YOU KNOW?

This is addressed to every reader of MOTOGRAPHY—every person interested in the motion picture business. What's new around your office or theater or studio? Write and tell us what YOU know. Let's hear from YOU—

## ALL OF YOU

## MIDDLE WEST

### By William Noble

#### Alabama

V. Bacon is building a new theater at Gadsden to seat 500. March first is the opening date.

#### Oklahoma

C. W. Finney will manage the new \$60,000 Liberty theater, which will be opened in Oklahoma City about February first.

A new motion picture theater, the Lyric, will be opened soon at Wellston.

G. A. Woods is building a \$5,000 theater, 900 seating capacity, in Lawton.

The New Empress theater at Chickasha will be ready about February 15.

## Texas

Hugh Hamilton is erecting a \$35,000 motion picture theater at Houston.

Lou Bissinger, formerly with the Queen, is the new manager of the Washington theater at Dallas.

E. A. Kinney has leased the Aladdin theater at Denison from L. M. Ridout.

F. M. Sanford, former manager of the World Film Corporation at Dallas, reports that he will start a new motion picture manufacturing company at El Paso. The new concern, which will employ 120 people, will be called the Masterpiece Photoplay Corporation.

The Panorama theater, 5110 Prairie avenue, Chicago, recently found an audience so interested in the pictures that even a fire in the building could not drive them away. During the evening performance, a fire started in a candy store in the front of the building. Announcement of this was made to the five hundred spectators in the theater, but only a few left their seats. At last, when the pictures were stopped and the announcement was made that seats could be resumed free when the fire was over, the people consented to leave. They all came back a few minutes later, together with the fire fans who had been attracted by the blaze.

## Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	90	98
Biograph Company	40	49
Famous Players Film Co.	80	105
General Film Corp., pref.	43	45
Mutual Film Corp., pref.	43 1/2	46 1/2
Mutual Film Corp., com.	35	43
No. Am. Film Corp., pref.	94	75
No. Am. Film Corp., com.	68	75
New York M. P. Corp.	44	56
Thanhouser Film Corp.	3	3 3/4
Triangle Film Corp.	6	6 1/2
Universal Film Mfg. Co.	182	238
World Film Corp.	2	23 1/2

### \*Par \$5.

World Film Corporation: Conflicting statements appear in regard to the World Film Corporation—one to the effect that while earnings have been satisfactory, expenses for the conduct of the corporation have been of the most extravagant nature. Repeated meetings of directors have been held and, at one time, the resignation of Lewis J. Selznick, managing director, was reported as having been accepted. On the other hand, it is reported that this corporation has been combined with the Equitable Film Producing Company, which is to furnish \$1,000,000 new working capital, and that Mr. Selznick is to be retained as head of the new company. When stock was selling around 6 1/2 this column persistently directed at-

tention to the fact that reports of the extravagant operating expenses came from a reliable source and the price at which stock was then selling was not justified. Yesterday's market of 2 to 2 1/2 would seem to justify the attitude taken at that time.

Triangle Film Corporation: Business reported from Chicago, New York and Boston zones show increases, but, at the same time, there are also statements, generally accredited, to the effect that operating expenses have been unusually heavy. Stock remains fairly steady at between 6 and 6 1/2. The business that has been accumulated by the Triangle is not at the expense of the Mutual, Universal or General, but more particularly it is being drawn from the Paramount and V. L. S. E. and such manufacturers as are identified with the making of "feature films."

Mutual Film Corporation: There has been some anxiety on the part of the preferred stockholders as to whether a dividend will be paid at this time. Last year the funds had been distributed around the first of January. We are advised the directors' meeting will be held this week, so that in the next issue information on this point will be forthcoming.

Thanhouser Film Corporation: Paid a dividend in December of 1/2 of 1 per cent. It is understood the company will distribute dividends on this basis monthly, putting the stock on a 6 per cent per annum basis. There are also reports that some extra cash dividends may be paid within the next three months.



# Sifted From the Studios

## ATLANTIC COAST NEWS

A section of the Metropolitan Opera House ballet was used for the World Film production, "The Ballet Girl."

Franklin Ritchie, of the Ince Triangle Kay-Bee forces, and Mrs. Esther Bamberg of New York were married recently.

Samuel J. Ryan of the Fox Company appeared on the legitimate stage in "Irish Aristocracy," "Muldoon's Picnic," "Little Johnnie Jones" and "The Yankee Prince."

Alfred Hickman, who plays in the Fox film, "The Fourth Estate," is said to the stage production of Du Maurier's "Tribby."

Theda Bara will add a Mexican adventuress to the long list of her "vampire" parts when she appears in "Gold and the Woman." The cast includes H. Cooper Cliffe, George Walsh, Carleton Macy and Pauline Barry.

"The Fool's Revenge," a play which Booth, Barrett, McCullough and Edwin Forrest used as a starring vehicle, is being produced for the Fox films. Maude Gilbert and William H. Tooker have the principal roles.

Fania Marinoff risks life and limb in a head first tumble down a long flight of stairs for the Pathe play, "New York," in which Florence Reed is starring.

George Cooper, of the Vitagraph Company, risked his life recently when he stopped a runaway horse.

Harry Handworth is directing Marguerite Leslie, who will make her first screen appearance in "The Pain Flower," for Equitable. George Anderson, Fritz Scheff's husband, is supporting Miss Leslie.

Burton King, who left the Famous Film Company to become a director for Equitable company, has begun work on "Man and His Angel," in which Jane Grey and Henri Bergman are co-starring.

Adolph Majou, and not Irving Cummings, will play opposite Mary Boland in "Three Pairs of Shoes." Edmund Lawrence is directing the production at Triumph's Bronx studio.

James Durkin, producing "The Clarion," Samuel Hopkins Adams' story in which Carlyle Blackwell makes his debut on the Equitable program, has returned from Florida, where he has been filming exterior scenes. The feature will be completed at the Flushing studio.

John Ince has taken a company to Buffalo to film scenes on the ice of Lake Erie for "The Struggle."

Richard Buhler and Rosetta Brice, working in "The Gods of Fate," Lubin, appearing in a scene as survivors of a train wreck, found their roles not all make-believe when the pile of wreckage on which they were seated suddenly shifted and they found themselves securely pinned beneath the debris of a passenger train. A wrecking crew of



Bingles, the European comedian just secured by Vim Company.

the Reading railroad went to their rescue, and as the camera man kept on grinding, the accident will add realism to the play.

Frank Crane is directing Kitty Gordon in "As in a Looking Glass," a picture dealing with official and social life in Washington.

Maurice Tourneur has been directing "The Genius—Pierre," starring George Beban. The play, now nearing completion, contains more than 350 scenes, including the valleys of Picardy, the boulevards of Paris and sections of New York's lower east side.

Frances Nelson makes her debut as a star in the World Film Corporation's production of "The Point of View," by Jules Eckert Goodman.

Tom Terriss has taken the Marion Leonard studio in Brooklyn for the production of his next feature. He will play the leading part, with Betty Holton, formerly of Famous Players, the Biograph, the Reliance and the Metro, as leading woman.

Ouida Bergere has completed the motion picture adaptation of "Big Jim Garret," which has been purchased by Pathe. George Fitzmaurice is the director and Robert Edison the star.

Clara Kimball Young, winner by 500,000 votes in a recent newspaper contest, has been entered in another popularity contest.

## FLORIDA

At a luncheon of the Rotary Club of Jacksonville, Director Richard Garrick of the Gaumont Company, discussed the motion picture industry.

Marguerite Courtot in the play, "The Dead Alive," first announced as "His Wife's Double," her first Mutual Master-

piece, de luxe edition, is working at Gaumont winter quarters in Jacksonville. "The Dead Alive" was written for Miss Courtot by her director, Henry J. Vernot. Sydney Mason, Henry W. Pemberton and James Levering also appear in the picture, which will be released in February. Miss Courtot is among friends in Jacksonville. She spent some time there as a Kalem star. Her mother and sister are with her.

Edwin Vail has become assistant to Director Vernot of the Gaumont company. Mr. Vail appeared with Norman Hackett in "The Typhoon."

W. J. Butler, who has been for six years with the Biograph Company, will make his initial bow as a Gaumont character actor in "The Dead Alive."

The Eagle Film Company at its new studios at Arlington, is producing "Pirates of the Sky," under Myles McCarthy's direction. Scenes of the play are laid in Naples, Paris, New York, Atlanta and Jacksonville. "The Ocean Pearl" and "The Red Scorpion" will follow.

Mr. and Mrs. Edwin Middleton are at Jacksonville. Mr. Middleton is directing a Gaumont Mutual company at the winter studios.

Alexander Gaden is working in two productions at once at the Gaumont studios, appearing opposite Lucille Taft in "The Drifter," and opposite Gertrude Robinson in "As a Woman Sows."

No. 54 of the Mutual Weekly shows views of two vessels recently lost, one the cruiser "Natal," the other the liner, "Persia."

The Gaumont scenario department arranges its work so that it is one month ahead of the demands of directors. Among the scripts recently purchased is a mystery story by Leslie T. Peacock and "The Wonderful Desire" by John B. Clymer.

## PACIFIC COAST NEWS

Fay Tincher, who made her initial bow to Triangle audiences with De Wolf Hopper in "Don Quixote," is now playing the role of Widow Wedagain opposite Hopper in "Sunshine Dad," by Chester Withey. The cast includes Jewel Carnahan, Chester Withey, Raymond Wells and Eugene Palette.

"Marta of the Steppe," which William E. Wing wrote for Lillian Gish, presents life in a Russian colony, first in Russia, later in America. Miss Gish will appear as a peasant girl, and she is said to be studying Gorky, Turgenieff and Tolstoy. Frank Bennett, Olga Grey, Walter Long, A. D. Sears, Pearl Elmore and Tom Wilson are in her support. Christy Cabanne will direct this Triangle Fine Arts production.

Marie Mayer, who took the role of Mary Magdalene in the Passion Play at Oberammergau in 1910, visited a motion picture studio for the first time when she was shown through that of the American Film Company at Santa Bar-



Two views of William S. Hart and his company of Ince players in the wilds of northern California, where they spent three weeks making scenes for a coming Kay-Bee-Triangle feature.

bara. Miss Mayer, who is a resident of Boston, is making a lecture tour of the west.

Albert Crapo, known as "Bert Francis," of the Balboa Company, was found recently by his brother whom he lost track of nine years ago. The brother Arthur is a sailor on the Atlantic. While ashore recently he saw a motion picture in which Albert appeared. The sailor recognized him and got his address.

"Hell's Hinges" in which William S. Hart is starred, under direction of Thomas H. Ince, has been shipped to New York for early release on the Triangle program. For this play an entire western town was built at Inceville and later burned.

Reginald Barker is completing the direction of the Triangle Kay-Bee feature in which William Collier, Jr., is being starred and will give his attention next to a modern story starring H. B. Warner, who is concluding his performance, under Charles Swickard, in a play of East India.

Grace Cunard is in the hospital again. She is reported as "doing nicely" and it is said she will not have to undergo another operation.

Helene Rosson wears a suit of armor in several scenes of "The White Rosette," just completed at the American studios at Santa Barbara. E. Forrest Taylor plays opposite Miss Rosson, and Eugenie Forde, William Stowell and Harry Von Meter are in the cast.

Charles Ray is playing the star part in a military-western feature.

The Harold Lockwood company under Director Thomas Ricketts is on Santa Cruz island filming scenes for an American "Mustang" masterpiece.

Neva Gerber drives her automobile between Hollywood, her home, and the Pasadena studio every day.

A pack of wolves in pursuit of a little Indian girl will be one of the thrilling features of "The Lure of Heart's Desire," in which Edmund Breese is starring. The wolves were brought from Canada by Director F. J. Grandon.

Richard Stanton is working on the last

half of the "Graft" serial for the Universal Company. Hobart Henley has returned to the cast, which includes Harry Carey and Jane Novak.

Rollin S. Sturgeon has produced a delightful one-reeler in the Vitagraph "Bittersweet." In the cast are Corinne Griffith, Lawrence Weingartner, Anne Schaefer, George Stanley and Webster Campbell.

Anna Little in "When the Light Came" shows that she can handle cattle as well as any cowboy. It was Anna's daring horsemanship which first won her a place in photoplay.

Ed J. Le Saint is working on the fourth episode of "The Journal of Lord John," in which William Garwood stars and Stella Razeto is the leading woman.

Edna Maison is appearing with Francis Ford in "The Dumb Bandit." When Grace Cunard returns, Miss Maison will take leads with another company.

Tom Chatterton acts as well as directs in most of his western photoplays. Anna Little and Jack Richardson appear with him. He recently completed "When the Light Came" and "According to Saint John."

Vivian Rich, Alfred Vosburgh and Frank Borzage are playing together now.

Rollin S. Sturgeon and his company are back from Bear Valley.

William Wolbert, who has returned with his players from Truckee, will start on a three-reel drama by William E. Wing, which will feature "Sunshine" Mary Anderson.

Anna Schaefer of the Vitagraph helped decorate the Santa Monica float, which won first prize in the Pasadena rose tournament.

William - Desmond, who is playing opposite Bessie Barriscale, was with the Moscoro forces five years. She played leads with the Burbank stock company in Los Angeles.

Charlotte Shelby, mother of Mary Miles Minter, is playing with her daughter in "Dimples," a Metro. Mary's real name is Juliet Shelby.

Tom Chatterton, actor-director for the

American company, is producing one two-reel drama a week to be released under the "Mustang" brand.

Hal Cooley once won a wager for a long distance walk, crossing several states.

Louis Durham, who first won fame as a baseball player, having pitched in several of the big leagues, will appear in David Horsley's production of "A Law Unto Himself," in which Crane Wilbur is starred.

Hazel Dawn assumes the role of a girl detective in "My Lady Inco," Famous Players' production.

Gail Kane and 110 other Equitable players appearing in "Her God," were caught in the foot-hills on the edge of the desert in Arizona in a terrific blizzard recently. During the storm they wandered six miles out of their way, finding shelter at last on a cattle ranch.

## NOTES FROM ALL OVER

W. H. Smythe, manager of the Class "A" five-cent theater on Third street, Seattle, and the Strand, a big ten-cent house recently opened on Second street, attributes the success which has followed both his ventures to a selection of good, clean pictures, a clean house, good ventilation and courtesy on the part of his employees. Mr. Smythe is said to be the first manager to employ a Charles Chaplin imitator to "cut capers" outside his theater as an advertisement of the Chaplin films within.

James Q. Clemmer of the Clemmer theater, Seattle, uses unusually big features occasionally and advertises them accordingly. For two weeks last summer he showed "The Birth of a Nation," raising the admission price from the regular ten to twenty-five cents. Now he is showing "The Battle Cry of Peace" and advertising it as greater than "The Birth of a Nation." In addition to this he employs an unusually fine band, which gives concerts in the theater between performances.

The Ivan Film Productions has recently extended its office space until it now covers almost the entire ninth floor.

of 126 West Forty-sixth street, New York City. A special room has been set aside to be used as the headquarters of Ivan exchange owners when in New York.

The newly finished print of the photoplay "Babette" had a narrow escape from destruction while Director Charles M. Seay was taking it from the Flushing studio to his New York office. As the studio cars were busy, Mr. Seay and his assistant, Bob Stevens, started with the precious reels in an ancient taxi, which caught fire on the way. Mr. Seay saved the film and made the rest of the trip on a trolley.

Arthur Donaldson and Josie Collins are being starred in a six-reel feature now being made at the Erbograph studio in New York. Roland West is financing the production, which is an Italian story dealing with the Camorra.

Vera Michelena and the company engaged in "Driftwood, or The Wrong Way," under Director Marshal Farnum, are in Savannah, Ga., completing the exterior scenes for the production, which will be released February 1.

Ruth Blair's pet sport is skating, which she does so gracefully that she is frequently accused of professionalism.

The famous gold room of the Waldorf hotel, New York, is duplicated in part in the ballroom scene in "The Innocence of Ruth," a Kleine-Edison offering featuring Viola Dana and Edward Earle.

The Ivan Film Productions will produce "A Fool's Paradise" in six reels instead of its customary five. Hereafter every feature will be allowed to run its full length and not restricted to the five-reel limit.

Jack Pratt was elected president of the Lubin Beneficial Association at its first annual meeting, held January 12 in Philadelphia. Charles Hyatt is vice-president; Isador Schwartz, treasurer; Donald Scott, financial secretary, and Cossette Douglas, recording secretary.

George Terwiller is directing a five-reel feature, "Expiation," written by Frances Melbourne, for the Lubin Company. E.



Two Falstaff fun-makers get their "pitchers took" at Thalhouser Jacksonville studio. Walter Hives left, Boyd Marshall right.

K. Lincoln is featured in the story, which deals with the efforts of a Russian officer to wipe out the stain of a crime he committed while in the army. Margaret Adair appears in the supporting cast.

Terry McGovern, champion pugilist, and Joe Humphreys, his manager and referee, are appearing in "His Picture in the Papers," a burlesque on vegetarianism.

Anita Loos has written two new comedies for the Fine Arts studio, both for Douglas Fairbanks. With John Emerson she wrote "His Picture in the Papers." Although still in her teens, Miss Loos has a number of produced scenarios to her credit.

In a coming Universal offering entitled "The Altar of Friendship," Marjorie Ellison, one of the principals, displays one of the most beautiful wardrobes that has been seen on the screen of late. She has twelve complete changes of costume that run the gamut of an entire troussseau; from robe de nuit to décolletée. She displays some Paris creations that are really stunning and that must have embraced an outlay of many hundreds of dollars.

Dorothy Dalton, who played the wife of William S. Hart in "The Disciple," returned to the Ince forces this week to work in a forthcoming feature.

Vera Michelena's appearance in "Driftwood" is her first venture in a film play.

Fay Tincher designs her own wardrobe. She wears several striking black and white costumes in "Sunshine Dad."

Mae Marsh, at present working in "Hoodoo Ann," will appear next in "The Little Apache" with Robert Harron.

Paul Dickey, well known playwright, appears as a reporter in the Triangle play, "His Picture in the Papers." He took the part on a dare made by Director John Emerson.

Irving Willat, the well known eastern laboratory specialist, arrived at Inceville this week to begin his duties as supervisor of all photographic materials used in the production of Ince-Triangle features. He will not alone give his attention to the motion picture cameras, but to the "still" department as well. Especially in the latter does he promise some interesting innovations. With Willat this week there also arrived at the Ince plant three more reputable camera men. They are Bill Alder, Del Clawson and Lee Bartholomew.

Madame Ada Dow Currier, the famous dramatic coach, who is best known perhaps as the teacher who "made" Julia Marlowe, predicted that her pupil, Ruth Blair, who has recently returned to the films after an engagement with Selwyn and Company, would become one of the most successful screen actresses, because, she said, Miss Blair is possessed of all the requirements which go to make up success.

Milwaukee north shore drive has a photo playhouse in keeping with its surroundings. It is known as the Downer theater and is located at Downer avenue and Bellevue place. A daily change of program is announced. The building is absolutely fireproof and there will be a continual change of air through an improved fan system. The seating capacity is rated at 1,200. A pipe organ will be one of the features. Oscar Brachman controls the new theater and N. J. Slumberg, formerly with the Paramount Picture Corporation, will be manager. Elwyn Owen is in charge of the orchestra.

Lincoln high school, Grand Rapids, has installed a moving picture machine, which will be used to give illustrated lectures in education.

William Robert Daly, the Selig director, is at present working on a Selig multiple reel feature entitled "His Brother's Keeper." Eugenie Besserer and Fritz Brunette have very strong parts.

Ted Lewis, manager of the Pastime theater in Delavan, has had his theater renovated and electric lights installed.



James J. Corbett as "Kid" Garvey in Raver's "The Other Girl."



Violet Hite, comedienne, and Leo Wright, director, at Jacksonville studio of Thalhouser Film Corporation.



# Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as found in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

## General Program

### Monday.

D	1-17 The Miser's Heart.....	Biograph	1,000
D	1-17 The Little Sister of the Poor.....	Lubin	1,000
D	1-17 Why Love Is Blind.....	Selig	3,000
D	1-17 Selig-Tribune News Pictorial No. 5, 1916.....	Selig	1,000
D	1-17 Mrs. Dane's Danger.....	Vitagraph	4,000
D	1-17 Bittersweet.....	Vitagraph	1,000

### Tuesday.

D	1-18 The Angle of Piety Flat.....	Biograph	2,000
D	1-18 The Book Agent's Romance.....	Essanay	2,000
C	1-18 The Tale of a Coat.....	Kalem	1,000

### Wednesday.

D	1-19 A Life Chase.....	Biograph	3,000
C	1-19 Gaminated Nooz Pictorial No. 4.....	Essanay	500
D	1-19 Scenes of Canadian Rockies.....	Essanay	500
D	1-19 A Duel in the Desert (No. 9 of the Singaree Series).....	Kalem	2,000

### Thursday.

D	1-20 The Law's Injustice.....	Lubin	3,000
T	1-20 Selig-Tribune News Pictorial No. 6, 1916.....	Selig	1,000

### Friday.

D	1-21 The Sealskin Coat (No. 13 of the Ventures of Marguerite).....	Kalem	1,000
C	1-21 Frenzied Finances.....	V. V.	1,000
C	1-21 A Telegraphic Tangle.....	Vitagraph	1,000

### Saturday.

D	1-22 The White Alley.....	Essanay	3,000
C	1-22 The Open Track.....	Kalem	1,000
D	1-22 Insomnia.....	Lubin	1,000
C	1-22 When the Circus Came to Town (Chronicles of Bloom Center No. 9).....	Selig	1,000
D	1-22 The Secret Seven.....	Vitagraph	3,000

### Monday.

D	1-24 An Adventure in the Autumn Woods.....	Biograph	1,000
D	1-24 The Evangelist.....	Lubin	4,000
C	1-24 Fooling Uncle.....	Lubin	1,000
D	1-24 Tom Martin—A Man.....	Selig	1,000
C	1-24 Britton of the Seventh.....	Vitagraph	4,000
C	1-24 Jane's Husband.....	Vitagraph	1,000
C	1-24 The Cold Feet Getaway.....	Vitagraph	1,000

### Tuesday.

D	1-25 Folly.....	Essanay	2,000
C	1-25 Snoop Hounds.....	Kalem	1,000

### Wednesday.

D	1-26 Stronger Than Woman's Will.....	Biograph	3,000
C	1-26 The Fable of "Flora and Adolph and a Home Gone Wrong".....	Essanay	1,000
D	1-26 The Villain Worshiper (No. 10 of the Singaree Series).....	Kalem	2,000

### Thursday.

D	1-27 The Embodied Thought.....	Lubin	3,000
T	1-27 A Special Delivery.....	Mina	1,000
C	1-27 Selig-Tribune News Pictorial No. 8, 1916.....	Selig	1,000

### Friday.

D	1-28 The Fate of America (No. 14 of the Ventures of Marguerite).....	Kalem	1,000
C	1-28 The Heart Breakers.....	Knickerbocker	3,000
C	1-28 Busted Hearts.....	Vim	1,000
C	1-28 Peace at Any Price.....	Vitagraph	1,000

### Saturday.

D	1-29 Destiny.....	Essanay	3,000
D	1-29 Trapped Butter.....	Kalem	1,000
C	1-29 Cured.....	Lubin	1,000
C	1-29 Apple Butter (No. 10 of the Chronicles of Bloom Center).....	Selig	1,000
D	1-29 The Rose.....	Vitagraph	3,000

## V. L. S. E. Program

Oct.	11 In the Palace of the King.....	Essanay	6,000
Oct.	11 The Valley of Lost Hope.....	Lubin	5,000
Oct.	18 A Black Sheep.....	Selig	5,000
Oct.	18 The Man Who Couldn't Beat God.....	Vitagraph	5,000
Oct.	25 The Rights of Man.....	Lubin	5,000
Nov.	1 The Turn of the Road.....	Vitagraph	5,000
Nov.	1 The Crimson Wing.....	Essanay	6,000
Nov.	8 The Raven.....	Essanay	5,000
Nov.	8 Sweet Alyssum.....	Selig	5,000
Nov.	15 Heights of Hazard.....	Vitagraph	5,000
Nov.	22 The Nation's Peril.....	Lubin	5,000
Nov.	29 The Caveman.....	Vitagraph	5,000
Dec.	6 The Alter Case.....	Essanay	5,000
Dec.	6 The Man's Making.....	Lubin	5,000
Dec.	13 I'm Glad My Boy Grew Up to Be a Soldier.....	Selig	4,000
Dec.	13 The Price for Folly.....	Vitagraph	5,000
Dec.	20 The Great Divide.....	Lubin	5,000
Dec.	20 A Daughter of the City.....	Essanay	5,000
Dec.	27 What Happened to Father.....	Vitagraph	5,000
Jan.	3 Thou Art the Man.....	Vitagraph	6,000
Jan.	10 No Great Love.....	Lubin	5,000
Jan.	10 Green Stockings.....	Vitagraph	5,000
Jan.	17 My Lady's Slippers.....	Vitagraph	5,000
Jan.	17 Gods of Fate.....	Lubin	5,000
Jan.	17 Captain Jinks.....	Essanay	5,000
Jan.	20 The Winkling Wager.....	Lubin	2,000
Jan.	24 The Island of Surprise.....	Vitagraph	5,000

## Mutual Program

### Monday.

D	1-17 The Thoroughbred.....	American	5,000
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### Tuesday.

D	1-18 The Silent Trail.....	American	2,000
C	1-18 Grace's Gorgeous Gowns.....	Falstaff	1,000

### Wednesday.

C	1-19 Johnny's Birthday.....	Beauty	1,000
D	1-19 The Phantom Witness.....	Thanhouser	3,000

### Thursday.

C	1-20 Pete's Persian Princess.....	Falstaff	1,000
D	1-20 The Five Faults of Flo.....	Thanhouser	5,000
T	1-20 Mutual Weekly No. 55.....	Mutual	1,000
C	1-20 Sammy's Dough-Face Romance.....	Vogue	1,000
	Title Not Reported.....	Cub	

### Friday.

D	1-21 The Thunderbolt.....	American	1,000
D	1-21 Title not reported.....	Cub	
D	1-21 Wild Jim Reformer.....	Mustang	2,000
C	1-21 The Girl of His Dreams.....	Cub	1,000
C	1-21 Mr. Bumps, Commute.....	Novelty	1,000

### Saturday.

D	1-22 The Bait.....	Centaur	5,000
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### Sunday.

C	1-23 Mischief and a Mirror.....	Beauty	1,000
S	1-23 See America First, No. 19.....	Gaumont	3,000
C	1-23 Keeping Up With the Joneses.....	Gaumont	300
C	1-23 A Baby Grand.....	Vogue	1,000

### Monday.

D	1-24 As a Woman Sows.....	Gaumont	5,000
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### Tuesday.

D	1-25 The Man in the Sombroero.....	American	2,000
C	1-25 Lucky Larry's Lady Love.....	Falstaff	1,000

### Wednesday.

D	1-26 The Burglar's Picnic.....	Thanhouser	3,000
C	1-26 Some Night.....	Beauty	1,000

### Thursday.

C	1-27 Title Not Reported.....	Vogue	
C	1-27 Better at the Bath.....	Falstaff	1,000
T	1-27 Mutual Weekly No. 56.....	Mutual	1,000
C	1-27 Lord Loveland Discovers America.....	American	5,000

### Friday.

D	1-28 The Smugglers of Santa Cruz.....	Clipper	3,000
C	1-28 A Sanitarium Scramble.....	American	1,000
C	1-28 Title Not Reported.....	Cub	

### Saturday.

D	1-29 Betrayed.....	Thanhouser	5,000
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## Sunday.

S	1-30 See America First, No. 20.....	Gaumont	500
S	1-30 Keeping Up With the Joneses, No. 20.....	Gaumont	500
C	1-30 Walk This Way.....	Beauty	1,000
C	1-30 Title Not Reported.....	Vogue	

## Universal Program

## Monday.

D	1-17 The Man Inside.....	Broadway	5,000
D	1-17 Mingling Spirits.....	Nestor	1,000
C	1-17 The Railroad Monopoly (Graft Series No. 6).....	Universal	2,000

## Tuesday.

D	1-18 The Reward of Chivalry.....	Gold Seal	3,000
D	1-18 The Silent Member.....	Rex	1,000
C	1-18 No release this week.....	Imp	

## Wednesday.

D	1-19 Her Better Self.....	Victor	2,000
C	1-19 Saving Susie from the Sea.....	L. Ko	1,000
T	1-19 Animated Weekly No. 202.....	Universal	1,000

## Thursday.

D	1-20 Just Plain Folks.....	Laemmle	3,000
E	1-20 No release this week.....	Big U	
E	1-20 Building Up the Health of a Nation.....	Powers	500
V	1-20 The Aerial Buds.....	Powers	500

## Friday.

C	1-21 Vanity, Thy Name Is.....	Imp	2,000
D	1-21 A Sea Mystery.....	Victor	1,000
C	1-21 Flivver's Famous Cheese Hound.....	Nestor	1,000

## Saturday.

D	1-22 Buck Simons, Puncher.....	Bison	2,000
E	1-22 Protecting the Ships at Sea (No. 5 Uncle Sam at Work).....	Powers	1,000
C	1-22 The Whole Jungle Was After Him.....	Joker	1,000

## Sunday.

C	1-23 No release this week.....	Rex	
D	1-23 Her Dream Man.....	Laemmle	1,000
C	1-23 Mr. Meldiot's Assassination.....	L. Ko	2,000

## Monday.

D	1-24 A Soul Enslaved.....	Broadway	5,000
C	1-24 Her Steady Career.....	Nestor	1,000
D	1-24 America Saved from War (Graft Series No. 7).....	Universal	2,000

## Tuesday.

D	1-25 Discontent.....	Gold Seal	2,000
C	1-25 No Release This Week.....	Rex	
C	1-25 Hired, Tired and Fired.....	Imp	1,000

## Wednesday.

D	1-26 Across the Line.....	Victor	2,000
C	1-26 Knocks and Opportunities.....	L. Ko	1,000
T	1-26 Animated Weekly No. 203.....	Universal	1,000

## Thursday.

D	1-27 The Red Lie.....	Laemmle	3,000
C	1-27 No Release This Week.....	Big U	
C	1-27 Sammie Johnson, Hunter.....	Powers	500
E	1-27 Fishing for River Lampreys.....	Powers	500

## Friday.

D	1-28 The Inner Soul.....	Laemmle	2,000
D	1-28 Nan Good for Nothing.....	Big U	1,000
C	1-28 Flivvers in "The Dance of the Shivers".....	Nestor	1,000

## Saturday.

D	1-29 A Daughter of Penance.....	Bison	2,000
E	1-29 Saving Wealth and Building Health (No. 6 Uncle Sam at Work).....	Powers	1,000
C	1-29 Mrs. Green's Mistake.....	Joker	1,000

## Sunday.

D	1-30 In His Own Trap.....	Rex	3,000
C	1-30 No Release This Week.....	Laemmle	1,000
C	1-30 Cupid at the Polo Game.....	L. Ko	1,000

## Miscellaneous Features

Joseph and His Brethren.....	Dormet Film	6,000
The World of Today.....	Reliance Picture	6,000
Marvelous Maciste.....	Hanover Film Co.	5,000
The Burglar and the Lady.....	Sun Photoplay Co.	5,000
The Wail.....	Aurora Film Plays Corp.	5,000
His Daughter's Second Husband.....	Melina Film	5,300
The Forbidden Fruit.....	Ivan Film	5,000
The Other Girl.....	Reliance Corp.	5,000
Sins of Great Cities.....	Great Northern Film	4,000
Face Suicide.....	Jos. W. Farnham	6,000
Somewhere in France.....	Arthur S. Kane	5,000
Fighting with France.....	French Official War Films	6,000

## Fox Film Corporation

## Released Week of

N.	8 The Blindness of Devotion.....	5,000
Nov.	11 A Woman's Past.....	5,000
Nov.	27 The Galley Slave.....	5,000
Nov.	21 The Broken Law.....	5,000
Dec.	5 The Unfaithful Wife.....	5,000
Dec.	12 Her Mother's Secret.....	5,000
Dec.	19 A Soldier's Oath.....	5,000
Dec.	26 Destruction.....	5,000
Jan.	2 Green-Eyed Monster.....	5,000
Jan.	9 A Parisian Romance.....	5,000
Jan.	16 The Fourth Estate.....	5,000
Jan.	26 The Innocence of Ruth.....	Edison 5,000

## Kleine-Edison

## Released week of

Oct.	20 The Green Cloak.....	Kleine	5,000
Nov.	3 The Sentimental Lady.....	Kleine	5,000
Nov.	10 Children of Eve.....	Kleine	5,000
Nov.	17 The Politicians.....	Kleine	5,000
Dec.	1 The Danger Signal.....	Kleine	5,000
Dec.	8 The Destroying Angel.....	Kleine	5,000
Dec.	15 The Bondwomen.....	Kleine	5,000
Jan.	5 The Woman in Politics.....	Thamphouse	5,000
Jan.	12 The Devil's Prayer Book.....	Kleine	5,000
Jan.	19 Wild Oats.....	Edison	5,000
Jan.	23 The Serpent.....	Kleine	5,000

## Metro Features.

## Released week of

Nov.	8 Pennington's Choice.....	Metro	5,000
Nov.	13 The Woman Pays.....	Metro	5,000
Nov.	22 One Million Dollars.....	Metro	5,000
Nov.	29 Barbara Fritchie.....	Metro	5,000
Dec.	6 A Yellow Streak.....	Metro	5,000
Dec.	13 The House of Tears.....	Metro	5,000
Dec.	20 Rosemary.....	Metro	5,000
Dec.	27 Black Fear.....	Metro	5,000
Jan.	3 What Will People Say?.....	Metro	5,000
Jan.	10 The Tarnished Jewel.....	Metro	5,000
Jan.	17 The Rose of the Alley.....	Metro	5,000
Jan.	24 Her Debt of Honor.....	Metro	5,000

## Mutual Master-Pictures.

## Released week of

Dec.	2 The Forbidden Adventure.....	Mutual	5,000
Dec.	9 The Buzzard's Shadow.....	Thamphouse	5,000
Dec.	16 The Mill on the Flood.....	Mutual	5,000
Dec.	23 The Painted Soul.....	Mutual	5,000
Dec.	30 The Deathlock.....	Mutual	5,000
Dec.	30 Temptation.....	Lasky	5,000
Jan.	6 The Other Side of the Door.....	American	5,000

## Paramount Features.

## Released week of

Jan.	3 Paramount News Pictures.....	Paramount	1,000
Jan.	3 The Foundling.....	Famous Players	5,000
Jan.	6 Tongues of Fire.....	Moroso	5,000
Jan.	6 Colonel Heeza Liar's Waterloo.....	Bray-Paramount	1,000
Jan.	6 The Skunk and the Waterloo.....	Bray-Paramount	600
Jan.	10 Paramount News Pictures.....	Paramount	1,000
Jan.	10 Mice and Men.....	Famous Players	5,000
Jan.	13 The Golden Chance.....	Lasky	5,000
Jan.	13 Hadden Brad's Elopement.....	Bray-Paramount	1,000
Jan.	17 Paramount News Pictures.....	Paramount	1,000
Jan.	17 My Lady Inconnu.....	Famous Players	5,000
Jan.	20 Inland the Sailor.....	Bray-Paramount	1,000
Jan.	20 Nearly a King.....	Famous Players	5,000
Jan.	24 The Call of the Cumberland.....	Pallas	5,000
Jan.	27 The Police Dog on the Wire.....	Bray-Paramount	1,000
Jan.	27 The Spider.....	Famous Players	5,000

## Pathe.

## Released Week of

Jan.	24 The Horrors of War.....	Pathe	3,000
Jan.	24 Head-dresses of Holland.....	Photocolor	500
Jan.	24 The Sunbather.....	Pathe	1,000
Jan.	24 Pathe News No. 8.....	Pathe	1,000
Jan.	24 Pathe News No. 9.....	Pathe	1,000
Jan.	24 Hazel Kirke.....	Gold Rooster	500
Jan.	24 The Third Degree (Red Circle No. 7).....	Balboa	2,000
Jan.	24 Shooting at Random.....	Star	1,000

## Triangle Film Corporation.

## Released week of

Jan.	9 Fatty and Mabel Adrift: Roscoe Arbuckle and Mabel Normand.....	Triangle Keystone	2,000
Jan.	16 The Missing Links; Norma Talmadge, Robert Harron.....	Fine Arts	5,000
Jan.	16 Because He Loved Her.....	Triangle Keystone	2,000
Jan.	16 The Beckoning Flame; Henry Woodruff, Triangle Kay-Bee.....	Triangle Keystone	2,000
Jan.	16 A Modern Enoch Arden.....	Triangle Keystone	2,000
Jan.	23 The Wreck of the Lusitania; Marie Lloyd.....	Triangle Keystone	2,000
Jan.	23 The Perils of the Park; Harry Gibson, Triangle Keystone.....	Triangle Keystone	2,000
Jan.	24 The Conqueror; Willard Mack.....	Triangle Kay-Bee	2,000
Jan.	24 The Ballet Girl.....	Brady	5,000

## World Features.

## Released week of

Jan.	3 The Ransom.....	Triumph	5,000
Jan.	3 Camille.....	Shubert	5,000
Jan.	10 In Life's Whirlpool.....	Brady	5,000
Jan.	10 Her Great Hour.....	Equitabel	5,000
Jan.	12 Behind Closed Doors.....	Triumph	5,000
Jan.	24 Ballette of the Bally Hoo.....	Equitabel	5,000
Jan.	12 The City.....	Shubert	5,000
Jan.	23 A Movie Sack, Mack Swain.....	Triangle Keystone	2,000

# Brief Stories of the Week's Film Releases

## General Program

**Bill Peters' Kid—(THREE REELS)—VITAGRAPH—**BROADWAY STAR FEATURE—Produced by R. Sturgeon. Mary Anderson is seen as an unlabeled girl who lives with her father near their claim at the edge of the desert. She later goes to the city, where she is educated and returns to marry the engineer she loves. William Duncan is the engineer.

**A Special Delivery—VIM—JANUARY 7.**—Plump is informed that the stork is expected at his house. He rushes to bring medical attendance and is arrested by Runt, the pride of the police force, who is out for burglars. The nurses in the sanatorium where Plump was arrested are thrown into a panic and in the meantime real burglars raid the place. Plump proves his identity and is released. He returns home to find that the stork left not one baby, but three.

**Houses of Mystery—KRICKEBOCKER STAR FEATURE—JANUARY 21.**—Crile, a U. S. revenue officer, is ordered to break up a gang of diamond smugglers on the California coast. His fiancée, Grace, determines to assist. They locate the

**Tom Martin—A Man—(THREE REELS)—SELIG**JANUARY 24.—Guy Oliver does a wonderful bit of work in the role of Tom Martin, the village blacksmith, who saves his sweetheart from a mad dog only to himself die of hydrophobia. A full review of this picture will be found on another page of this issue. N. G. C.

**Britton of the Seventh—(FOUR REELS)—VITAGRAPH—JANUARY 24.**—A story of the Indian wars, dealing with the massacre of Custer's band. A love story is interwoven. The hero is an officer unjustly forced to resign. He is later vindicated. Cyrus Townsend Brady wrote the story. Darwin Karr plays the hero. Ned Finley appears as General Custer. Eleanor Woodruff is the heroine.

**Jane's Husband—VITAGRAPH—JANUARY 24.**—Featuring Edith Storey and Thomas R. Mills, Jane, who is looking for a husband, traps a tramp in a closet and then gives him the choice of marrying her or being arrested. She brings the minister to the house and they are married. Ben makes the best of matters. As he sits down to eat he passes the remark to the effect that he "hopes his wife does not find him out." Horrified Jane drives him from the house and decides to remain single.

**The Cold-Feet Getaway—VITAGRAPH—JANUARY 24.**—Featuring Harry Fisher and Albert Rocco. Hoozis, a poker hand, tries various ruses to quit the game while he is a winner, but

from him. He tells Nanan that the secret of the panel is written on a certain card. Goodman is fatally hurt on his way to Nanan's home. He reaches her home and loses consciousness, but



not before he has overheard Nanan and another lover planning to rob the secret panel. Learning of Nanan's duplicity, he wishes to warn his relatives but dies before he can tell them. His dying wish, however, takes form and leads his sister Ruth to open the panel, get the money and thus foil Nanan. Edward Sloman, Hazel Neece, C. C. Shumway, Adelaide Bronti, Melvin Mayo and George Routh appear in the play.

**Busted Hearts—VIM—JANUARY 28.**—A "Pokes and Jabbs" comedy in rural setting. A mix-up in which appear Peggy Plump, daughter of farm-plump, and Loose Pokes, who falls in love with her, elopes with her and later deserts her. Peggy goes to work in a restaurant. Accor'ding by Jabbs. There she has a chance to "beat up" Pokes and she returns to her first sweetheart, Runt.

**Peace at Any Price—VITAGRAPH—JANUARY 28.**—Featuring Mr. and Mrs. Sidney Drew. Henry Adams falls asleep and dreams that war has been declared on his country. Rushing home he organizes the family and the servants into a brigade, arms them with the children's nursery toys and elects himself General. Many thrilling and funny incidents follow, but finally his wife and Marchesa, her music teacher, quiet him.

**The Rust—(THREE REELS)—VITAGRAPH—JANUARY 29.**—Because she apparently attracts too much attention from Morgan Dallas, a school coach of Mr. Cottrell's, he determines to adopt a ruse to test his wife. Accor'ding by he is brought home as if from an accident and the doctor tells Emily her husband's mind is a blank.



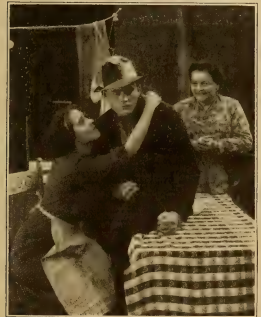
Dallas soon shows his true colors and attempts to kiss her, but she frees herself and he follows her to her boudoir. As Dallas grabs Emily a dark figure stops the rascal at the point of a gun. Dallas tries to kill John Cottrell, but Edgar, Emily's brother, shoots and kills him. Later everything is explained, bringing happiness to all concerned. Naomi Childers and Joseph Kilgour have the leading roles.

**Destiny—(THREE REELS)—ESSANAY—JANUARY 29.**—Waldron, a young lawyer, is the favored suitor for the hand of Ethel Dixon. His rival, Gray, gets him intoxicated, however, and Ethel breaks the engagement. Waldron realizes that Gray led him into a trap and he and Gray fight. Gray is stunned and Waldron believes he has killed him. Frightened, he gives up Ethel and leaves the country. He goes from bad to worse until a former client puts him on his feet again. He comes back, succeeds and finally marries



hand, and after many thrilling struggles in which Grace plays a large part, they outwit and capture them. Paul Gilmore plays Crile and Peggy Hamilton plays Grace. Other members of the cast are Philo McCollough, Dick Johnson and Adelaide Woods.

**Two News Items—(ONE REEL)—LUBIN—JANUARY 24.**—A story of slum life. Katie and Dan Fagan are the victims of the financier Rockland's methods. Finally Dan becomes a thief and Katie commits suicide. The notice of Katie's death is



given three lines in the newspapers, while the account of Rockland's riley dollars goes to charity. It has two columns on the front page. Adda Gleason, L. C. Shumway and Jay Morley appear in the cast.

his friends refuse to fall for them. Itsky, the inventor, finally comes to his assistance and the contrivance he invents enables Hoozis to quit the game when he is heavily winning. However, at the next game the players put one over on Hoozis while he is adjusting his apparatus and he loses out.

**Folly—Two REELS—ESSANAY—JANUARY 25.**—Folly, Morse's adopted daughter, marries Gresham, a wealthy westerner, but after the first year, Anthony Rand, a society idler, comes between them. He urges Folly to divorce Gresham. Rand invites Folly and Morse to his cabin in the woods and there makes love to Folly, against her will and in spite of Morse. Folly flees into the woods and finally seeks shelter in a little cabin. Gresham also happens to be resting in the cabin, and when Rand seeks Folly there he has Gresham to deal with. The husband and wife are reconciled. Darwin Kerr, Ann Kirk, Richardson Cotton and Randall McAlister form the cast.

**The Dragoman—(Two REELS)—LUBIN—JANUARY 25.**—Story begins in Egypt. Wright, an American, wrongs an Arabian girl, then leaves her and the girl dies. Later the girl's brother, Mohamed, follows the man to America to avenge his sister. Five years later, after Wright is married, Mohamed finds him. He is about to disclose Wright's secret when he is moved to mercy by the appeal of Wright's little child. L. C. Shumway, George Routh, Adda Gleason and Violet MacMillan form the cast.

**The Fable of Flora and Adolph and a Home Gone Wrong—ESSANAY—JANUARY 26.**—Written by George Ade. Charles J. Stone, Fred Wagner and Alice Edwards appear in this story as the divorce court judge and Adolph and Flora Botts, the quarreling couple. In this "home that went wrong," husband and wife each have too much talent which is not appreciated by the other.

**The Embodied Thought—(THREE REELS)—LUBIN—JANUARY 27.**—Goodman, who is infatuated with an adventuress, Nanan, hides his money in a secret panel which his relatives seek to save him from himself by taking his fortune away



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Ethel. Bryant Washburn plays Waldron, with Ruth Stonehouse as Ethel. Edmund Cobb and Charles Sline appear as Gray and Waldron, Sr., respectively.

**Cured—(ONE REEL)—LUBIN—JANUARY 29.**—Comedy written by Mark Swan. Wilkens, in his friend, Dr. Curtis' office, pretends that he is a doctor, just for fun. Madge and her brother dis-



cover his pretense and play a joke on him. For a time they make him believe he has poisoned them both. Billie Reeves, Arthur Matthews, Carrie Reynolds and Jack Nelson appear.

**Apple Butter—SELIG—JANUARY 29.**—A Bloom Center story dealing with the ill feeling between various housekeepers regarding the apple butter monopoly at the county fair. The proprietor of a shell game gets mixed up in the affair. Written by Mabel Heikes Justice. The well-known Bloom Center characters appear.

## Mutual Program

**The Fight at Signal Station—(CHAPTER FIVE OF THE GIRL AND THE GAME)—(TWO REELS)—SIGNAL.**—This episode has to do with a shipment of ties destined for the C. W. & P. Railroad and the attempt of Seagrove to prevent them reaching their destination. Several thrills make the picture an unusual one. A full review will be found on another page of this issue. N. G. C.

**See America First, No. 19—(SPLIT REEL)—GAUMONT—JANUARY 25.**—This journey is to the ice-bound dells of Wisconsin, through many bits of wonderland and grottoes of delicately wrought ice. On the same reel is:

**Keeping Up With the Joneses—"Pa" McGinnis** carries through some of his attempts at "Keeping Up With the Joneses" in Harry Palmer's moving cartoon.

**The Man in the Sombbrero—(TWO REELS)—AMERICAN—JANUARY 25.**—Harold Lockwood and May Allison are featured in this love story, which is laid for the most part in a mountainous country, offering some superb backgrounds for the action of the story. Thomas Ricketts directed the production, which is reviewed at length on another page of this issue. N. G. C.

**Lucky Larry's Lady Love—FALSTAFF—JANUARY 25.**—Larry's wife never tires of telling how



Scene from "Larry's" "Nanny's Dauntful Romance."

he won her hand, and strangers, especially women, generally ejaculate "How romantic." The defeated suitor, however, relates a widely different story of Larry's bravery, which, it seems, was wholly forced upon him by lucky circumstance, but which, nevertheless, was a strong enough delusion to win for him the girl. However, it is for the spectator to decide whether Larry's or the losing suitor's story contains the most truth.

**Some Night—BEAUTY—JANUARY 26.**—Carol Holloway and John Sheehan are pictured in this comedy as Gladys and Dick. Gladys at a boarding school permits Dick to call on her in her room. The two celebrate with a judge party. When Miss Boardman, the mistress of



the school, surprises the young folks. Dick disguises himself as a girl and is introduced as Gladys' cousin. Later in the evening Slippery Sam, a crook, invades the boarding school and is finally captured by a heavy of pama-naled girls. Dick proves himself a hero by assisting in capturing the burglar, and is rewarded with the hand of Gladys.

**The Burglar's Picnic—THREE REELS)—THAN-HOUSE—JANUARY 26.**—With the Fairbanks twins. A midnight picnic that the twins of the boarding school plan ends in the capture of two burglars by the girls, who pile on them in such numbers that they are pinned to the floor. Inasmuch as the night escape turns out as it does, the professor forgives the twins, who are the ring-leaders in the affair. While the twins are on their way home for Christmas, the same burglars, handcuffed to stalwart deputies, board the train. One of them shows such signs of repentance that the girls prevail upon his captor to loose the shackles. Later, when the train is wrecked, this man saves both of the twins. The latter take him to their home, and after he distinguishes himself further, he becomes the family chauffeur. As the deputies were killed, the burglar's escape from prison is secure.

**Beaten at the Bath—FALSTAFF—JANUARY 27.**—"Faster" law reads that his daughter's fiancé is not eligible until he has saved \$1,000. "Faster" sues upon the suit of a wealthy old banker. One day a stranger in a loud check suit robs the banker and then enters a Turkish bath establishment. The latter follows, but catches the wrong man, who is no other than daughter's sweetheart. Rather than face a suit for false arrest, the banker pays the thief a large sum of money which enables the latter to wed the girl.

**The Smugglers of Santa Cruz—(THREE REELS)—CLIFFER—JANUARY 28.**—Charlotte Burton and William Russell enact the roles of Verna, a lighthouse keeper's daughter, and Robert Landon, a revenue officer, in this picture of smuggling on the island of Santa Cruz. Some wonderful photographic effects make the offering an unusual one in many respects. A full review of this picture appears on another page of this issue. N. G. C.

**A Sanitarium Scramble—AMERICAN—JANUARY 28.**—Aunt Penelope bundles her niece, Janice, off to become a Red Cross nurse. When Janice finds with Frank Fellows, one of her patients, she is greeted from the training school. Later Janice assembles a merry party of girls at her home and they attempt to entertain some young men. Aunt Penelope arrives and Janice, who is fully bundled, the boys into bed, dresses the girls in nurses' caps and gowns, and explains that she has started a private sanitarium, while Colonel Austin-Austins, Frank's uncle,



Scene from coming Universal photoplays. At the left "Discontent," a Gold Seal, in the center "Cupid at the Polo Game." L-Ko; and at right "A Daughter of Penace," a Bison.

comes in search of him and is introduced as "an eminent surgeon." He proves himself at least a heart specialist by arranging a marriage with



Aunt Penelope, after which Janice and Frank announce their engagement.

**Walk This Way—Beauty**—JANUARY 30.—Harry Brown, in love with Betty Gray, finds possibilities for an early marriage indefinitely postponed when their respective fathers quarrel and dissolve partnership. Betty is bundled off to the home of her Aunt Tilly in Hay Center and



Aunt endeavors to arrange a marriage for her with Mr. Fluff, a floorwalker. Harry follows to Hay Center and elopes with Betty on a motorcycle, the two being pursued by Aunt Tilly and Mr. Fluff. Ere the pursuers reach them the knot is tied and Aunt Tilly, finding it too late to marry Fluff to Betty, accepts his proposal and both being at the door of the church he requests her in his best floorwalker manner to "walk this way."



**Graft**—(SEVENTH TWO-REEL EPISODE).—Robert Henley, Harry Carey and Jane Novak featured. Suggested by Mrs. Wilson Woodrow. In this week's instalment of "Graft" we witness the death of J. Brooke Carney, head of the Steel Trust. He is the victim of his own plot to throw the United States into war so that the steel trust may make enormous profits. Dorothy Maxwell and Kitty Rockford do some detective work on Tom's behalf and their efforts result in Tom's being saved from death at the hands of the crooks.

**Discontent**—(TWO REELS)—GOLD SEAL—JANUARY 5.—This picture is a graphic illustration of

the workings of fault-finding and discontent. Old man Pearson, residing at the Soldiers' Home, creates a spirit of unrest and discontent which threatens to spread throughout the whole institution. He is finally taken into the home of kind relatives, but the novelty wears off in time and he soon returns to grumbling. His state of mind is contagious and soon everybody in the home is dissatisfied and restless. The story ends with the old man returning of his own free will to the place wherefrom he started—the Soldiers' Home.

**Universal Animated Weekly No. 3**—UNIVERSAL—JANUARY 19.—Rose carnival held at San Diego, Calif.; divers use three hundred pounds of dynamite to remove sunken dredger, Providence, R. I.; flag of General Jackson of 1912 war given back to South by State of Illinois, New Orleans, La.; 10,000 Lezhorns, champion egg-layers, on one man's farm, Alhambra, Calif.; seventy-two mile gale destroys homes in San Francisco, Calif.; English rush to enlist in last stand against enforced soldiering, London, England; raising of 200-ton section finishes great bridge on New Colorado River, Needles, Calif.; Brown University's "eleven," first to cross continent, beaten by Washington State football stars, San Diego, Calif.; Juan Domonico gives startling aerial exhibition for Pan-American Congress, Washington, D. C.; landing in Norway from Oscar II, Christiania, Norway; cartoons by Hy Mayer.

**Her Steady Carfare**—NESTOR—JANUARY 21.—Ray pays Betty's carfare and the two become fast friends, each presupposing that the other is the progeny of wealthy parents. They delude the other to this effect until the climax, when Betty discovers the lowly position of Ray, and vice-versa. Afterwards they make up, and Ray becomes Betty's steady means of carfare.

**Hired, Traded and Fired**—IMP—JANUARY 25.—"Slim" Hoover finds employment as a piano mover. His first job is to carry a piano down from the top floor of an apartment house. While he is struggling with the piano, the boss is making love to Sally Sloppus, the flake. After he and the piano hurdle the several flights and arrive at the street, it is discovered that the wrong piano has been moved. "Slim" emerges from the wreckage to find that he is once more jobless.

**Knocks and Opportunities**—(TWO REELS)—L. KO—JANUARY 26.—With Billy Ritchie, Bill falls in front of an approaching auto that contains a beautiful lady, who, thinking that he has been injured, rushes him to her house. But Bill is O. K. Father does not like his appearance and tells him so. Bill departs downhearted. However, he falls in with better fortune, and a changed man, again calls on the fair lady. Much to his surprise, Bill finds that the lady is engaged to his benefactor. Complications set in and Bill's well laid plans all end in his own undoing.

**Across the Line**—VICTOR—JANUARY 26.—Horton Manners, Jr., is in love with Mildred Fontaine, a woman sixteen years his senior. His father tells him that if, after a year's trial, around the world, he still loves the girl, who is below his class socially, he (the father) has nothing to say in the matter. Some time later he is engaged to Mr. Manners for the return of his son, but he succeeds in convincing her that when his son returns in a year's time he will be a completely old woman. "Loving the boy as she does, Mildred retires, 'across the line.'" In the meantime she is forced to face arguments by falling in love with a girl in Paris.

**The Red Lie**—(THREE REELS)—LAE-MME—JANUARY 27.—In this mystery drama, the murderer is caught by Jarvis, a noted detective, but allowed

to go free by the latter, who sympathizes with the motives and circumstances which led to the crime. Mrs. Baxter, and a young friend unknowingly get into a notorious road-house. On becoming aware of the fact they leave immediately, but the scandal has started. She tells her husband, Dr. Baxter, that she has been out with women friends. The wife is continually black-mailed by a scamp. On one of her trips to pay him, her husband follows, in disguise. The man not only takes the hush money, but he and his companion attempt to tear the diamonds from Mrs. Baxter's ears, upon which Dr. Baxter kills the two. Baxter escapes from the jail after his arrest, and as only the detective knows his whereabouts, his freedom is secure.

**Nan Good For Nothing**—BIG U—JANUARY 28.—Tom Dibble and Harry Collier have an adopted daughter, Nan, who is more or less wild in spirits and has grown up unschooled. Weekly the men have made small contributions to provide for her future. Finally the rent becomes in arrears. To prevent being thrown out Nan pays the rent with the money which has been saved for her, touching her guardians deeply by the sacrifice. The deed is simply rewarded, however, for Col. Dawson, remembering how Nan has saved a child from drowning, gets positions for the two men and contributes handsomely to Nan. The latter's cruel guilelessness is filled when she and Charlie, the young man who has gradually helped to refine and educate her, enter a little home of their own.

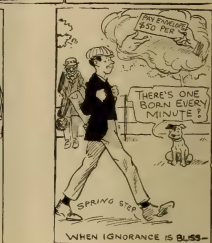
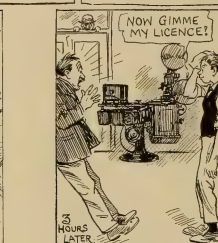
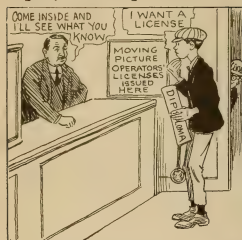
**The Inner Soul**—(TWO REELS)—LAE-MME—JANUARY 28.—Nina Courtleigh, a social butterfly, is loath to settle down to married life. She refuses the first lover, Louis Fisher, but finally marries the second, Claude Bayard. Because of Nina's attending numberless social affairs in which Claude is not able to accompany her, they become somewhat estranged. Fisher appears again and Nina welcomes his attentions. This results in a fight between the two men, Claude being wounded. Fisher and Nina start off together, but the girl soon realizes it is Claude she loves, and returns to him. As her husband has completely lost his memory, the doctor forbids the girl to live with him. Long afterwards the two fall in love again, become married, and the story ends with the restoration of Claude's memory and his forgiveness of Nina.

**A Daughter of Penance**—(TWO REELS)—BISON—JANUARY 29.—This is a Mexican drama. It starts with a view of a little white, who lives in a small adobe hut with an old woman named Rosa, and goes on to show how the many lovers of Pia meet with disaster. Pia's father and mother had been separated, the latter going insane. It finally turns out that Pia's mother, a demure hag living in a cave, has been the cause of the murders. Pia's father and mother are reunited and the latter regains her sanity upon the first sight of her long lost husband.

**Mrs. Greene's Mistake**—KEGO—JANUARY 29.—When the Green's butler, Fritz, returns from the tailor's loaded down with clothes, Mrs. Green thinks it is her husband and embraces him. Mr. Green sees this and fires Fritz at once. Hubby determines to get a woman to care for household duties. Fritz's wife answers the ad, says she is single, and secures employment. Fritz resembles Mr. Green very strongly. When he comes to seek out his wife and embraces her, this is seen through the window by Mrs. Greener and mother. Her husband is faithless. After many troubles in which the butler's baby participates, understanding is arrived at and Fritz and his wife are now happily employed together.

**Cupid at the Polo Game**—L. KO—JANUARY 30.—Ray, a polo champion, is engaged to Louise. A

## Opie, the Operator



fortune-hunting count determines on dastardly revenge when he is refused in favor of Ray, and glazes a bombshell with a lighted fuse in place of the pole ball, which Ray strikes. It hits a swell, who hurls it into the club house, where it lands on a billiard table and Louie's father almost hits it with his billiard cue. Ray comes to the rescue, and the villain is defeated and punished after some exciting adventures.

**In His Own Trap**—(THREE REELS)—REX—JANUARY 30.—Ben Wilson as John Mayne, Rodney Stone, an unscrupulous millionaire, and John Mayne, a young lawyer, are rivals for the hand of Helen Moore. Mayne marries the girl, but his rival does not consider himself wholly defeated, and watches for a chance to get Helen into his power. Helen's expenditures reach enormous figures and her husband is pressed by anxious creditors. At this time Stone puts temptation in Mayne's path, and the latter falls into Stone's trap. Realizing his hopeless position, Mayne tries to kill himself, but is prevented by his wife, who from that time realizes her culpability and enlists her earnest aid. The money stolen from Stone is finally raised by Mayne, the deceived thief, and the necessity for a great sacrifice on Helen's part is obliterated.

**The Innocence of Ruth**—(FIVE REELS)—KLEINE-EDISON—JANUARY 26.—Edison production directed by John H. Collins and featuring Edward Earle, Viola Dana, Augustus Phillips, L. Davril and T. Tamamoto. For a longer review see a future issue of MOTOGRAPHY.

**As a Woman Sows**—(FIVE REELS)—GAUMONT—JANUARY 24.—Alexander Gaden and Gertrude Robinson are featured in this first of the Gaumont Master-Pictures, in a highly emotional story dealing with love and politics. A full review will be found on another page of this issue.

**Lord Loveland Discovers America**—(FIVE REELS)—AMERICAN—JANUARY 27.—Arthur Maude and Constance Crawley are featured in this



adaptation of the novel by C. N. and A. M. Williamson. A full review will be found on another page of this issue. N. G. C.

## Mutual Special

**False Colors**—(TWO REELS)—PATHE-BALBOA—Sixth episode of "The Red Circle" serial, featuring Ruth Roland and Frank Mayo. Lamar and June attend the dance given at the Hotel Surftown. A number of thefts are committed and the manager of the hotel puts the case in Lamar's hands. While he and June are in the smoking room a hand bearing the red circle reaches through the curtains and takes June's necklace. Lamar learns that Alma La Salle, "Smiling" Joe Egan's confederate, is the guilty one and follows her to her home in the city, hoping that she will lead him to the mystery of the "Red Circle."

**Madame X**—(SIX REELS)—PATHE-GOLD ROOSTER PLAY—Produced by Henry W. Savage and featuring Dorothy Donnelly, who played the title role in the stage production of this celebrated drama by Alexander Bisson. Edwin Fosberg, Ralph Morgan, Hohn Bowers and Robert Fischer are included in the cast. George Marion directed the picture.



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## Paramount

**The Ragamuffin**—(FIVE REELS)—LASKY—JANUARY 20.—Featuring Blanche Sweet in the story of a street waltz, to whom environment has been unkind. One night while she and her pals are making a raid on a residence, she is surprised, captured and made to understand that what she

has been doing is not only wrong to others but to herself also. Her reformation is brought about by a youth who allows her to escape and whom she meets later when, as a seamstress, she goes to his sister's home.

## Pathe

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Scene from "Betrayed," a Thanhouser Mutual Masterpicture.

## Feature Programs

## Fox

**The Serpent**—(FIVE REELS)—FOX—JANUARY 23.—Theda Bara is featured in this picture, the plot of which was conceived by R. A. Walsh, who also directed the production. The story is laid in Russia and has many beautiful and effective scenes. A longer review will appear in a future issue of MOTOGRAPHY.

## Kleine-Edison

**Wild Oats**—(FIVE REELS)—KLEINE-EDISON—JANUARY 19.—Malcolm Duncan, Alma Hanlon, Herbert Hayes, Frank Belcher and Billy Hoffman have the leading roles in this picture, which deals with the life of Roy Wilson, an ungovernable youth of fast habits, and who later is the cause of his father's death. For a longer review see another page of this issue.



**From Kabylia to Constantine—(SPLIT REEL)—**Part of a scenic in Photocolor is shown in a wonderful natural beauty of the region of Kabylia, which is in northeast Algeria. An automobile trip from Kabylia through the mountains to Constantine is taken. On the same reel with:

**Unfamiliar Fishes—PATHE—**This educational portrays vividly the peculiarities of fishes from the Amazon River, the streams of India and the waters of the West Indies.

**From Bad to Worse—PATHE—STARLIGHT—**A Henne and Louie comedy in which the former rescues a woman from drowning. He is invited to call at her house, which he does. He is given a large sum for his heroic work, but just then the woman's husband comes in and Louis goes out on the run.

**Luke Lugs Luggage—PATHE-ROLIN—**Lonesome Luke has a new job. He is baggage smasher at a railroad terminal. It is a hard job, for he must carry trunks, bundles, boxes and even live stock. A bully goes adds to his trouble but a box of dynamite puts an end to all the hard work. It explodes and Luke is blown miles away from the scene of his arduous toil. He is last seen on the top rung of a telegraph pole.

**Pathe News No. 4—PATHE—JANUARY 12—**Captain and crew of the Greek liner Tessaloniki, which was left after being storm-tossed for eight weeks, are landed by S. S. Perugia, New York City; corner-stone of new American Federation of Labor headquarters laid by President Samuel Gompers, Washington, D. C.; flaming warehouse crashes on dwellings when walls buckle in \$100,000 fire, Cleveland, Ohio; Pathe's Paris fashions; old river packet Kanawha strikes pier and sinks, Parkersburg, W. Va.; seven inches of snow falls in Seattle, Wash.; snow falls for the first time in twenty years in Los Angeles, Calif.; ten thousand rioting laborers fire and destroy two-thirds of East Youngstown, Ohio.

**Pathe News No. 5—PATHE—JANUARY 15—**Military motorcycles given test before being sent to the front, Coventry, England; sailors of the Grand Fleet beguile the time of waiting by cleverly constructing and dressing dolls, London, England; buildings damaged during the strike riots are dynamited at East Youngstown, Ohio; Uncle Sam's activities; New Russian Army, equipped with rifles properly, trudes through the snow to reinforce the attacking lines, Bukovina, Russia; Admiral Lazare, Naval Chief, decorates some of the six hundred survivors of the Naval Brigade which went into battle in Flanders six thousand strong, Paris, France; fishing season is now at its height at Cape Hatteras, N. C.; Arizona is linked to California by erection of huge steel bridge across the Colorado River, Topock, Ariz.

### Triangle Program

Week of January 23.

**Perils of the Park—(ONE REEL)—KEYSTONE—**Harry Gribbon and Alice Davenport are featured. Gribbon, the husband, presents the maid with a locket. Then remembering that it is his wife's birthday, he steals it from the maid to give to his wife. Later he sends the gardener to get the locket again. McCoy steals it and some money. After other complications the story ends with the gardener in the police station with Alice and Gribbon witnesses against him.

**The Wood Nymph—(FIVE REELS)—FIVE ARTS—**Mario Doro is featured as Daphne, a girl whose life has been spent in the forest and who



dresses in the style of ancient Greece. The picture is reviewed at length in the January 15th issue of MOTOGRAPHY, page 137.

**A Movie Star—(TWO REELS)—KEYSTONE—**MacK Swain appears as a "film idol," Polly Moran as his wife, Harry Gribbon as "a fan," and Julia Faye as his "company." Swain goes to see him-

self in the pictures. He attracts the attention of all the girls in the theater, and enters into a flirtation with Julia, who sits next to him. Outside the theater, Swain and Julia meet Swain's wife, with a baby in her arms and several children of different ages tagging along. She descends upon the star and slaps his face. Then she bears him away from Julia.

**The Conqueror—(FIVE REELS)—KAY-BEE—**Featuring Willard Mack, supported by Edw. Markay, J. Barney Sherry and Margaret Thompson.



A story of modern New York society. Reviewed fully in the January 15th issue of MOTOGRAPHY, page 137.

### V. L. S. E. Inc.

**The Island of Surprise—(FIVE REELS)—VITAGRAPH—JANUARY 24—**Featuring William Courtney, Eleanor Woodbury and a strong cast. Robert Lovell, son of Godfrey Lovell, known as the Croesus of Wall Street, marries his father's secretary, but does not tell his father, who goes on a long sea voyage. Bob and Dorothy and Daniel



Cassels, his father's partner, and his daughter, Dorothy, all go on a yachting trip and anchor off a lonely island. The yacht is driven to sea by a terrific storm and the party are stranded. Bob loses his memory and Dorothy tries in vain to call to mind his marriage to her, but Miss Cassels claims Bob as her husband. However, they are rescued and Bob regains his memory and all ends in a joyful reunion.

**Hearst-Vitagraph News, No. 3—**Strike rioters wreck and burn buildings in East Youngstown, Ohio; Samuel N. McCall inaugurated Governor of Massachusetts; members of the Olympic Club hold annual water carnival, San Francisco, Calif.; steamer Patris enters the port of New York with passengers taken from the disabled liner Thessalonika; latest fashions; Naval Commission watches the tests of new sea-sled designed to speed at seventy-five miles an hour, carrying a torpedo and passenger, Boston, Mass.; Harvard track team starts practice running over a track banked by snowdrifts, Cambridge, Mass.; cartoons by T. E. Powers.

**Hearst-Vitagraph, No. 4—**U. S. Coast Guard cutter Seneca fights way through heavy seas

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seeking abandoned liner Thessaloniki; dangerous walls left by rioters who burned part of city are dynamited at East Youngstown, Ohio; latest fashions; seventy-two-mile gale destroys a nine-room house in San Francisco, Cal.; Gotham society people repair to Yama Yama farm for winter frolic on skates, sleds and skis, Naponack, N. Y.; young people gather in the snow-covered hills for day's outing, Christiania, Norway; work of reconstructing the city of Avanzano, Italy, wiped out by earthquake, being rapidly completed; battleship Oklahoma, biggest sea fighter, leaves Brooklyn Navy Yard for Rockland, Me., where speed trials will be held; cartoons by T. E. Powers.

### World

**The Ransom—(FIVE REELS)—EQUITABLE-WORLD**  
—Produced by Edmond Lawrence and featuring Julia Dean. The story was written by Eve Unsell. Louise Huff, James Hall, Ethel Lloyd, Kenneth Hunter and Willard Case are included in the cast.

### NOTES FROM ALL OVER

Pathe News has started the "Made in Los Angeles" ball a-rolling by using the poster label with that slogan.

Clune's Auditorium, Los Angeles, in which "The Birth of a Nation" was first shown, is being made ready for the presentation of W. H. Clune's screen production of Helen Hunt Jackson's "Ramona," a story of early California. Fourteen thousand feet of film are necessary for the showing of this story.

Director E. H. Calvert is seeking underworld types in the slums of Chicago for Essanay's five-act feature, "Vultures of Society." The press agent states that these characters are so undependable that, once corralled, they must be put under guard to insure their appearance when needed.

Henry Walthall of Essanay has so often proven his worth in light comedy that many are asking that he be given more such roles.

Richard C. Travers of Essanay is writing a volume on his experience in photoplays. Mr. Travers has already published one book, on his life in South Africa during the Boer war.

Bryant Washburn's dog became jealous of Bryant Washburn IV and ran



Helen Weir, one of Lubin's newest stars.

away. Now the Essanay company is offering a reward for the animal.

"Vultures of Society," a five-reel Essanay offering, written by Richard Goodall and directed by E. H. Calvert, will be released through the V. L. S. E. in February.

The Balboa Amusement Company is soon to produce "Balboa," a pageant play written by H. O. Stechman, publicity manager for the company. This play was the first accepted by H. M. Horkheimer, and the company takes its name from the pageant, which is written around the career of the great discoverer.

The Vim Comedy Company is receiving many letters complimenting them on the "exhibitor's diaries" they distributed.

"Life Without Soul," film presentation of the novel "Frankenstein," the first offering of the Ocean Film Corporation, has been well received in Chicago, Minneapolis and elsewhere. "The Fortunate Youth," from William J. Locke's story, is the next release of this company.

The Board of Trade of Vicksburg, Miss., is planning to co-operate with the Selig Polyscope Company in the filming of Winston Churchill's novel, "The Crisis."

A special photoplay edition of "The Ne'er Do Well" will be put out shortly by Harper & Brothers, with scenes from the Selig production.

Colin Campbell, Selig director, has returned to Los Angeles after a sojourn in Chicago, where, with William N. Selig, he discussed plans for filming "The Crisis."

"The Devil, the Servant, and the Man," a Selig multiple-reel production, has been started by Frank Beal. Kathryn Williams will be featured, supported by Guy Oliver, Lillian Hayward, Harry Lonsdale and Vivian Reed.

Miss Bessie Watson, of the Selig Zoo offices, Los Angeles, is married.

Jack Pickford has returned to the Selig Zoo, after a being trip to New York and a visit with William N. Selig at the Selig Chicago offices.



Lucille Taft, a featured Gaumont star.



Scene from Edison's "Not Much Force."

## ROLL OF STATES.

## Arizona.

The Royal theater in Bisbee has been sold by Walter E. Evans to E. J. Reeves, a former El Paso theatrical manager.

## Arkansas.

J. A. Bartlett has leased the A-Muse-U theater in Monticello to H. D. Wharton of Warren.

## California.

Architect W. B. Thomas is busy on designs for the new Turner & Dahnken theater on Weber avenue, between Hunter and San Joaquin streets, Stockton.

## Colorado.

The Colograph Motion Picture Company is a new moving picture concern which will begin operations in Pueblo in a very short time. The company is incorporated under Colorado laws and is managed by W. C. Clode.

## Connecticut.

Dr. George Thompson's moving picture theater on Merchants avenue, Norwich, which was recently opened, covers a plot 45x88 feet. The auditorium has a seating capacity of 490 seats, 360 on the main floor and 136 in the gallery. The moving picture booth is fireproof and every precaution called for by state law is provided for as to ventilation, heating and lighting.

## Delaware.

Gem Movies Company, to manufacture motion pictures and conduct moving picture business. Capital, \$100,000. Incorporators, K. D. Dougherty, F. H. Buehler, L. S. Dorsey, Wilmington.



Cub's recent release, "Dr. Jerry," contains this scene.

## Georgia.

A lease on the Liberty theater in Savannah has been secured by S. I. Silverstein, J. G. Jones and G. A. Walker, a new company known as the Sunny South Motion Picture Company, who will establish a studio and offices in the theater building. It is the intention of the new company to produce only local feature pictures, written by local people and produced in Savannah.

## Illinois.

J. B. Reilly of the New Princess theater in Kankakee, has inaugurated the Triangle program.

Fried Walker, Jr., is to erect a handsome new theater at the corner of Washington and East streets, Bloomington, during the spring months. It will seat approximately 1,200 people. Contractors will be invited to bid for the erection of this building in the very near future.

F. O. Nielsen Feature Films, Chicago; capital, \$50,000; incorporators, Frederick O. Nielsen, Maria K. Nielsen, Paul R. McNally.

## Indiana.

L. E. Perry has purchased the Majestic theater in Lagrange from Charles Griffith, taking possession January 3.

The operator's cage and the front of the Royal theater on Market and Illinois street, Indianapolis, was damaged by fire. The Royal is managed by Mr. Sebring.

Motion picture films of the Vincennes centennial celebration, held in December, have been bought by the centennial executive committee. The films depict numerous historic points of interest here, in addition to the several parades that featured the celebration. The committee, following the exhibition of the pictures here, intends to have them shown in practically every city in Indiana, as well as other cities.

## Iowa.

The Motion Picture Exhibit Company, which has operated the Elite theater in Burlington under the management of James Virgil for a number of years, has completed arrangements for the construction of one of the finest theaters between Chicago and Denver, to occupy the two buildings, including its present site and the adjoining to the west. The new place will seat approximately one thousand people. The chairs will be upholstered and roomy, while the ventilating system will be a noiseless one, completely changing every eight minutes. The latest equipment throughout the entire building is to be installed.

The Theatatorium in Dennison was slightly damaged when a film exploded, causing the booth to take fire. The show house is owned by Rostin Palm.

Thomas A. Brown, owner of the American theater, will be the lessee of the moving picture theater to be erected at a cost of \$50,000 in Iowa City by M. Houser of Cedar Rapids and E. C. Houser of Iowa City, brothers.

Carl Noltze of Cleghorn has purchased the Royal theater at Le Mars from George Toppings. The Royal will be managed by Mr. Harding, who will continue to run pictures as the regular program, but other shows and sporting events will also be staged.

Edward Boyle, manager of the Dream-

land moving picture theater on Main street, Dubuque, has secured a lease on the store building on the northeast corner of Fifth and Main streets, which he will alter and on February 1 expects to occupy. Much money is being expended to improve this new location and when completed the Dreamland will have double its seating capacity.

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The manufacturer who brands his films and *advertises them in Motography* is so sure of their quality that he is willing to stand the full force of possible complaints.

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Trade marks and *advertising in Motography* are the two greatest servants in the film business today. Their whole tendency is to raise qualities and standardize them while reducing prices and stabilizing them.

The management of the Cozy theater on Bridge street, in Sioux City, has been taken over by Will Drake, who has made many improvements.

The Gaiety theater, Seventeenth and Clay streets, Dubuque, will be reopened under the management of Muntz & Cartigny.

Ed Hendricks has purchased the Web theater in Clinton and is making some changes.

#### Kansas.

The Palace, Wichita's newest and most beautiful theater, is almost ready for opening. The finishing touches are being made by the decorators and Manager L. M. Miller states in about ten days the costly Palace will be introduced to Wichita's public.

#### Kentucky.

R. V. and M. A. McRae, who have leased the Shubert Masonic theater in Louisville, which has been dark for some time, reopened it January 1 under the name of the Strand. The theater has undergone a most extensive renovation. The entire interior of the auditorium has been redecorated in old rose, white and gold with a delicate shade of lavender used modestly in certain column panels. The hangings are in rose, while the floors are carpeted in green. The lobby is bright with many electric lights which reflect upon freshly painted walls and ceiling. The box office window is made more prominent by means of an additional bay, covered with a roof of art glass.

#### Maryland.

The Strand will be the name of the new motion picture theater being erected at 400-404 North Howard street, Baltimore. It will be 37x121 feet and have a seating capacity of 499 persons.

A contract has been awarded to the Consolidated Engineering Company by the Walbrook Amusement Company for a motion picture theater for erection at North avenue and Ninth street, Baltimore, after plans by Architect J. E. Laferty. The building will be two stories high, of ornamental brick and is to be 50 by 121 feet.

#### Michigan.

Ground has been broken for the new \$15,000 vaudeville and store building to be erected by Nathaniel Robbins on the lot adjoining the Grand Haven State Bank on Washington street, Grand Haven. The building will be constructed of concrete with terra cotta trimmings and will have a seating capacity of 500.

#### Missouri.

W. H. Buie of Kansas City has purchased the Gem theater in Marshall, formerly operated by G. B. Irvin.

#### Montana.

A motion picture theater will be established on the ground floor of the Mantle block, on West Broadway, Butte.

Intermountain Photoplay Company of Butte, capital stock, \$100,000; directors, A. W. Dorr, G. A. White and Frank Owens of Butte.

#### New York.

Utica's new photoplay theater, erected by the Alhambra Amusement Company on Park avenue, near Oneida square, has been opened. The building is fireproof, and the front is of white brick with

bronze trimmings and a marquee. Entrance to the lobby is through doors of mahogany and plate glass. The lobby has a tile floor, paneled walls and mahogany woodwork, and the decorations are extremely artistic and pleasing. The auditorium seats 1,200, the chairs are tapestry covered and very rich in appearance. As yet the theater is without a name and is managed by Henry G. Lux.

Patriot Film Corporation, New York. Manufacturing and deal in moving picture films; capital, \$100,000. Incorporators: P. Marron, M. Ogg, R. L. Moffett, 52 William street, New York City.

The Woman's Club of Albany has inaugurated a campaign against immoral moving pictures and posters and is asking the various federated clubs of New York state to join with it to have the matter brought to the General Federation of Women's Clubs, that action may be taken to obtain better pictures and more efficient work by the national and state boards of moving picture censors.

Crescent Theater Company of Ithaca. General amusements. Capital, \$100,000. Directors, Fred B. Howe, John B. Howe, Frank W. Grant.

The Cumberland theater at Cumberland street and Greene avenue, Brooklyn, has been closed.

Charles H. Powers has announced that he has purchased the Johnson Opera House property in Seneca Falls from Charles C. Johnson of New York City. Mr. Powers assumed possession of the property the first of the year. Mr. Powers has made plans for remodeling the front of the structure and will begin work so soon as weather conditions will permit.

International Circuit, Inc., Manhattan. General theatrical business; capital, \$100,000. Incorporators, G. Hill, 701 Seventh avenue; G. H. Nicolai, 1493 Broadway, New York City; E. D. Stair, Detroit, Mich.

Topnotch Motion Pictures, manufacturing films and general motion picture business; \$20,000; Elsie M. Loeser, L. K. Ferry, Holmes Walton, Manhattan.

#### North Dakota.

January 1, L. L. Mitchell opened a motion picture theater in the Walker building, in Anamoose, which seats 300 people. Mr. Mitchell has not named the theater as yet.

#### Ohio.

The Buckeye Motion Picture Company, Toledo, \$10,000. L. P. Eichenberg.

The Grand theater in Zanesville has been purchased by R. L. Miller and W. C. Norris, both of Akron. The new management has installed a new machine and redecorated the theater.

A new photoplay theater has been opened in Oxford by John W. Criser.

William Georgiou, formerly of Mansfield, has disposed of the Empire moving picture theater at Lima and has assumed control of the Grand at Tiffin.

The Anchor Film Company, Cleveland, \$10,000; Cecil Adler, Philip Adler, David Adler and others.

#### Wisconsin.

The Grand theater in Superior has been a photoplay house for an indefinite period.

# MOTOGRAPHY

*The* **MOTION PICTURE  
TRADE JOURNAL**



BEATRIZ MICHELENA, WITH CALIFORNIA

**Vol. XV**

**CHICAGO, FEBRUARY 5, 1916**

**No. 6**

**LUBIN**

Will Release the following  
during the week beginning

Jan 31<sup>st</sup>

**"A REFORMATION DELAYED"**

One Act Drama

Feb. 3<sup>rd</sup>

**"A MODERN PAUL"**

Three Act Drama

Feb. 5<sup>th</sup>

**"Billie Reeves Comedy"**  
**THE ELECTION BET**

One Act







## January 30th Triangle Releases Will Crowd the Box Office

There's an indefinable something about TRIANGLE PLAYS which draws the crowds back to the box office window and compels return.

This week Orrin Johnson in "The Price of Power" gives a wonderful characterization of the strong working man who sets out to win a fortune. Nothing deterred him and he won the victory, but the price he paid makes a story that your patrons will surely appreciate. Seldom has there been a play of such strength—a play that arouses hate for the man as he exercises his power and sympathy in his troubles. This is the kind of a play that will make your first-performance patrons increase the number of people who attend the second show.

As for the second picture, no stronger drama—no play dealing more intimately with the rocks on which so many matrimonial bargains are wrecked has yet been seen than "The Green Swamp," in which Bessie Barriscale and Bruce McRae appear. Every husband and wife will appreciate this true story of domestic American life. It's a tale that holds the interest throughout and never lets a moment lag.

As for the Keystones, there are a couple of corkers this week—"He Did and He Didn't," and "Love Will Conquer." Fatty Arbuckle and Mabel Normand appear in the first and Fred Mace in the second. These three popular Keystone stars will keep your house alive with laughter.

**TRIANGLE FILM  
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Crane Wilbur as Governor Loring in the David Horsley Mabel Masterpicture entitled "Vengeance is Mine," signing the order for the electrocution of his own brother.

# MOTOCGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV

CHICAGO, FEBRUARY 5, 1916

No. 6

## Paramount Censor Plan Before the House ELEVENTH HOUR BOMBSHELL BURSTS

THE House Committee on Education now has before it for consideration the Hughes federal censorship bill, and a substitute offered by Rev. Wilbur F. Craft, Rev. William Sheaf Chase, and Howard C. Barbour, and which, it is claimed by the latter three, represents not only their views but those of the heads of reputable and influential motion picture companies. However, the representatives of motion picture companies who so far have spoken say that the bill does not officially represent their views, but they admit that it contains suggestions made by them.

An eleventh hour declaration on the part of the Paramount Pictures Corporation and others that they favored federal regulation of their business came as a distinct surprise to nearly every one who had been in attendance at the hearings conducted for more than a week by the committee, and it was made in the closing moments of the last night's session. The motion picture interests, represented by J. W. Binder and William M. Seabury of the Motion Picture Board of Trade, had rested their case with the exception of formally filing briefs, and Dr. Craft and others were engaged in summing up their argument. Then, Arthur S. Friend, an attorney, of New York, representing companies mentioned below, took the floor and outlined their position.

Attorney Friend, speaking on behalf of the Paramount Picture Corporation, the Famous Players Company, the Jesse L. Lasky Feature Play Company, the World Film Corporation, and the Equitable Motion Picture Corporation, conferred with Chairman Hughes of the house committee on Tuesday night, January 25, and filed with Chairman Hughes the draft of a bill as a substitute for the Hughes bill, and a statement setting forth the views of the motion picture companies.

The statement filed by Mr. Friend upon behalf of the motion picture companies reads in part as follows:

While the idea of censorship of motion pictures is distasteful to our clients as well as to others in the business, our support of the principle of regulation embodied in the bill before you is due to our realization of unfavorable conditions in the industry which cannot be corrected by ordinary means nor by sporadic and occasional criminal prosecutions, procured by the better elements of the business or by individual or organized reformers. The motion picture business, now of vast financial importance, has had a mushroom growth and is not yet homogeneous and standardized. Too many persons engaged in the business look upon it as a temporary means of getting money instead of a permanent business, the continued profit of which is dependent upon the quality and character of the productions. They are like miners who quickly exhaust the high grade ore and leave the

low grade on the dump. They are get-rich-quick artists, looking for a quick cleanup and a getaway. They find the opportunity for such methods in producing and exhibiting sensational productions which display scenes of lust and crime. Unfortunately the public is not yet discriminating, and goes to see both bad and good, which are usually to be found on the program of the same theater. Still more unfortunately, the vicious picture brings larger returns to exhibitor and producer, because it gets the money of the regular customer and the sensation seeker also. This state of affairs constitutes a temptation hard to resist and in fact the production of vicious pictures is constantly increasing, just because they are more profitable.

If the industry is to endure, if decent people are to stay in the business this cancer must be cut out. A Federal regulatory commission should prove a fearless surgeon, and we therefore favor such a commission.

The motion picture business has three well defined divisions, production, distribution and exhibition. The producer deals with authors and performers and makes the pictures; the distributor contracts with the producer for his product and through local offices, known as exchanges, places them in the hands of exhibitors. The exhibitor deals direct with the public. All three divisions of the business would be affected adversely by an act providing for Federal regulation which overlooked the practical part of the business. In order that these interests may be served we urge upon you to include in any bill which you may report provisions as follows:

"Local offices for the commission in New York and Los Angeles so that the producers, most of whom operate in these cities or vicinity, may have ready access to the supervising authority and prompt consideration of their product.

"Authority to the commission or deputy in charge of a local office to grant or refuse a license. This is necessary to procure prompt action on applications which the producer requires in order to meet his engagements with the distributor, covering a constant and frequent supply of pictures, and which the distributor requires in order to enable the exchanges to supply to the exhibitors the daily and weekly changes covered by their contracts. Delay would certainly be costly and would injure the entire business.

"Provision for condemnation of specific parts of a film which, when the same are eliminated, shall become entitled to license.

"A provision for review by the commission when the commissioner refuses a license, as the determination of the question as to whether a film is entitled to license is not based upon exact standards, but is a matter of opinion only. It should not be possible for one man, in his discretion, to destroy a large investment represented by a modern photoplay.

"Provision for an appeal to the Court of Appeals of the District of Columbia from a refusal to license. As the determination by the commission would be really arbitrary, because of the absence of legal tests of recognized standards, it is of the greatest importance that the commission should not be vested with supreme power. Where great property interests are involved the citizen should always be afforded an opportunity to have relief from the court if he feels that he has been treated unjustly.

"A provision permitting the producer to transport films prior to application for license. The producer should be free to transport a film from its place of manufacture to the



home office, or other place, where it will be cut and trimmed or otherwise repaired for exhibition.

"An exemption from the operation of the act of films exhibited prior to its enactment and films which do not contain any dramatic or fictional element, such as pictures of current events, commonly known as news films and topical reviews, and pictures of places and people, geographical nature and commonly known as travel pictures.

"A provision granting discrimination to the commission to issue a permit under which films may be exhibited pending application for license. Such a provision would enable the commission to adjust the burden of temporarily accumulated applications by granting permits, in fact temporary licenses, to producers, whose history and character entitled them to a presumption of complying with the law."

As we are moved by the sincere purpose of co-operating with your committee in procuring the draft of an act which should prove effective and workable and at the same time fair to the decent people in the motion picture business we respectfully request that when a bill is ready for action by the committee a copy shall be sent to us, and we shall be given an opportunity to appear before the committee and make such suggestions and criticisms as may occur to us.

The statement was signed by Myers and Clark, of New York, attorneys for the Paramount Picture Corporation; E. J. Ludvich and Ralph A. Kohn for the Famous Players Film Company; Arthur S. Friend for the Jesse L. Lasky Feature Play Company; Moritz Rosenthal, for the World Film Corporation, and Equitable Motion Picture Corporation.

The bill as submitted and sketched in the statement above is substantially identical with the draft filed with the committee by Dr. Craft, Dr. Chase and Mr. Barbour, except that it makes provision for a charge of \$2 per thousand linear feet of film and other minor changes.

"We have more than a dozen producers who have expressed approval of our plans," said Dr. Craft to the representative of MOTOGRAPHY. Dr. Craft stated that he had conferred with these producers, and also with W. W. Hodkinson, president of the Paramount Corporation, and the latter's attorney, J. C. Myers, of New York. Dr. Chase also conferred with these motion picture men, Dr. Craft said, as also did Mr. Barbour, with the result that the substitute was drawn up. Mr. Hodkinson was present Wednesday night, but did not address the committee.

The position taken by the companies now referred to as the Paramount group is likely to intensify the fight over the question of federal censorship. The attack made on the Hughes bill by the representatives of the Motion Picture Board of Trade has lined up in the House Committee a strong and vigorous opposition to federal censorship, the opinion being that there are at least five members of the committee who are absolutely opposed to it. It was made very plain before the hearings had gone on a few hours that the Hughes bill would have to be re-drafted in any event, and it was hoped by its active opponents that the amendment of Section 245 as suggested by Messrs. Seabury and Binder would be accepted as a substitute.

The substitute offered by Drs. Craft and Chase and Mr. Barbour, is, if anything, more drastic than the Hughes bill on which it is patterned. It eliminates the section with reference to copyrights, but otherwise it carries out the intentions of the Hughes bill. Summarized it is as follows:

Creates a Motion Picture Commission composed of five commissioners to be appointed by the president, with the approval of the Senate, the Commission to be a division of the Department of the Interior.

Provides for the appointment of "advisory" commissioners by the commission to serve without compensation.

Provides for the appointment of deputy commissioners whose compensation is to be fixed by the commission.

Directs that "the commission shall promptly license every motion picture film submitted to it and intended for interstate commerce, unless it reproduces a bull fight or a pugilistic encounter or is found to be obscene, immoral, inhuman, or is of such a character that its exhibition would tend to impair health or corrupt morals or incite to crime." It is provided that the commission may by unanimous vote withdraw any license at any time for cause shown; or by a like vote license a film after examination of its scenario and before its production in cases where the producer or importer during a period of six months immediately preceding received from the commission licenses for all films which he has submitted.

Provides that "any interested party dissatisfied with the findings of the commission concerning any film shall have the right of appeal to the United States District Court of the District of Columbia."

Applications for licenses to be heard within three days, and decision for or against within twenty-four hours.

Sub-offices in New York, Chicago, and other large cities to which films can be submitted and decisions rendered thereon.

Prohibits transportation of films interstate in the United States unless licensed by the commission, this section not to apply to films consigned to the commission.

When a film has been approved the commission is to issue a license to the film producer or importer which is to bear a serial number, stating its title, date of the license, and number of linear feet contained therein and fully describing the film.

A fee of \$1 is to be charged for each thousand feet of film, whether duplicates or originals, or a fractional part thereof. Any change or alteration in the film after license except the elimination of a part is a violation of the act, and also voids the license.

After six months, and from time to time as circumstances warrant, the commission is to change the license fee to such a sum as will produce no larger income than is necessary to pay the cost of the commission, including salaries and all other expenses.

Act takes effect three months after approval by the President, "but nothing in this act shall apply to films which shall have been exhibited to the public prior to its approval, provided that films so exhibited may be submitted for license at the request of any producer or importer."

Any violation of the act to be punished by a fine of not more than \$500 or imprisonment for not more than one year, or both, "and any film or portion of a film unlawfully transported, exhibited or changed shall be confiscated, together with all copies of the same and its negatives."

The above are the chief features of the substitute bill now before the committee. It is the intention of Dr. Craft and his associates to further perfect it at a conference this week in New York with motion picture companies or their attorneys.

It is possible that the committee may afford additional hearing to representatives of the Motion Picture Board of Trade who have stated their desire to be heard as to the form of any bill which the committee decides to report.

The question of the federal regulation or censorship of the motion picture is now before three Congressional committees, the House Committee on Education, the House Committee on the Judiciary, and the Senate Committee on Education and Labor. In the last named committee a measure identical with the Hughes bill is pending, but it has not yet been taken up.

Representative Towner, of Iowa, one of the strongest advocates of strict federal censorship, introduced a bill on Thursday last following the close of the hearings, amending Section 245 of the Federal Code by adding the words "motion picture films." This was the amendment suggested by William M. Seabury as a substitute for the entire Hughes bill. Section 45 prohibits the transportation of obscene, immoral, etc., prints, papers, literature, books, etc., by common carriers, or the depositing with common car-



*Pathe Beefsteak Dinner.*

riers for transportation of obscene, immoral prints, books, prints, etc. It was proposed by Mr. Seabury that the words "motion pictures or motion picture films" be inserted, the same words to be inserted in Section 211 of the Federal Code which is identical with Section 245, but applying to transportation of the prohibited articles in the United States mails.

Representative Towner's bill was referred to the House Committee on the Judiciary.

The proponents of the Hughes bill endorse the above bill as supplemental regulations of the motion picture industry.

As stated in the last issue of *MOTOGRAPHY*, Martin A. Littleton, of New York, former congressman and prominent lawyer, was introduced by Mr. Binder at the opening of the session Wednesday night, January 19, and spoke strongly against the proposed measure.

John R. Freuler, representing the Mutual Film Corporation and the American Film Company, described the way a film was made, tracing its different steps from the scenario to the picture ready to be projected, showing how it was examined and censored all along the line. He directed the committee's attention to the fact that approximately \$500,000,000 was invested in the industry and he urged it to go slow in reporting a measure that would do it great injury.

Rev. William Sheaf Chase, in the course of his remarks on Wednesday night stated that he did not appear at the hearings in his capacity as a churchman.

"I am here really at the request of the motion picture interests," he said. "I was asked to come here and have a general debate with the head of the General Film Company and the man who asked me said that the result of that debate might be as great as the Haynes-Webster debate."

Dr. Chase said that at present there was a bill prepared for consideration by the New York legislature providing for state censorship, but if the Hughes bill was adopted all that will be necessary will be to say that no pictures shall be shown in the state of New York except those approved by the National Board of Censorship.

"Don't you know that you cannot get an injunc-

tion against the commission of a crime?" asked Representative Dallinger, "and that that is a well known principle of law?"

Dr. Chase said that he was aware of the principle referred to by Representative Dallinger.

"Well, don't you know that is what you are trying to do in this case?" continued Rep. Dallinger.

"The charter of the city of New York makes it the duty of the police to prevent crime," declared Dr. Chase.

"Well, they don't do it," said Representative Platt of New York.

"What do you think of the proposition to censor women's clothes?" asked Representative Powers.

"Do you mean before they put them on?" asked another member of the committee.

Dr. Chase replied that that was a matter he would leave to the ladies.

"The motion picture people believe that a boy would rather learn to rob a train than to build a railroad," said Dr. Chase, referring to the character of motion pictures said to be produced. "They are not safe people to trust with the dictatorial power to say what children are going to see."

The public taste in the character of current literature has improved, Dr. Chase said, within the past few years, and commenting on this statement Representative Platt said: "I think that is an argument that these pictures will improve without censorship."

"Can you file a list of pictures that you think are indecent, or immoral?" asked Representative Sears. "The opposition has charged that all your argument along this line is hypothetical."

"We have considered it bad judgment to mention pictures and to spend our time discussing the merits of individual pictures because we could take all our time in doing so," replied Dr. Chase. "There is no picture that cannot be defended in some way."

Dr. Chase referred to the fact that in some instances certain parts of pictures are cut out when shown in particular sections of the country.

"That is a strong argument against censorship," said Representative Platt. "In the South there are certain portions of pictures that are distasteful to the



*Anna Held in scene from Morosco's "Mme. President."*

South, and other portions that are equally distasteful to Boston."

Howard C. Barbour, superintendent of the Society for the Prevention of Crime of New York, declared that the motion picture people were before the committee protesting against any regulative measures in connection with their industry. He expressed the opinion that the present National Board of Censorship in New York, if there was authority behind it other than the motion picture companies themselves, would take steps to suppress pictures.

Mr. Barbour said that the members of the proposed board should be high class men, of undoubted moral character, and standing.

Representative Rucker said that in all probability Mr. Barbour and others who thought as he did, would want the board to consist of clergymen who had ceased to preach and men of a generally sanctimonious character. Mr. Barbour said not necessarily so, to which Representative Rucker declared:

"If you did not think that would be the character of men that would make up the board you would not be here tonight."

"Would you be willing to have the censorship board elected by popular vote?" asked Representative Platt.

"I don't think that would be practicable," said Mr. Barbour.

Representative Rucker said that if there was a board of five men, in case of division, three being a majority, would control and that these three men would therefore decide what the whole country should see.

About an hour before the adjournment time Dr. Craft stated that he understood that Mr. Lasky would like to address the committee. Arthur S. Friend, of New York, stepped forward and said:

"I am the attorney for the Lasky Company. I am also authorized to speak for the Paramount Pictures Corporation, the Famous Players Film Company, the Equitable Motion Picture Corporation, the World Film Company, the Metro Pictures Corporation, and semi-officially on behalf of the Mutual Pictures Corporation. All of these, except the Lasky Company and the Famous Players are large distributing organizations. The Lasky Company and the Famous Players Corporation are solely producing companies."

Mr. Friend said that these companies were opposed to the Hughes bill but were in favor of a bill drawn along more conservative lines.

"If Congress will give us a good commission, and will be made up of men of judicial temperament, we will be very glad to work with that commission," said Mr. Friend.

"Do I understand that you are in favor of pre-publicity censorship without appeal to the court?" asked Representative Dallinger.

"We are in favor of sane censorship before publication with an appeal to the courts," replied Mr. Friend. "We are in favor of a commission to whom we can submit our finished product in certain cases or in many cases our intentions with respect to our product, and from whom we can get the stamp or seal of approval or disapproval, and from whose decisions we shall always have the right of appeal to the courts. It is futile to try to cut out from this industry the right of an appeal to the courts. Our idea in general is that a proper regulation by commission with a right of appeal will solve a great many of the problems of the community and of an industry that is manifestly trying to do a good work."

Mr. Friend said that the committee should make provision for salaries of the members of a commission, sufficient to secure capable men, and also adequate salaries for capable subordinates.

Representative Powers, commenting on Mr. Friend's description of the kind of men that should be appointed as commissioners, said: "I suggest that you shall have to go to Heaven before you find men who will be competent commissioners."

Mr. Friend placed in the record a letter addressed to W. W. Hodkinson, president of the Paramount Pictures Corporation, by C. A. Rowland, president of the Metro Pictures Company, which he said in a general way stated the position of the companies he represented. This letter is as follows:

We have been opposed to the spirit and essence of censorship because it places on the few the responsibilities of judging for the many, because censorship is often construed as an invitation to censoriousness, and because in operation it bears fruit in rulings that are hampering, petty, and needless. Such a condition makes against progress in any art.

On the other hand we welcome regulation, not censorship, that will protect the producers of clean and entertaining pictures from the competition of salacious pictures. In our opinion, such regulation should in plan and operation be broad, sympathetic, and designed solely for the protection of the public and the manufacturer, against pictures that are indecent, obscene, or incite to crime.

The regulation should be free from the influence of the professionally virtuous, free from the whims of politics, and operated in so hard-headed and sensible a manner as to solve the problem for the whole country.

We hope that this makes our position clear on the subject.

Mr. Friend objected to the amendment of Section 245 and Section 211 of the Federal Code as proposed by Mr. Binder and Mr. Seabury, stating that he would file his objections in detail with the committee in the form of a statement.

"We have been confronted within fifteen minutes of the closing hour with a brand new bill," declared Mr. Seabury. "To which bill are we supposed to respond?"

"The committee proposes to take up all the bills and consider them," replied Chairman Hughes. "This bill (the Hughes bill) has never been considered by the committee."

"My understanding then is that we will respond



to the bill as suggested, together with these proposed measures," continued Mr. Seabury. "If the committee is in favor of reporting a bill as maintained, we ask that we be accorded an opportunity to respond to that bill. We want the privilege of submitting our views on a specific measure to the committee."

"You have seven days after this meeting to submit a brief," said Chairman Hughes. "We have given days to hearings and it is the sense of the committee that all hearings shall cease."

"As I understand it," continued Mr. Hughes, "after the committee takes up these bills and decides on one, you want another opportunity to be heard. In your briefs we would be glad to have suggestions from you gentlemen."

Mr. Seabury: "We respectfully request that the committee afford us an opportunity to be heard on any bill decided on, that is to accord us a hearing on the question of form."

Chairman Hughes: "The committee has decided to close these hearings. The committee will consider propositions offered in your briefs."

Representative Rucker: "The committee has not considered this or any bill. It has not determined to report it or any bill. Any statement that we are going to have censorship is an assumption. The committee will do what it believes to be right."

After consultation with members of the committee, Chairman Hughes said: "The committee will take under consideration the report for a hearing."

Rev. Wilbur F. Craft then submitted the substitute, informing the committee that it was drawn up after a conference with representatives of the Paramount Picture Corporation and others. He said that the attitude taken by Mr. Friend and the companies he represented was a sensible one, and that it should have been taken by the whole industry.

"We have added at the end of Section 5 what we term the good behavior proviso," said Dr. Craft. "This proviso permits the commission to license a film after merely an examination of its scenario, in the case where the producer of such films has, during the period of six months immediately preceding, received from the commission licenses for all films which he has submitted. However, it is provided that any license so granted may be cancelled whenever the film does not reasonably conform to the scenario in action and in spirit."

Dr. Craft said that he was convinced that there should be a court review of the commission's findings, and such a provision was incorporated in his substitute, as well as other suggestions made by motion picture interests.

To the representative of MOTOGRAHY Mr. Friend stated that the bill drawn up by Dr. Craft and by Canon Chase and Howard C. Barbour, contained suggestions made by himself and representatives of the Paramount Corporation, but that this bill did not represent the views of all the motion picture men, and they do not endorse it in its entirety. Mr. Hodgkinson was present when Mr. Friend discussed the matter with MOTOGRAHY's representative and acquiesced in what he said.

"We think that a proper bill can be drafted," said Mr. Friend. "One that will protect the industry and the community. Congress is just as anxious to protect the motion picture industry as it is the general



The camera battery filming the sensational railroad wreck in Lubin's latest release through V. L. S. E. "The Gods of Fate." Jack Pratt, who directed the picture, is the man with the cap standing by the box car, under the letter "H." William Turner, who has the "heavy" part in the production, may be seen on the platform standing next to the camera man, with the pipe in his mouth.

public. We have no sympathy with the holier than thou people that are crying generally against the pictures. We do realize that this industry, like every other large industry doing an interstate business, can stand federal regulation. We believe that the indulgence in these salacious pictures is harmful and it will not permit the industry to last."

Mr. Friend stated that he would submit to the committee the draft of a bill that would be acceptable to the companies represented by him.

Rev. Thomas Dixon, the author, on January 18 sent the following telegram to Senator Martine of New Jersey, the latter having it inserted in the *Congressional Record*.

Censorship of motion pictures is the most dangerous attack on American liberties since the foundation of the Republic.

The motion picture is a process of recording thought on yellow parchment without the use of printer's ink, and is as great an advance on printings as Gutenberg's invention was over the quill pen. The printing press revolutionized the world by bringing knowledge within the reach of thousands.

The motion picture brings knowledge within the reach of hundreds of millions. To strangle this great art in its infancy will be a crime against humanity. Free speech is the foundation of our Republic. There is no reason for censorship.

The motion picture is now cleaner than the spoken drama or the press. The police powers of the State are already ample. Any citizen can close any theater within an hour if the laws of morality are violated. A censorship of opinion is the aim of our enemies. Our fathers fled the Old World to escape this and founded the Republic to free the human mind from such shackles. Shall we go back to the dark ages? I first preached the Clansman as a sermon. The censor dared to silence my pulpit. I turned my sermon into a lecture and delivered it from Maine to California without license.

I turned the lecture into a novel, and no censor has yet stopped the press of Doubleday, Page & Co. I turned the novel into a spoken play, and no censor has dared to interfere.

I turned the play into a motion picture, and it has cost me \$75,000 in lawyers' fees to fight the local censors the first ten months.

This condition of affairs is infamous. It is the immediate duty of Congress to reaffirm the principles of free speech in America and abolish all censors.

David W. Griffith is in Washington in opposition to the Hughes bill and in advocacy of the Towner bill. "We are going to fight the Hughes bill to a finish," said Mr. Griffith.

"All the big reputable producers of motion pictures are unalterably opposed to Federal censorship. The Towner bill would put out of business the only kinds of pictures to which anybody can possibly object, those dealing with improper and shocking subjects. I feel that this is exactly what the American public wants and nothing more. We are for it, and we are going to try and lend all the influence we possess to see it enacted into a law.

"The creation of a board of five commissioners to pass on all the motion pictures manufactured in this country day by day, proposes a task that no five men can perform, even if they work twenty-four hours every day. It has been suggested that under the Hughes bill, which proposes the board of censorship, the five censors may appoint deputies to help them. Has anyone calculated how many deputies would be required? And is it fair to the educated American public to have such work passed on by men who would be willing to take a job at the usual salaries paid to deputies by the Government?

"We have absolutely no objection to the enactment of the Towner bill. This law would put improper and obscene pictures under the provisions of the criminal code forbidding the interstate shipment in any form of any improper thing, picture, newspaper or book. This would put a stop effectively to the manufacture by irresponsible and unscrupulous parties of films that are objectionable."

### Fox Signs Virginia Pearson

Virginia Pearson is the latest nationally known actress and film favorite to be taken into the William Fox family of film stars. Miss Pearson this week signed a long-term contract with the Fox Film Corporation



Virginia Pearson.

and within the next few days will begin work in her first picture, the title of which is being closely guarded. This already widely known player received a hearty welcome into the William Fox organization and will be liberally exploited in a series of pictures that will provide her with the greatest opportunities of her life for big dramatic work. In making a contract with Miss Pearson the William Fox organization not only acquired another woman who

that formed the basic foundation of her present enormous vogue.

Virginia Pearson is a member of a famous Kentucky family—the Calloways. Her mother, Mary Alice Calloway, was a descendant of men who opened the trail of civilization to the middle and far west in company with Daniel Boone. County after county in the south and west bears the name Calloway to make permanent the memory of a family of venturesome males. Miss Pearson was born in Louisville, where she lived until the call of the theater took her to New York City. Both Miss Pearson's father, Joseph, and her mother were born in Louisville, Mr. Pearson descending from a long line of painters and writers, well-known in England. Miss Pearson received her education in the public schools of her native city, graduating from the Commercial High School.

She then became assistant librarian of the Book-lovers' Library in Louisville, which position she held until a contract signed by Henry W. Savage gave her a first glimpse of stage-life. Although the play in which she made her first personal appearance was not a financial success, Miss Pearson was commended for her excellent work.

Following this she firmly established herself as a stock actress. As a member of the New Theater organization in Washington, D. C., she played Portia in "The Merchant of Venice" and other classical roles; she succeeded Gabrielle Dorziat with William Faversham in his production of "The Hawk," appeared in Eugene Walters' "The Better Way" now revised considerably and known as "Just a Woman," and she was one of the principal players in the original "Nearly Married" company at the Gaity theater, New York. Miss Pearson next joined the Vitagraph organization, from which she came to Fox.

### Second Mirror Feature Begun

The second feature for the Mirror Films, Inc., was started last week at the Glendale studio under the direction of Harry Hyde. The story, from the pen of Adrian Johnson, is an impressionist detective drama and, as Mr. Hyde is a recognized expert in this form of amusement production, a treat will be given the Mirror patrons.

Estelle Mardo will have the principal feminine role and Harry Garvill, a veteran of the London and Continental stage, will be featured in the picture. Captain Harry Lambart, the Mirror's chief producer, has assigned a well-balanced cast.

Mr. Hyde was originally with the Biograph company, where he produced many of that company's successes for a number of years. Among those having more prominent roles in Mr. Hyde's feature are Robert Entwhistle, Clifford B. Gray, Arthur Dumavie, Marshall Welch, Thomas F. Morrissey and Rea Martin. Miss Martin will have her first ingenue role in a Mirror picture under Mr. Hyde's direction.

### Pathe's "Light That Failed" Completed

Edward Jose, the Pathe producer, has now finished "The Light That Failed," the Gold Rooster Play adapted from Kipling's famous novel. He says that in his opinion it is the best picture he ever made. An extraordinarily large company was employed, and many big effects obtained.

# Ince Culver City Studios Now Open

## THREE PRODUCERS BUSY

WITH upwards of five hundred persons working steadily at various tasks and with virtually every department of importance in full swing, the new quarter-million dollar Ince-Triangle studios at Culver City became a reality this week, and swung into line one of the largest, costliest, most complete and beautiful motion picture producing plants in the world. Although there yet remains to be applied the finishing touches to most of the buildings and although the wardrobe and property rooms have by no means as yet been stocked to their respective capacities, the work of production has begun in earnest and henceforth a vast majority of the scenes in forthcoming Ince-Triangle-Kay-Bee features will be made at the new plant. In other words, the Culver City studios of the New York Motion Picture Corporation, in future, will be regarded as the producing headquarters of the organization.

No ceremonies, other than the reception and ball held last week, marked the opening of the plant. For nearly two months much of the equipment at Inceville has been undergoing removal and the general commencement of activities by all the Ince subordinate directors necessitated a migration of the employees to the new home.

Scattered about on the four mammoth glass-enclosed stages four of the six Ince directors are now staging subjects under the general supervision, of course, of Producer Ince. They are Reginald Barker, Raymond B. West, Walter Edwards and Charles Giblyn.

Barker is engaged in doing the interior scenes for the current feature in which William Collier, Jr., is to be starred. This is a heart interest war drama and will present young Collier as the boyish hero of a romance. All the sensational rides of the United States cavalry and what battle scenes were necessary have

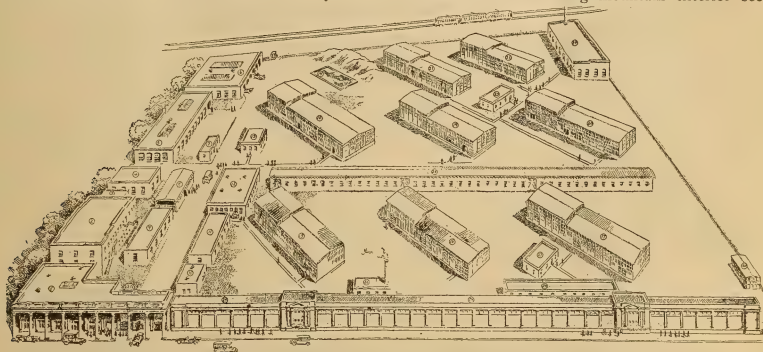
been made, and the camera is now registering the quaint living rooms of a southern dwelling. These, it is said, will rival, if not eclipse, the realistic beauty of those which scored such a distinct hit in "The Coward," the second Ince production on the Triangle program.

The second company, which moved bag and baggage to Culver City studios this week, is that which is working under the direction of Charles Giblyn in the pretentious modern society story in which Bessie Barriscale will be seen as star. Production of this vehicle was begun about two weeks ago and is now at its height. So many handsome settings are required by the piece that it has been necessary to augment the force of carpenters at the plant. Miss Barriscale is said to have a splendid role, which is that of a young society matron. She is being supported in this piece by William Desmond and Franklin Ritchie.

Raymond B. West, too, is doing a story which demands the erection of a number of elaborate sets. This is the subject in which Enid Markey will make her debut as a Triangle star. It is a romance enacted in a mythical country and is declared to be one of the most appealing plays ever turned out by C. Gardner Sullivan.

The fourth production under way at the new plant is that in which William H. Thompson, dean of the American stage, and Charles Ray, the popular Ince juvenile, will be presented as co-stars. Work on this subject has just commenced under the direction of Walter Edwards. It is a virile modern problem play, some of the big scenes of which require the presence of nearly four hundred persons.

Ince's other directors, William S. Hart and Charles Swickard, are spending their time at the Inceville studios, which without them would be practically deserted. Hart is filming mountain exterior scenes



Birdseye view perspective of N. Y. M. P. plant being erected at Culver City, Cal., for Ince forces. The buildings, numbered, are as follows: (1) administration building; (2) wardrobe building; (3) cleaning plant; (4) receiving depot; (5) carpenter shop; (6) garage; (7) comfort station; (8) waiting-room; (9) darkroom; (10) film vault; (11) cutting room; (12) cafe; (13) director's office; (14) permanent scene setting; (15 to 22, inclusive) stages; (23) director's office; (24) factory; (25) scene dock; (26) heating plant; (27) director's office; (28) stars' dressing-rooms; (29) dressing-rooms; (30) hothouse.





Front of Thomas H. Ince administration building at new "city."

for the big story of the Canadian Northwest in which he will be starred, while Swickard is preparing to undertake the production of his next story.

Virtually the only building yet to be erected at the new plant is the administration building. This is to be a two-story structure, of Italian Renaissance architecture, situated immediately next the long row of dressing rooms, fronting on Washington boulevard. Inasmuch as this building is not as essential to the production of subjects as are the stages and other structures, work on its erection will not be started until everything else is complete. Then attention will be devoted exclusively to it and it is likely that within six or eight weeks Business Manager E. H. Allen, together with the bookkeeping, scenario and publicity departments will have removed from Inceville.

The largest building in the "city" is the dressing room structure which faces the boulevard. It is 500 feet long and two stories high. This structure with a facade of an attractive and dignified design, contains more than 100 dressing rooms. Adjoining this building will be the administration building, a brick structure two stories high. The two will form a continuous frontage of more than 700 feet.

The wardrobe building of brick and three stories high; the "scene dock," almost as large as the dressing room structure; the cafe, with a seating capacity of more than 400, and the film storehouse are nearly ready for occupancy. The central heating plant is built with a view to fire protection as most of the plant is under ground.

The cost of the new Ince plant, it is estimated, will be more than \$250,000.

The new plant stands as a monument to the genius of Producer Ince and to the grim determination of Messrs. Kessel and Baumann, executives of the New York Motion Picture Corporation. It was made necessary by reason of the fact that Inceville does not afford the facilities Ince wants for the making of his Triangle Kay-Bee picture-plays. Shortly following the incorporation of the Triangle Film Corporation at La Junta, Colorado, last July, Ince negotiated with Harry H. Culver, the Southern California real estate magnate, after whom Culver City was named, for the acquisition of approximately 15 acres of property. With the completion of the architects' plans, work immediately was begun on the construction of the buildings.

## SELIG GETS GRAND OPERA STAR

**Marguerite Beriza, Wonderful Soprano of Chicago Grand Opera Company, Contracts to Appear in a Number of Selig Polyscope Productions**

Marguerite Beriza, the wonderful soprano with the Chicago Grand Opera Company, has signed a contract to become a Selig Polyscope Company star. Madame Beriza, whose salary as a song bird runs into four figures, has never appeared on the motion picture screen. She began singing in the Paris Opera Comique and won first prize in the Paris Conservatory as a pianist and vocalist. She was formerly the wife of Lucien Muratore, and together they scored many artistic triumphs.

The new star to join the Selig Company sang in the Boston Opera Company for three years; was a member of the Metropolitan Opera Company, of New York City, and her wonderful singing of the leading character roles in such operas as "Faust," "Tales of Hoffman," "La Tosca," "Louise," etc., are too well known to necessitate repetition here. Madame Beriza says she loves true art in every form and she considers motion pictures as an art and as another artistic opportunity for her talents. Beriza will join the Selig Polyscope Company early in February and will probably be employed at both the Chicago and Los Angeles studios of that organization.

## Drews Busy on First Metro Releases

Mr. and Mrs. Sidney Drew, the popular refined fun makers of motion pictures, who recently signed a contract to appear exclusively on the Metro program, have begun work on their first feature which is called "Sweet Charity." The comedy, which is one reel in length, was written by Mr. Drew.

Besides writing the story Mr. Drew is directing his own features and, being the author, he did not neglect to give himself a good part in the comedy, as he appears in thirty-four of the thirty-five scenes. The scene where Mr. Drew does not appear is where a maid answers the door. But the next shows Mr. Drew entering, and from then on he is the center of a riot of wholesome fun. Mrs. Drew is also prominent in the feature. Their second feature will probably be "The Swooners." These features, which will be released on Metro program, will be known as the Metro-Drew comedies.

# Board Completes Plans for Wilson Dinner

PRESIDENT'S WIFE TO BE GUEST

THE officers and committees of the Motion Picture Board of Trade of America have completed tentative arrangements for the Board's first annual dinner, Thursday, January 27, at which President Woodrow Wilson will be a guest and the principal speaker. The latest announcement is that the president's bride, formerly Mrs. Norman Galt, will honor the affair by her presence, occupying a balcony box with a party of friends from Washington and New York. This will be the initial visit of Mrs. Wilson to New York as the First Lady of the Land and that fact alone will make the dinner one of unique interest, especially in view of the fact that it has been decided to invite ladies to occupy seats at the tables on the floor.

The great ball room of the Hotel Biltmore, seating 850 people, will be entirely filled, each table being occupied by from six to ten persons. The dinner itself will not vary greatly from the annual affairs to which New York is accustomed, such as Chamber of Commerce dinners and those of the other large commercial and civic organizations. The positive statement was made that there will be no "stunts" or other special features. The speeches will be the thing. The affair will mark the full recognition of the motion picture industry as one of the most substantial in the country from the standpoint of capital invested and the character of the men engaged in it.

"The future is veiled to a certain extent, of course," said J. W. Binder, executive secretary of the Board, "but the recent past has shown what can be done in the way of upbuilding and broadening. The public realizes that the motion picture is one of the three or four great moral forces in the moral, intellectual and social life of America. The visit of President and Mrs. Wilson as our guests is auspicious and significant."

Commodore J. Stuart Blackton will be the toastmaster. Other than the President and Mr. Blackton, the speakers chosen are Supreme Court Justice Samuel Seabury, the Rev. Cyrus Townsend Brady, Senator Henry A. Ashurst of Arizona, Collector of the Port of New York Dudley Field Malone, Martin W. Littleton, Dr. Stephen S. Wise, and, it is expected, Thomas A. Edison and Governor Martin G. Brumbaugh of Pennsylvania. Governor Whitman and Mayor Mitchel are on the guest list and others who have been asked to occupy seats at the guest table are Cardinal Farley, William F. McCombs, Admiral Robert E. Peary, Admiral Charles B. Sigsbee, Major General Leonard Wood, George Eastman, Melville E. Stone, Governor Arthur Capper of Kansas, Governor Frank B. Willis of Ohio, David Bispham, Robert J. Collier, Roy Howard, Edwin Markham, Hudson Maxim, Robert Adamson and George H. Bell.

The committees in immediate charge of the affair are made up as follows:

Invitations: J. Stuart Blackton, Vitagraph; J. E. Brulatour, Eastman Kodak Co.; William A. Johnston, *Motion Picture News*; J. W. Binder, ex officio.

Arrangements: Walter W. Irwin, general manager, V. L. S. E.; John R. Freuler, president Mutual Film Corporation; J. A. McKinney, Universal Film

president Industrial Motion Picture Company of Chicago; Paul Gulick, Universal; J. W. Binder, ex officio.

Secretary Tumulty and Dr. Cary Grayson will be in the presidential party and will have seats near Mr. Wilson. Secretary Tumulty long has been a friend of the motion picture and is an appreciative patron of the picture theaters in Washington. According to officers of the Board, there was never any question of the wives and other feminine members of the motion picture men and their guests attending the affair. The dinner will start at 7:30 o'clock and it is expected that the arrival of President Wilson and the White House party will not be long delayed.

## KLEINE NEW PRESIDENT OF G. F.

Annual Election Results in Selection of George Kleine as Head of Big Film Organization—Berst Returns to Pathe Freres

The usual annual election of the General Film Company took place Wednesday, January 19, and as customary followed the annual stockholders' meeting. New officers were elected as follows:

George Kleine, president; George K. Spoor, vice-president; Frank J. Marion, secretary, and Paul G. Melies, treasurer.

Mr. Kleine is one of the best known and most successful film manufacturers in the industry. He is one of the group of men who have made the motion picture business what it is to-day. He succeeds J. A. Berst, who resigned to return to Pathe Freres as vice-president and general manager.

George K. Spoor, now vice-president, is president of the Essanay Manufacturing Company and represents that organization upon the board of directors of the General Film Company.

Frank J. Marion, who was formerly vice-president, and who is now secretary, is president of the Kalem Company, another of the group of manufacturers who distribute their products through the General Film Company. As in the past, Mr. Marion represents the Kalem Company as a director of the General Film Company. The new treasurer of the General Film Company is Paul G. Melies, who is president of the Melies Manufacturing Company.

The executive committee it is announced through the offices of the company, 200 Fifth avenue, will consist of President Kleine, Frank J. Marion, and Albert E. Smith. Mr. Smith, it will be remembered, is treasurer of the Vitagraph Company of America.

At the directors' meeting which preceded the election of officers, but two changes in the directorate were made. P. L. Waters of the Biograph succeeds J. J. Kennedy of the same organization, and W. N. Selig, president of the Selig Polyscope Company, becomes a director.

The complete board and the manufacturing organization which each director represents is as follows: George Kleine, Kleine; Frank L. Marion, Kalem; Paul G. Melies, Melies; W. N. Selig, Selig; Ferdinand Singhi, Lubin; Albert E. Smith, Vitagraph; George K.

Spoor, Essanay; P. L. Waters, Biograph, and C. H. Wilson, Edison.

The election was the annual occasion following the directors' meeting. It is stated authoritatively that there will be no change in the policies of the General Film Company.

## SOME YOUNGER KEYSTONERS

**Louise Fazenda, Harry Gribben and Harry McCoy**  
Making Names for Themselves in Triangle  
Comedies—All Display Versatility

The past three months have witnessed the rise to artistic prominence of a dozen or more comparatively new Triangle-Keystone players. Such daredevil comedies as "A Submarine Pirate," "Dizzy Heights and Daring Hearts," and "Saved by Wireless," have brought out a new sort of reckless valor in the films. The comic character delineation, on the other hand, plays like "Her Painted Hero," "His Father's Footsteps," "The Hunt" and "The Great Pearl Robbery," have afforded unusual opportunities for the younger artists as well as the stars.

In particular Miss Louise Fazenda has developed a quite new line of eccentric comedy character which has stamped her as a comer in the film world. In "A Game Old Knight" she played the ugly princess with a rare sense of humor. Then in "The Vacuum Robbery" she was the lady crook at the other extreme of looks from the ugly maid, extremely knowing and fascinating. Now in "His Hereafter," a burlesque of the western type of story, she is fittingly described as "a sweet character in a faro frame," being the daughter of Harry Booker, who has the role of a gambling house proprietor. Her versatility has proven equal to each of these parts and she will no doubt get the lead in a forthcoming play. The young woman, who is only 19, is a native of Lafayette, Indiana, and undertook serious dramatic roles at the start. Her sense of humor and her love of grimaces inevitably led her into comics. After a short period with another film company she joined the Keystone.

Harry Gribben, another young Keystone, has been made use of during the fall and winter in a large number of more or less straight roles. Among these have been the artist in "A Janitor's Wife's Temptation," the bomb-thrower in "The Worst of Friends," the husband in "Perils of the Park," and the escort in "A Movie Star." Mr. Gribben is an extremely agile worker, equal to all the strenuous demands of Keystoneing. Another rising player is Harry McCoy, who is seen as the gardener in "Perils of the Park."

## William S. Hart in the Wilds

William S. Hart, one of the most popular of all portrayers of virile roles, has been spending the last fortnight with his company in the wilds of the Boulder Creek region in Northern California. Among the great quantity of equipment taken to Boulder Creek were a large number of sleighs and horses to depict the snow scenes in the story. It is laid in Northern Canada and involves several hazardous feats, among them being a fierce hand to hand combat beneath the surface of an icy lake. Another is a daring ride on horseback over a rope bridge that crosses a deep gulley. The scenario was written by J. G. Hawks.

The company traveled in true theatrical style, having three sleeping cars and several baggage cars of its own. It was preceded by an advance agent, or rather a location man who picked out the best scenes in the wild and rocky country for staging the story.

It is said that "Hell's Hinges," the coming Triangle release, in which Hart is starred as a western character, will prove a revelation of dramatic strength.

## Strand Shows Many Pathe Films

Pathe is contributing largely to the program of the Strand, New York's million dollar film palace. Last week a three-reel subject, "The Gold Cobra," a colored scenic, "Old Unchanging Holland," an educational, "Quaint Dances of Japan," the Pathe News and "Monkey Shines," a "Heinie and Louie" comedy, all Pathe pictures, were shown.



Harry McCoy.



Louise Fazenda.



Harry Gribben.

Three of the Keystoneers referred to in the above story.



## MUTUAL'S "EXCLUSIVE" POLICY

**Proctor's Theater of Newark, New Jersey, Is First House to Accept New Mutual Plan—Florence La Badie as Extra Attraction**

The biggest picture event in the history of Newark, New Jersey, occurred Wednesday night of last week at the magnificent Proctor's Park Place theater. It signaled a change in the policy of the house, as well as the inauguration of a very new system of film rental by the Mutual Corporation. Some weeks ago the Mutual exchange managers were called together for a conference by President Freuler and it was there decided that each manager endeavor to secure a certain number of customers on an "exclusive service" basis. This meant that they could offer to a first class theater a service of Mutual Masterpictures Edition De Luxe and Mutual pictures, with the protection of several weeks before any other house within a great radius would run the same production.

Heretofore this plan has been considered possible only in the case of a certain class of features, but with the enormous strides which the Mutual managers have made in the quality of their productions President Freuler feels that the time is right for the inauguration of such a system for a permanent policy. The first manager to hold down one of the coveted contracts is Mr. Beck, general manager of the Mutual's New York exchange. He signed up Proctor's Park Place theater, which had been using open market features.

With the inauguration of the new policy, Manager Sayre of the theater found his business increasing and learned to his surprise that Newark is a film fan city. This fact was brought home to him with such force that he found it necessary to arrange a novelty for his patrons, and he let them vote on what it should be. A great majority of them enthusiastically endorsed the proposition of a Thanhouser night, at which an all Thanhouser program should be given with Thanhouser players appearing on the stage in person. Through the local Mutual manager, L. S. Card, arrangements were completed with Mr. Thanhouser, and Wednesday night found Florence La Badie in Newark. The feature of the bill was the five-reel sensational Thanhouser film "The Five Faults of Flo," in which Miss La Badie does some wonderful work. After the picture was finished Miss La Badie was introduced in person and her ovation very much resembled that of a favorite candidate at a political rally.

"The Phantom Witness," a three-reel Thanhouser picture, was next run, presenting Kathryn Adams and Edwin Stanley, after which these players appeared and acquitted themselves credibly. The fun of the evening was supplied by Claude Cooper, the Falstaff comedian, who was there in person, and also in a Falstaff comedy, "Pete's Persian Princess." Manager Sayre reported after counting up the house that the attendance had broken all records by almost one hundred per cent.

## "Macbeth" Cast is Selected

Sir Herbert Beerbohm Tree's cast for his Triangle film version of "Macbeth" was announced this week and, as rumored, Constance Collier will be seen as Lady Macbeth. She has played this part with Sir Herbert in his London seasons and was obtained by arrangement with Oliver Morosco. The remainder of the company as selected by John Emerson, assigned by

David W. Griffith to make the production, includes twelve players who have appeared in Shakespearian roles, all but two having had parts in "Macbeth." The entire support is drawn from the Griffith permanent forces at the Fine Arts studios. Wilfred Lucas will be the Macduff; Mary Alden, Lady Macduff; Spottiswoode Aitken, Duncan; Ralph Lewis, Banquo; Olga Grey, Lady Agnes; and I. Nowskowski, Malcolm. Miss Alden and Mr. Aitken will be remembered as having had prominent roles in "The Birth of a Nation." Mr. Lucas has already been seen in several Triangle plays at the Knickerbocker theater, New York, where the Tree production will be made in the early spring.

## GENERAL GETS FOX EXCHANGES

**Greater New York Film Rental Company and Its Numerous Branches Purchased by General Film Company This Week**

The William Fox interests this week sold the Greater New York Film Rental Company to the General Film Company, because of Mr. Fox's decision to abandon altogether the supplying of regular service to exhibitors, and to devote himself entirely to his feature business. Mr. Fox takes this action because of the increasing demands upon his energies in connection with the Fox Features.

It happened that shortly after Mr. Fox had decided to handle features alone, the General Film Company was rearranging some of its distribution methods with a view to securing greater co-operation for the benefit of the exhibitor. Consequently, Mr. Fox's representatives entered into negotiations with the General Film Company, the successful conclusion of which is now announced.

The Greater New York Film Rental Company has offices in Atlanta, Baltimore, Cleveland, Newark, New York, Philadelphia, Pittsburgh, Scranton, and Syracuse. These offices will be combined with the branches of the General Film Company. The purchase means that exhibitors now have greater opportunities of having their needs supplied promptly.

As marking Mr. Fox's entire withdrawal from the distributing of regular service a further contract between the General Film Company and Mr. Fox is instanced. Under the contract, which runs for two years, the General Film Company will supply service to all of the Fox circuit of theaters. The contract covers some of the best known and most successful theaters in New York City, such as the Academy of Music and the City theater in Fourteenth street. In all, there are sixteen of the leading theaters of New York, Newark, Springfield, Mass., and New Britain, Conn.

## Raver Releases "The Other Girl"

The Raver Film Corporation set Monday, January 24, as the official release date of its first production, "The Other Girl," the five-part feature adapted from a successful play by Augustus Thomas, which played for five years in the larger theaters throughout the country and seven more in leading stock houses.

James J. Corbett, who has gained considerable fame as a hero actor, is starred in this picture in conjunction with Paul Gilmore. William Muldoon, the famous repairer of millionaires' health, is also seen in the production.

Since the pre-distribution presentation of the sub-

ject bids and offers for territory have been coming into the Raver offices from state rights buyers of the country that number many hundred.

The picture is said to be out of the ordinary run of features. It has not the sensational nor the spectacular situations that predominate in most of the photoplays of today. For its big punches it depends upon novelties that are original and amusing. One of the oddities of the film that has been remarked on by everyone who has witnessed its exhibition is the night scene of Times square, looking up Broadway from the Times Square building. Its humor is subtle and pleasing. Nearly every one of the three hundred scenes that make up the picture is either tinted or toned.

## BERST NOW BACK WITH PATHE

### Pathe's First Employe Returns to Organization Which He Started in United States as Its Vice-President and General Manager

At a meeting of the Pathe board of directors held this week, J. A. Berst, president of the General Film Company, was elected vice-president and general manager of the Pathe Exchange, Inc., to succeed L. J.



J. A. Berst.

Gasnier, who resigned last week. Mr. Berst, who for years has been one of the big men of the motion picture industry, thus again allies himself with the organization in which for years he held the same position to which he is now called. Pathe's new vice-president was born in Paris, France, and up to December, 1913, his entire business career was bound up with the house of Pathe. His first position was that of being Pathe's only employe way back in 1896, when he was called upon to do

everything from manufacturing to selling. In 1904 he was sent by Charles Pathe to the United States to develop the market for Pathe films here. The stock of films he brought with him was small and some of them were as short as fifteen feet. Mr. Berst rented offices on Twenty-third street, New York, and marketed the films himself at prices that seem very low nowadays. His infant business prospered—so much so that he engaged a cashier and office boy. Each year saw such increases that in 1908 it was decided to install a factory equipment at Bound Brook, N. J., where the main Pathe American factory has ever since been located. The year following the big studio in Jersey City was built, and Louis J. Gasnier, also for many years identified with Pathe interests, came over from France to be chief studio director. At this time was begun the production of Pathe American dramas and comedies, and the stock company formed, which later was to contain such sterling

players as Pearl White, Henry Walthall, Gwendoline Pates, Paul Panzer, Crane Wilbur, Octavia Handworth, Lillian Wiggins, the late Joseph Graybill, Charles Arling, Francis Carlyle, Eleanor Woodruff and Irving Cummings.

The all-around experience which Mr. Berst had received in the Pathe factory and office in France, united with his selling experience in this country, stood him in good stead and took concrete form in the phenomenal growth of the business. In telling of those early days Mr. Berst mentions the fact that the first long Pathe picture in any way comparable to the modern features was the four-part *Passion Play* which was brought over from France in 1906.

In December of 1913, Mr. Berst resigned and became treasurer of the General Film Company. Early in 1915 he was proffered and accepted the position of vice-president and general manager of the Selig Company. Several months ago he resigned to accept the presidency of the General Film Company, which office he now resigns to go back with Pathe.

Mr. Berst knows the film business as do few men. With all its branches of manufacturing, producing and marketing, he is thoroughly familiar. He has made a most enviable record as an executive and business builder, and the news that he again is with the organization which he so materially aided in bringing to its present importance will interest the entire film world.

Mr. Gasnier, whom he succeeds, will very likely become the Pathe director of production, the end of the business which has always been the nearest to his heart. As a judge of pictures and as an expert in the knowledge of those qualities that every good picture must have and how those qualities may be attained, he is doubtless unsurpassed. He has been for the interests of Pathe first, last and all the time, and is generally recognized in the Pathe organization as a positive genius.

## California's Governor Visits Vogue Studio

Governor Johnson of California has a strong strain of humor running through him. The governor is well known for his advocacy of preparedness. Recently he witnessed the production of "He Thought He Went to War" at the Vogue studios in Los Angeles. This is the story of a roustabout who dreams that he becomes a dashing trooper, performs thrilling exploits on the field of battle and wins the admiration of the general's daughter.

The comical situation and fast work of the clever Vogue Company kept the governor in an uproar of laughter for a full half hour. After a couple of the situations had been completed, Governor Johnson shook hands with the members of the company and expressed his great interest in the motion picture industry and the big part played in it by the producers of funny films.

## Chicago Exhibitors Booking Club

Recently there has been formed among the exhibitors of Chicago an organization known as the Chicago Exhibitors Booking Club. The membership is said now to number between forty and fifty, and meetings are held regularly at the Morrison hotel. The present officials of the new organization, which has for its purpose the united booking of a large number of theaters, are: F. Schaefer, president; Ike Bergson, vice-president, and Samuel Katz, secretary.

# Picturing Australia's "Never Never Land"

PARAMOUNT CAMERAMAN ACCOMPLISHES IT

NO more conclusive evidence of the fact that the screen is becoming more of an educator each day, particularly in the matter of travel, history, and geography, was ever given than in the second release of "Australia's Unknown," the forty-first instalment of the Paramount Travel Series, released through the Paramount Pictures Corporation. The whole gamut of human experience has been exploited upon the screen from time to time, but it is a rarity to have pictured before any audience in so interesting a manner these previously unknown regions of the island continent, and the persons digesting them will acquire a far broader education than would be obtainable from any other medium.

These unique pictures of the continent which has more than half of its area still to be discovered or explored, were obtained by Frank Hurley, who was also the official photographer to the Shackleton Antarctic Expedition. There are four instalments on "Australia's Unknown," they having followed the South American Travel Pictures and preceding the Paramount-Burton Holmes-Travel Pictures, the first release of which will be on February 7.

Year after year the dimensions of the Australian "Never Never Land" have been reduced, and more is being learned of the nature and resources of those uninviting wastes, from which early explorers turned back in despair or where they laid down their lives in the vain attempt to fathom secrets that are still unsolved. The mysteries of that region have had an appeal for all men, for it holds fortune and it holds death—for more than fifty years the "Never Never Land" has held one secret that many bold men have failed to wrest from it—the fate of Ludwig Leichhardt, the explorer.

Through this very country the Paramount cameraman traveled, picturing salt deserts that are not unlike our own southwest, together with their "ships of the desert," their camels, used to carry the products across country to the nearest railway center, the faithful "famed prohibitionists" trudging for days in single file heavily laden with freight.

Interesting in its every particular is the picturing of the native blacks gathering the pods of lilies, found in picturesque water-lily lagoons, from which, after being ground between round stones by women, a flour is made, used for the baking of a queer and yet somewhat tasty bread. There, too, are shown the aborigines smoking the intoxicating root of the Pichiri tree and also the gigantic colonies of white ants in their mountain homes which have taken many hundreds of years to build.

Alligators galore are pictured, but of most interest is that of a nest of sixty-three alligator eggs, from which the young are seen to hatch, these babies weighing as much as two tons when full grown, followed by an instructive showing of the herding of cattle and the large flocks of ducks found in marsh lakes which would be a huge delight for the huntsman.

The release closes with a weird sacred dance of the Corroboree savages, which they call "The Fighting Boomerang." Like the Indian war dance these

wild savages go through their dances when about to engage in a fight with a neighboring tribe and they are doubly interesting and instructive by reason of the rapid dwindling of this race of Australian blacks since the coming of the white man.

There are evidences everywhere throughout the release that all Australia in its waste places is waiting for live men, with the fire and life in them, and a power of hand and brain to translate what is barren and unlovely into something that shall be of use to man and as beautiful as desired. It is a continent of three million square miles and yet in recent years few immigrants are arriving to fill the empty places.

## Estelle Mardo Goes to Mirror

Screen devotees well remember Estelle Mardo for her artistic work under direction of D. W. Griffith, Lawrence Marston, Frank Crane and other prominent motion picture directors. The Mirror Films, Inc., has

engaged Miss Mardo for the leading woman role in its second company. She was chosen by Captain Harry Lambart and is considered by him one of the most valuable additions to his carefully selected staff of players. Coming into the profession three years ago with the Biograph company, Miss Mardo obtained a prominent role in Lawrence Marston's picture, "The Road to Yesterday," and her work was so finished that there were many inquiries about the new "find." She was put in stock until sent for by D. W. Griffith, who cast her opposite Henry B. Walthall in "The Floor Above." From the Mutual she went to the Imp, where as leading woman for King Baggot and later in the south with E. K. Lincoln in "The Littlest Rebel," she scored signal successes. With the Vitagraph company she was cast opposite Maurice Costello in features and since then she has appeared in important roles with the World Film. The part that she will play will permanently establish Miss Mardo as one of the screen's favorites.



Estelle Mardo.

## Essanay Films Interesting Canadian Scenes

A corps of Essanay camera men have just returned from Canada where they spent a month in filming the picturesque winter sports of Quebec, the quaint old French capital. Several thousand feet of film were procured and it will be released in 500 foot



lengths, sharing a reel with the Animated Nooz Pic-torial.

Canada, the land of the great out-of-doors, offers the greatest advantages for winter views. In historie Quebec Essanay camera men have found an ideal array of topical scenes. Quebec in sports and Quebec in war share the views alike. Curling, hockey and skiing have been photographed in the country where winter sports are as essential as food. The leaders in the various sports have been caught in action.

The motion picture camera has recorded ski jumpers in thrilling dashes down the incline. It has held them in view while soaring through the air and it has caught them as they alight gracefully after a leap of close to 100 feet. None the less exciting are the hockey games, played with unrivalled speed and dash by the best teams in the dominion. The curling contests, among the oldest of Canadian sports, are extremely interesting to those who have never seen the game and appreciated by those who have.

Ice driving, tobogganing and sliding contests all have been captured by the camera. Snowshoeing exhibitions—and remember snowshoeing is an art—were staged on the historic plains of Abraham for the film men. Not the least interesting of the scenes are those of the Indians and how they live in the winter time. They are seen in their tanning operations, in making snow shoes and hunting. Women's sports have not been ignored and how the fair sex in Canada enjoys sledding, snow shoeing and skating.

While the camera men spent much of their time in the outskirts where the huge rinks and ski slides were located, and in the woods filming the buffalo, caribou and other animals, together with domesticated silver foxes worth \$1,500 apiece, the city proper was not ignored. Old Quebec, battleground for Montcalm and Wolfe and for others, again sees the uniforms of war in its streets and hears the constant tread of marching feet. Quebec again is a garrison city. The famous 33rd battalion is there with its picturesque pipers and band, awaiting the call to cross the sea. The camera caught these soldiers on parade in their brilliant uniforms and accoutrements.

## Girl and Game Company Moves

Helen Holmes and Director J. P. McGowan have taken their "Girl and the Game" company to the arid desert regions at Las Vegas, New Mexico, where the work of producing Frank H. Spearman's thrilling railroad film play will be continued without interruption by unfavorable weather. This precaution has been taken to prevent delay.

For three weeks Los Angeles has been shadowed by dull-grey clouds. Sunshine has only been intermittent. Under these conditions, brilliant photography was impossible. Rather than wait for good light, which is uncertain at this time of the year, the entire work of producing "The Girl and the Game" was moved across the Sierra mountains on two hours' notice. East of the Sierras the sun is brilliant and shines continuously and now affords excellent opportunity to film the thrills staged by Helen and her intrepid company.

The locality chosen by Miss Holmes is a wild, rocky, mountainous country, which gradually levels into alkali plains. There is a small railroad town, which furnishes all the settings necessary for forthcoming exciting chapters, of which fully three or four

will be made among these surroundings. That will bring the producers up to the time when the rainy season will be over in California and successful photography will no longer be hampered in and around Los Angeles.

A lucky coincidence is that the next few chapters of "The Girl and the Game" call for New Mexico scenes—the wild wastes, the regular yellow lands and the town that simply exists because of the railroad. Reports from the company tell of the great enthusiasm with which the production is being carried on in the new location. Miss Holmes has some new surprises in store, which are being carefully guarded until the film be actually ready for the screen.

## BALSHOFER IN FLORIDA

**Director-in-Chief Takes Another Metro Company South—Marguerite Snow to Be Starred in Feature**

Fred J. Balshofer, director-in-chief for Metro, has gone to Jacksonville, Fla., with a company to make exteriors for a big production as yet unnamed. There are fifteen persons in this company, including Marguerite Snow, Zella Call, John Goldsworthy and Howard Truesdell, who will assist Mr. Balshofer in the direction of the new photoplay, and also play a leading role. The Balshofer feature will be produced by the Quality Pictures Corporation for the Metro program. Miss Snow will be starred. Most of the interior scenes were made in the Rolfe studio.

## Irving Cummings Joins Ivan

Ivan Film Productions has secured for the male lead in its next production the services of Irving Cummings, late star of the North American serial, "The Diamond from the Sky." The vehicle in which Mr. Cummings is to be starred is entitled, "The Immortal Flame," an original drama conceived especially for the screen by Ivan Abramson.

An exceptionally strong cast is being assembled by Director Abramson to support Mr. Cummings in his forthcoming feature. It is expected that work on this new story will commence within a week and that the entire company will shortly thereafter leave for Washington, the locale of several of the exterior settings in the new production.

In "The Immortal Flame" Mr. Cummings portrays the role of a talented young musician who later in life rises to the heights of conductor of his own operas.

The success of "Forbidden Fruit," the January Ivan release, has caused some speculation among exhibitors who wondered whether the next Ivan production, "A Fool's Paradise," would be as good a production and enjoy the same popularity. The fact that the Proctor, Loew and Fox theaters in New York booked "Forbidden Fruit," and that some of the houses on these circuits repeated on this subject was received with a sense of gratification by the producers.

## Holah Gives Show for Miss Maude

Miss Marjorie Maude, daughter of the famous Cyril Maude, is to be given a private motion picture exhibition of her father's film production "The Greater Will," through arrangements made by C. E. Holah

of the Pathe Company. Miss Maude, who is appearing at the Grand Opera House of Cincinnati, supported by George Arliss of the Paganini Company, will have a private exhibition at the projection rooms of the Pathe Company, where there will be shown for Miss Maude and her friends, "The Greater Will," featuring Cyril Maude, her father. This will be Miss Maude's first opportunity of seeing her father in pictures and she is greatly elated over the opportunity on account of not having seen him for many months due to the tour of the Paganini Company.

## NOVEL PUBLICITY STUFF

**Triangle Film Corporation's Innovation in Advertising Sheets Should Prove of Much Assistance to Exhibitors Running That Program**

The last word in newspaper display advertising is offered by the Triangle Film Corporation in the form of the so-called "Triangle Ad Sheet," which has just been issued. This is a sheet about the size of a newspaper,



**Fatty and Mabel Adrift!**

OF COURSE you enjoy the fun and merriment of a TRIANGLE-KEYSTONE Comedy. Everybody does. You simply can't help shrieking with laughter at the comical antics and thrilling experiences that are flashed on the screen.

And when the chance is offered to see "Our Mabel," the popular Mabel Normand of Keystone Fame, and "Fatty" Arbuckle, the famous Comedian, together in such a ripping, roaring, riotous comedy as "Fatty and Mabel Adrift!" there are few who will fail to take advantage of this opportunity.

A visit to this theatre today to witness this wonderfully amusing and entertaining picture will cause more joy and laughter than you've seen in a week.

*Why not make it a point to come tonight?*

**Name of Local Theatre**  
and Address

*A sample of the Triangle ads.*

the name of the play is firmly impressed on the mind of the reader, following which he is drawn to see the attraction by the convincing short argument that follows, and finally the address tells him where to go. As an illustration of the terse convincing sentences there are a few given below:

"The Great Pearl Tangle" presents Sam Bernard in his first Triangle picture, a rollicking Keystone comedy that keeps you doubled up with laughter."

"Let Katy Do It." You should see this marvelous Triangle picture to appreciate the way the seven little kiddies—bright, live, red-blooded American youngsters—act when they leave their comfortable New England home for the dangers that surround existence in a Mexican mining camp."

"Powerfully dramatic is the wonderful Triangle picture, 'The Corner,' which presents Willard Mack and George Farnett in a particularly strong and gripping play

that shows in a graphic way the struggle for existence in these days of the high cost of living."

"Fatty and Mabel Adrift." Roscoe Arbuckle—Fatty of Keystone fame—with his broad trousers, his broader smile and inimitable mannerisms, and the popular Mabel Normand—may be seen together tonight in what is without question their richest and funniest picture—a Triangle picture entitled "Fatty and Mabel Adrift."

## Charles H. Prince, Metro Star

Charles H. Prince, who has appeared in more Metro feature productions than any other person, and who recently completed the heavy leading role in "The Turmoil," has been cast for a similar part with

Francis X. Bushman and Beverly Bayne in "Man and His Soul," now in process of production.

Among some of the Metro features in which Mr. Prince appeared are "Satan Sanderson," the first Metro release; "The Flaming Sword," "The Right of Way," "A Royal Family," "The Bridge, or The Bigger Man," and "Emmy of Stork's Nest."

Before coming to pictures Mr. Prince was well known as an excellent baritone singer, and began his professional career with the famous John A. McCaull Opera Company. He was afterward with the London Gaity Company, the New York Casino for three seasons, Weber and Fields, Russell Brothers, New York Roof Garden, Cohan and Harris companies, Winter Garden productions and countless other musical and dramatic attractions. Mr. Prince was in the original cast of "Forty-five Minutes from Broadway," also with the Frank L. Perley Opera Company, and was one of the principals in "The Passing Show of 1912." Mr. Prince is the author and composer of more than a dozen popular songs.



Charles H. Prince.

## Reel Fellows January Meeting

On Wednesday evening, January 19, the regular January meeting of the Reel Fellows' Club was held at its quarters at the Movie Inn, 17 North Wabash avenue, Chicago. The inclement weather caused a light attendance, but a splendid dinner was enjoyed followed by a business meeting.

During the business session it was decided to hold a special meeting on February 2 at 6:30 p. m. Plans will be made for a number of big nights with special entertainment of a de luxe nature. E. A. Hamburg volunteered to provide the entertainment for the regular February meeting, to be held on the evening of February 16 and A. C. Miller offered to provide entertainment for the March gathering.

The Movie Inn began with the January dinner a plan of serving a series of meals which it designates

as "international dinners." The one in January was called a "French dinner," and the others will be known as German, English, Russian and Italian dinners, etc. Ere the meeting was adjourned a telegram conveying greetings to the club members was received from Producer George Cox from the New Willard Hotel in Washington, D. C. A meeting of the board of governors of the club was held on Monday evening, January 17, at which several matters of importance were transacted. The governors voted to draft a resolution supporting Captain L. A. Boening, the club's treasurer, as aldermanic candidate in the Twenty-eighth ward, commending him to the favorable consideration of exhibitors and motion picture fans in that ward. A resolution introduced by Mr. Rothacker, seconded by Mr. Watkins and unanimously passed read as follows:

Resolved—That the Reel Fellows Club of Chicago extend to the Motion Picture Board of Trade of America congratulations on the results so far secured by that organization in the interest of the motion picture industry and extend its assurance of hearty co-operation in their future efforts to further the interests of the motion picture business.

After the consideration of other matters the gathering was adjourned.

### Vitagraph Erecting Big Addition

In keeping with the new policy about to be announced by the Vitagraph Company, plans are under foot to construct a new type of studio on one of the vast plots owned by the Vitagraph Company in Flatbush, New York. Construction engineers and big brains in the industry have been at work on these plans and within a short while ground will be broken for the new studio, directly behind the present gigantic plant. The new studio will approximate 150 x 200 feet, and it is planned to lay out this proposition in such a way that it will enable at least ten directors to work at the same time.

A modern and unique lighting system will be installed, and from present indications it looks as though many revolutionary effects in this branch of the industry will be embodied in this system. The plans as outlined make provision for the rapid installation of sets, and it is intimated that a new method of scenic effects will be utilized by this company.

One of the most radical changes in studio construction is the fact that these enormous studios contain ten separate and distinct studios. In other words, it is planned by the Vitagraph Company to have a bed room, a living room, drawing room, kitchen, bath room, and in fact, every style room, all on one floor of this studio. The partitions will be solid construction and each room will represent the ideal of its type.

One point of particular interest is the fact that sets will be arranged in such a way as to give particularly long throws. The structure will be a modern steel and concrete affair, and particular attention has been paid to the ventilating and heating appliances.

### Learns to Fly in a Day

George Ovey, of Cub Comedy fame, is an aviator, according to reports from the David Horsley studios. It took the comedian an afternoon to learn to fly alone and then he made use of his studies, taking an aeroplane into the cameras three times before landing. And he lives to tell it. These flights are seen in "Around the World," released through the Mutual program, January 28.

## ARROW'S FIRST PATHE RELEASE

**Florence Reed in "The Woman's Law" Will Be First Gold Rooster Play Produced by Recently Organized Feature Manufacturing Company**

The first Pathe Gold Rooster Play to be made by the Arrow is "The Woman's Law," in which Florence Reed, who has starred in Pathe's "At Bay" and "New York," will be featured. Supporting members of the cast are Duncan McRae, brother of Bruce McRae, the Pathe player, who appears in a dual role, and Anita Scott, Lora Rogers and Master Jack Curtis. "The Woman's Law" was adapted from the well known novel of American society life by Mrs. Maravene Thompson. The scenario was written by Harvey E. Thew and Albert S. Levine. Lawrence B. McGill is directing the picture. It is worthy of note that Miss Reed, Director McGill and Duncan McRae unite in saying that the scenario is the best they have ever seen or played.

Miss Reed finds in this picture a role which offers her excellent opportunities. It is that of a child-loving society woman whose husband is profligate of life and opportunity. Mr. McRae is seen as the disolute husband, and also the husband's double, who takes the other's place in a time of great stress and then keeps it, in utter ignorance of his own position.

Director McGill has had a long experience both in the picture business and as a theatrical manager. He has produced more than three hundred and fifty photoplays in six years, and more than four hundred stage plays in twenty-five years. He joined the Arrow forces only recently, being especially engaged to work upon Pathe Gold Rooster features. Both of the scenario authors, Messrs. Levine and Thew, are newspaper men of wide experience and have brought to their work that wide experience in life which is characteristic of newspaper men and so valuable in scenario work.

Donald Mackenzie, the Pathe producer, has finished his Gold Rooster Play "The Precious Packet," and showed it privately in the Pathe showrooms. The picture made a most favorable impression and will probably be placed upon the program at an early date. It is adapted from the book by Fred Jackson and features Ralph Kellard and Lois Meredith.

### Otto to Direct in New York

Henry Otto, Universal director, who recently completed the beautiful photoplay, "Undine," has been sent to New York by President Laemmle, where he is to direct feature productions for the Big U organization. Otto will proceed directly to the new studios of the Universal Company at Leonia, N. J., which have just been completed, and are known as "Universal City Junior."

Mr. Otto, who has gained an enviable reputation as an artistic director, has been looking forward to returning to New York, where five years ago he was an exponent of the spoken drama under the management of Henry Savage. He is a member of the Friars Club and other Gotham organizations.

F. M. Sanford, former manager for the World Film Corporation at Dallas, Tex., announces that he is starting a motion picture manufacturing company at El Paso. He reports that he will have 120 employees and will do business as the Masterpiece Photoplay Corporation.



# The Stage Star and the Screen

BY THOMAS H. INCE\*

IT isn't the lure of the lucre. Of that I am almost sure. It isn't a hankering for new and nationwide publicity. Of that I am certain. It isn't curiosity. It isn't vanity. It isn't persuasion. But it is an awakening that has provoked and is still provoking this abandonment by stars of the stage for a position of equal rank in the realm of the photodrama—an awakening to the unparalleled possibilities of the motion picture camera, and a realization that in this instrument is represented a field greater than ever before for worthy artistic achievement.

The subject of the stage star's relation to the screen is one that has been treated frequently and at great length on numerous prior occasions, but not one in five, I daresay, of the writers involved has touched upon this phase of it—the opportunities presented by the change. This, likely, may be traced to the fact that most of the authors have lacked the chance that I have had of studying the situation. By that, I mean that I have had more admittedly notable actors and actresses under my personal supervision than any other of my esteemed confreres. I say this, standing upon a foundation of statistics.

Long have I been a believer in the value of the stage star to the photodramatic production. Possibly, it is because I was reared in the atmosphere of the theater and am consequently prejudiced. At any rate, the value I have always placed and do still place upon the big stage star, as far as concerns the motion picture, is not alone that of commercialism. It is an artistic value as well. Speaking in the vernacular, it is a "fifty-fifty" proposition: The star does this for the films; the films do that for the stars. Let me point out how I think the deal is transacted.

Among the first reputable artists of the stage who came under my supervision was George Beban. For years Mr. Beban had sounded the depths of emotion by his masterful characterizations before the footlights—especially in his one act play, "The Sign of the Rose," a true dramatic gem. I always had been one of his staunchest admirers. And yet, until I saw him on the screen—saw the very furrows in his face come into being as his emotions dictated their formation—I never had accorded him the credit that was due. In other words, Mr. Beban appealed to me, as a spectator, far more powerfully by his work on the screen than by his performance on the stage. What of his artistry had found no medium of expression on the stage found it in the studio. The limitless powers of the camera sought out and provided an outlet for his pantomimic abilities. And thus was "The Sign of the Rose"—now offered to the public as "An Alien"—elevated to heights that it has never, I believe, attained on the stage.

I could have cast about my studios and selected an actor to interpret that highly difficult part of the Italian ditch-digger. I could have drilled him until he would have become blue in the face. I could have produced the picture with the same settings and the same supporting cast. And yet without Mr. Beban it would have fallen far below the standard it has reached.

Mr. Beban was by no means the first noted actor to desert the stage for the studio. But the achievements of his predecessors had helped him believe that by acting before the lens his talents would be more appreciated. Before doing "The Sign of the Rose," he did the Italian, a five-reel production. He had but to see himself perform to realize that the stage could never hope to provide him with such facilities.



Thomas H. Ince.

William S. Hart is, perhaps, the most striking illustration of the "fifty-fifty" proposition I have stated. For twenty years he played on the stage. He was starred for season after season in big Broadway productions. His name was spelled in electric lights. The critics lauded his work, every time he opened in a new role. His reputation among the New York managers was such that virtually every time there cropped up an extremely difficult part it was given to him, and thus was the necessity of combing the country for a man who could do it justice avoided.

A little more than a year ago I prevailed upon Mr. Hart to come to California and work under my direction in a photoplay. He agreed and actually was surprised to note with what swiftness he, a seasoned actor, had improved. He also surprised the revered reviewers, who had believed that there was no room for improvement, and moreover had often said so in their reviews. That is what the photoplay has done for Mr. Hart.

As a result of Mr. Hart's appearance on the screen, the "western" drama quickly leaped into popularity—a new and greater popularity than that which it had previously enjoyed. Exhibitors throughout the country clamored, and in fact, I understand, are still clamoring, for the Hart pictures. There was a sudden though lasting rejuvenation. And that is what, in turn, Mr. Hart has done for the photoplay.

Bessie Barriscale is another erstwhile stage favorite who is fully appreciative of the camera's scope. She is an actress who does not depend upon a winning personality to gain her goal. And, being an actress, she fills theaters with people who go to enjoy the experience of having their emotions appealed to by art. She has been offered handsome sums to return to the stage, but she is a convert. She knows that the stage with all its accoutrements, cannot help her to entertain millions at a time as can the camera.

Still another more recent convert from the legitimate stage is Frank Keenan, who has been acclaimed

\* Director-General of the N. Y. Motion Picture Corporation.

one of America's greatest character actors. Mr. Keenan promised to appear in one picture for me. He worked laboriously, as he always did on the stage, and then betrayed a fear that, not having the spoken word to aid him in the expression of the drama, he would prove of no moment on the screen. He was mistaken. The picture he did was "The Coward." Now he is under a two-year contract with me—not because he is hoping to amass a fortune, mind you, but because he knows he can do bigger things in the studio.

Billie Burke, who a few months ago completed her first motion picture appearance under my direction, presents an interesting citation of the stage-star's awakening. I will admit that Miss Burke, through sheer attachment to her stage duties, did not awaken until she had experienced a day under the studio diffusers. But the awakening then—when it did come—was recorded in most emphatic terms:

"Oh, how I wish," said Miss Burke to me when I asked her how she liked the new work, "that I knew, a few years ago, as much about pantomime as I do now. It would have helped me immensely." Miss Burke spoke a truth. She is an artiste to her finger tips, but she has never contributed a more delightful performance in all her career on the stage than she has done in this motion picture production in which she is now being seen. And I say this not in a spirit of recklessness or egotistical enthusiasm, but in the hope that my words will serve, in a measure, to convey my contention.

The man who says that I am partial to the actor or actress who has been associated with the legitimate stage is correct. I am partial, because I believe that true artistry is prevalent in the graduate student of the drama, rather than in the mere personalities which handsome and pretty faces, aided by that potent factor, publicity, have brought to the fore. True artistry cannot find a more pronounced medium of expression than in the motion picture studio. And our great American actors and actresses are realizing it. That is why they are listening to our offers. It is the awakening.

Here in the unrivalled California sunshine they are rubbing their eyes and joining hands in making Los Angeles "The New Rialto."

## Four Vitaphraphs Next Week

May Robson, Broadway's favorite actress, heads the cast in a new Vitaphraph Blue Ribbon comedy, that in turn heads the releases of that company for the week commencing January 31. "A Night Out," is the vehicle in which Miss Robson endears herself to photograph fans in an intensely amusing and original character role.

Among the other releases for that week is a Broadway Star Feature, "Bill Peter's Kid," that will send thrills through even the most hardened man. Mary Anderson, sweet and girlish, kills a rabbit and proceeds to skin it with a nonchalance that belies the tumultuous emotion in her heart. "Jane's Bashful Hero," gives a new view of Edith Storey as the village belle in a one-part comedy. "The Wrong Mr. Wright" is another comedy release, featuring Jewell Hunt, "The Dance Girl of the Films."

"A Night Out," written in collaboration by Miss Robson and Charles T. Dazey, who is known for his "In Old Kentucky," presents situations that enable Miss Robson to demonstrate her art. She is cast as Grannum to whom a girlhood has been denied and

whose youthful heart is still filled with love of play and excitement. Her austere daughter acts the part of a "wet blanket" but even then fails to dampen Grannum's ardor. Two grandsons are her boon companions.

Miss Robson instills her youthful vigor into the role of Grannum, tangoes, runs and even climbs up an ivy vine to surreptitiously enter her home after an escapade. Assisting her are a capable cast of Vitaphraph comedians, including Hughey Mack, Kate Price, William Shea, George Cooper, Arthur Cozine, Belle Bruce and others. George D. Baker produced the film which is in five parts.

"Bill Peter's Kid," a three-part comedy from the coast company of the Vitaphraph, is released on Saturday, February 5. It is a simple story, beautifully told under Rollin Sturgeon's direction, and shows Mary Anderson as a child of the desert. She hunts and kills rabbits, skins them and has for her pet a horned toad and a tame wolf. Into her life comes a man from the city, played forcefully by William Duncan, who tells her that "none of the ladies of his acquaintance would do such things." Mary goes away to a convent, returns and at the point of her rifle forces the city man to admit that in spite of her cruelty he did really like her. The role is one of the best that Miss Anderson has been seen in, and the direction leaves nothing to be desired.

Edith Storey, whose versatile talents have won for her fame and fortune under the Vitaphraph standard, is seen in a new role in "Jane's Bashful Hero," released as a one-part comedy on January 31. Edith is Jane and Donald MacBride is Willie, a bashful young man. He is lacking in the nerve necessary to "pop the question," so Jane helps him out with the aid of a dummy silhouetted on the window blind.

In "The Wrong Mr. Wright," Miss Jewell Hunt plays the part of the daughter of a Mr. Wright who gets into the hotel room of another Mr. Wright. The comedy has splendid comedy situations, well brought out under the direction of C. Jay Williams. It is released as a one-part comedy on Friday, February 4.

## Lubin's Sales Manual Attractive

R. W. MacFarland of the Lubin Company is preparing a series of beautifully colored sales manuals for each of the productions of that company, released through V. L. S. E., Inc. These are printed on a highly coated paper, and reproduce in the exact colors the posters which are available for each production. The illustrations include those of a half sheet, one sheet, three sheet, six sheet and twenty-four sheet. In addition, the sales manual contains a synopsis of the story with the cast, and the complete list of advertising, which may be obtained on the production.

In each of these manuals there is also enclosed, 9x12 publicity folders, indexed for quick reference, and containing reproductions of half tones which the exhibitor can use in his press matter. In other words, the sales manuals give the exhibitor all the information necessary to the proper selection and exploitation of a film.

Selig's "Ne'er Do Well," which Sol. Lesser has recently purchased for the United States, has just closed a three weeks' engagement at Clune's Auditorium, Los Angeles. The production has proven the biggest magnet since "The Clansman."

# Keep Your Advertising Clean

## A WARNING TO EXHIBITORS

**T**HOUSANDS of motion picture dollars are in jeopardy!

That may sound like the cry of a sensationalist but it is not. The statement is absolutely true. For like mice gnawing a way into the granary, there are those in the industry, who, through ignorance and greed for gain, are fast undermining what the workers—the thousands of right-minded men—are trying to build up.

The once despised "movie" has become the fifth industry. Millions have been taken out of this business and millions are being put back into it. And like those who rushed madly to California in '49 and thereafter to put their all into the ground in the hope of panning out fortunes, others rushed just as madly to the same scenes in 1909 and thereafter to bank their all on sunshine and studios. (Apologies to David Horsley, et al.)

As long as there are mansions there will be burglars. As long as rich gems flash as the wearer passes under the arc light at the head of the dark street there will be highwaymen. As long as there are gold mines there will be claim jumpers. So in the film business, as long as there are pictures there will be parasites.

These are the ones who are responsible for irresponsible censorship. These are the ones who have caused the banker and the business man to hesitate about investing in the motion picture business. These men have organized various companies, on paper chiefly, and, in the vernacular, have allowed the widows and orphans "to hold the bag." Every legitimate film manufacturer has suffered just as every legitimate gold digging company in days gone by suffered because of the wildcat gold "mining" corporations promoted on paper.

What made these gold "mining" companies possible?

Advertising.

And what made the "film" companies possible?

Advertising.

But it was advertising that saved the day when promoters were catching fast trains and steamships during the gold "mining" craze. The government would have been helpless to a large degree had not the newspapers refused to take the copy of these "get-rich and get away quick" promoters. And it is advertising that will save the widows and orphans of the present generation.

Little by little the newspapers are realizing that a motion picture concern that does not manufacture film cannot prosper. They are beginning to refuse the advertising of the company that cannot show it has what it tells the prospective stock buyer it has in its advertising. Long ago the trade publications took this stand for the protection not alone of the widows and orphans—for few widows and orphans read the trade papers—but in fairness to the right-minded men who

have risked their all in making the motion picture industry what it is through clean advertising and publicity methods.

Now comes another parasite who, through advertising, is jeopardizing the business and allowing the manufacturer to shoulder much of the blame and all of the cost. This parasite has been with us for some time, but until comparatively recently he has been unable, chiefly because of lack of cash, to do much harm. But he has been educated to the value of advertising and has saved his money against this time when he could get his proposition in print.

And he is the man who is making capital out of smut.

He is the man who is giving the reformer real reason to demand and insist upon censorship—unlimited and unrestrained.

Formerly he strung flaming banners across the front of his house and announced that the show was "for men only." Now he screams through scarlet letters that his show is "for children only." For he has learned that a sex play or a "vampire" film cannot succeed in his house unless he can get the women in also.

But, sadder than all, he is breaking into the newspapers, and some of the publishers—few it is to be hoped—are accepting the copy.

Does this man realize that he is undermining not only his own business but is endangering the entire industry? He more than likely would scoff at such a statement.

Does he realize that the few dirty dimes he is getting as a result of this advertising will cost him many dollars when the time comes for him to get his theater back to the condition where decent people will help him prosper? He doesn't and he is too greedy and short-sighted to see it anyway.

But this article is not directed at him. It is intended for the man about to open a theater. It is a warning and probably needed only by a few. But these few are worth while addressing when it is considered that every filthy advertisement is a weapon in the hands of those who say that motion pictures are a menace to the morals of youth.

Keep your advertising clean.

Ask any manufacturer how much success he has had with films which have had filth as the chief reason for their production. Ask any producer how long smut shows live. Ask any successful theater owner the cost of living down a sensational presentation of a questionable production. Ask any body of exhibitors in any city cursed with censorship why the members of local boards are ever on the watch for an opportunity to cut films.

And when any of these men tell you the truth, you will realize it is advertising. And if you will stop and think and study your people around you with an honest view to getting honest dimes and dollars into your



Leon J. Berger



house you will realize, as have the men who produce your pictures, that only advertising can save the situation and censor censorship.

So when you advertise, be it on billboards, banners, or in newspapers—

**KEEP YOUR ADVERTISING CLEAN.**

EDITOR'S NOTE.—This article was suggested by a story in the weekly V. L. S. E. house organ, *The Big Four Family*, and which was written by Leon J. Bamberger, manager of the sales promotion department of that organization. Mr. Bamberger always has been in the fight for clean films and his recent article is a rigorous indictment of the exhibitor who attempts to capitalize upon the base element of his community through representing a picture to be suggestive and salacious. Every exhibitor who sees *The Big Four Family* should turn back to that article, read it again and loan it to his competitor.

## Newman's New Chicago Address

The Newman Manufacturing Company, manufacturer of a complete line of brass poster frames, easels, railings, ticket choppers, and other theater equipment, with factories located at Cincinnati, New York and Chicago, reports that the Chicago plant, located at 108 West Lake street, suffered a total loss by fire on January 14. Temporary quarters have been obtained at 68 West Washington street, Chicago. All of the contracts of the Chicago plant are now being executed by the Cincinnati factory of the company, where an additional force has been put on in order to take care of the emergency, so as to cause no undue delay in filling orders.

Walter J. Newman, who has charge of the temporary quarters in Chicago, has shaped up things with remarkable dispatch, and states that there positively will be no interruption to business. He will be glad to receive his friends at the new location. The company reports an excellent business at the New York factory, located at 101 Fourth avenue, and at the Cincinnati plant, 717 Sycamore street, and the outlook for the year 1916 more than encouraging.

## Augustus Phillips Goes to Universal

Augustus Phillips, late Edison star and director, has joined Universal. Manager Julius Stern has assigned him to a strong part in "Why Mrs. Kentworth Lied," which Director Matt Moore is producing and also appearing in, making two directors in the acting cast of one picture. Mr. Phillips has long been considered one of Edison's most popular players. He has been with that studio for almost four years, with legions of admirers that continued appearance in one firm's films gives the actor. "Why Mrs. Kentworth Lied," which is a comedy in two reels, finds the popular Jane Gail as leading woman.

## Initiation No Joke Says Burger

J. K. Burger, the Pathe comptroller, relates with pride that on his recent business trip to the coast, on which trip he took his wife and two children, the Blackfeet Indians adopted the two little Burgers into their tribe. "And say," says "Joe," "that initiation was just about as expensive as that in an exclusive New York club. I spent nearly seventy-five dollars in smokes for the bucks, trinkets for the squaws and candy for the papooses. If the Sioux or the Iroquois or any other tribe offer to take the kids in I'm going to sidestep."

## Lucille Taft of Gaumont

Lucille Taft, the charming, dark eyed leading woman for Richard Garrick's company of Gaumont players, who appear in the Mutual Program in Rialto Star Features, is an ardent advocate of the theory that it pays to work hard.

Seven years ago Lucille Taft went into the motion pictures. Her pretty dark hair and expressive face made her particularly adaptable for screen purposes, and she has been enormously popular. Some months ago she went out in the Gaumont studio at Flushing and asked Director Richard Garrick to let her play extra parts. Mr. Garrick gave her a part. She played her role so well, and photographed so beautifully, that Mr. Garrick decided to keep her on permanently. She was not elevated to the position of leading woman immediately. But Miss Taft is quite sure that it was willingness to work at all times and at all things which made Mr. Garrick think her deserving of it.



Lucille Taft.

She appeared to good advantage in the three-part Rialto Star Feature picture released some time ago, "The Card Players," in which she played in support of William Roselle. She played opposite Hal Forde in "Lessons in Love." At present she is playing opposite Malcolm Williams, the well known Broadway star, in the first Gaumont Masterpicture, which will be released through the Mutual later.

Miss Taft is right at home at the Gaumont's winter studios in Jacksonville, Fla. She used to visit there when she was a child, and many of her old playmates and school friends live in that beautiful tropical city.

## Women Are for Kerrigan

Universal City, which became a municipality early last July, is looking forward to an exciting mayoralty campaign this spring. The city is at present divided into two factions, the Progressives, favoring Herbert Rawlinson, the present mayor, who was appointed by President Carl Laemmle, and the Universalites, who are trying to induce J. Warren Kerrigan to toss his hat into the ring. Kerrigan, who is at present alderman of the second ward, is very popular with the residents of this ward and is said to have a good chance of defeating Rawlinson should he decide to run. So far he has refused to be interviewed on the subject. Rawlinson, however, is depending on his clean record to win him a second term, although he is rather fearful of the suffrage vote, for Kerrigan is high in favor with the women voters, strong in numbers at Universal City.

# Favors State Rights Plan

BEYFUSS EXPLAINS POLICY

**M**ANUFACTURERS of unusual feature productions of superior quality and box office pulling power will soon realize that state rights, after all, is the distributing plan that returns the largest amount of profit to the producer, is the statement made by Alexander E. Beyfuss in an interview regarding the new policy of the California Motion Picture Corporation, of which he is vice-president and general manager.

Mr. Beyfuss cited the method of getting the money out of "The Birth of a Nation," most of the rights for which are still held by the Epoch Producing Corporation, which company bought the production outright from Griffith, the manufacturer. In addition, the operating company has sold the rights to the production for more than a score of states. He also mentioned "The Spoilers," "The Battle Cry of Peace," and "The Ne'er-Do-Well" as examples of films that have been successful because of state rights distribution.

"The manufacturer, thus having received the greatest returns from his product, has been encouraged to make other pictures that will stand on their own merits," said Mr. Beyfuss. "This is for the best interests of the industry. The manufacturer is the backbone of the business; he should be encouraged."

"Believing fully in these facts we have decided to release 'The Unwritten Law' by state rights. Several program companies offered us large sums for 'The Unwritten Law,' but we are firmly convinced that this is a 'better than program' feature."

"This is not our opinion only. Every critic of the motion picture press pronounced it a strong feature. Three general managers of film companies proved how highly they thought of the picture by the attractive figure they offered for it. Each one stated he wanted it to strengthen his program."

"We have no quarrel with the program distributors. We believe that the average feature should be released through the program company. The exceptional feature, however, will earn more money for

both exhibitor and manufacturer if it is handled by a state rights buyer who gives his entire attention not only to the selling, advertising and proper presentation, but who is not limited to a fixed program price."

"For instance, in San Francisco a certain theater offered us \$1,500 for the first week's showing of one of our features, but because another house had contracted for the program we were releasing on we received only \$500 for the same showing, and our prestige was not helped any by being in the 'second' theater."

"On the other hand, the contract rate of our releasing company in certain smaller towns in the south was \$25 per day, which was more than the drawing power of the picture in that territory warranted."

"This kept exhibitors from booking the picture. Whereas we might have received \$15 per day we did not get anything in the south. We lost money in the coast by the price being too low and in the south by the price being too high."

The directors of the California Motion Picture Corporation are firmly convinced that the demand is for quality pictures, hence they will only release six pictures this year, but these six pictures must be better than program or they will not be released.

"Better Than Program Quality" will hereafter be the California slogan. The company is free to adopt this policy because it is not hampered by release dates or contract with any program company.

## Ocean Film Fights Pennsy Board

The Ocean Film Corporation has declared war on the Pennsylvania Board of Censors because of the condemnation of "Life Without Soul," the initial release of the Ocean company. Legal steps have been taken to force the issuance of a permit, "for," contends General Manager Goldburg, "if Chicago was willing to pass this feature, certainly Pennsylvania should follow suit."



Two scenes from "The Unwritten Law," in which Beatriz Michelena is starred by the California Motion Picture Corporation.

## LESSER MOVES TO NEW YORK

Pacific Coast Film Distributor to Market "The Ne'er-do-well" from East. San Francisco Showing a Success

Sol L. Lesser, who owns the Selig production, "The Ne'er-do-well," has gone to New York and, according to reports, will make his headquarters in that city hereafter. He has taken his family with him. San Francisco, for the time being at least, will have to do without this young film magnate who has done so much to make screen history on the Pacific Coast.

Mr. Lesser's special representative, E. M. Asher, who has been in Chicago at the Selig headquarters since Mr. Lesser purchased the United States rights for the Rex Beach production, also has gone to New York. He reports that "The Ne'er-do-well" opened to capacity business at the Portola theater, San Francisco, January 23, and that so far the house record has been broken.

Mr. Lesser hasn't decided just how he will market the production. He declares he has received several offers for exclusive productions in legitimate houses and that several state rights buyers have bid for territory. When he gets settled in New York he will announce his presentation plans.

## Knickerbocker Star Shows Balboa's

The Knickerbocker Star Features, released on the General Film Company program, began their 1916 showing with four productions from the studio of the Horkheimer Brothers in Long Beach. Two of these pictures

feature Jackie Saunders, generally known as "the Balboa girl."

The first is a five-reeler, called "A Daughter of the Woods." This is a close-to-nature story, in which Miss Saunders has a chance to play with the care free abandon which is her best asset. In the other piece, entitled "The Heartbreakers," she has a more dramatic role.

Paul Gilmore is the featured player in "Houses of Mystery." This is a story of adventure and smuggling, in



Jackie Saunders.

which a wealth of scenic beauty is revealed.

"Crimes of Circumstance" is the fourth Balboa-Knickerbocker Star feature. The cast interpreting it is particularly attractive, as it includes L. J. Cody, Madeline Pardee, R. Henry Grey, Mollie McConnell, Daniel Gilfether and Fred Whitman. Bertram Bracken directed the production.

Gilfether, by the way, has carried a life insurance policy for a quarter of a century. Recently he received an inquiry from the company as to his health and if he were still able to work. "If you fellows will just take a look at the first two installments of 'The Red Circle,'"

he wrote them, "you'll soon find out whether your victim is in good health."

Mr. Gilfether rides a bucking horse and runs a foot race in spite of his sixty-four years.

## TELLS HOW TO BEAT CENSORS

David Horsley Advises Exhibitors to Join Local Chambers of Commerce and Interest Other Business Men in Fight

In his persistent fight to end local censorship, David Horsley has issued another statement that should be of interest to every person connected with the motion picture industry. Much of what is contained in his letter has been said by him at the recent meetings in Los Angeles but in the hope that exhibitors in all parts of the country who are fighting censorship will be given courage and inspiration in the knowledge that manufacturers like Mr. Horsley are behind them the statement is published. It follows:

"There is a matter I have been agitating among exhibitors whenever I meet them—one that should be taken up in a national way. Exhibitors in some places now maintain organizations of their own to fight harmful measures. In such places where censorship is exercised, however, the organization has very little, if any, influence on the officials of a city. This is due to the fact that little interest is taken in the censorship question except by the first or second run men.

"The thirty, sixty and ninety day men can sit back and reap the benefits of the fight to get a picture through that the early run exhibitors must put up, and as a consequence assume the attitude: 'Well, I should worry. Those fellows have got to get the pictures through or close their shows and once they get them through I get them. If they don't get them through there are plenty of pictures that do get through to keep me going.' So the burden is thrown on the early exhibitors.

"Even if the organization comprises nearly all the exhibitors of the town, it is numerically of little consequence from a political standpoint, as the average official is a politician who considers only voting strength.

"Now, then, with only the first and second run exhibitors fighting censorship with little or no backing from a none too large organization, it readily can be seen how little good can be accomplished in this direction.

"Therefore to make better progress, I suggest that the exhibitors join the local Chamber of Commerce or Board of Trade. They would get sufficient numerical strength besides the voting strength, the interest, the influence and the power of the entire business community. One active exhibitor in a Chamber of Commerce or Board of Trade can do more good with the backing of such an organization than he could by having every exhibitor in his city enrolled in a separate organization and helping him. An exhibitors' organization, too, is costly to maintain and in the way of eradicating censorship produces very little, if any, results."

Mr. Horsley's suggestion is good and if followed should be the means of ridding a city or state of obnoxious censorship.

The first weekly Paramount-Burton Holmes travelogue will be released February 7.



# Dramatic Music and the Big Picture

BY ORVILLE MAYHOOD

WHEN, less than one year ago, I was tendered the conductorship of the New York production of "The Birth of a Nation" it was with many doubts and misgivings I entered upon my new field of endeavor. I feared my eyes would find the strain too great and was quite sure the two daily performances of three hours duration each would prove a bit too strenuous if continued indefinitely. Needless to say my fears were groundless and I am in the motion picture game today.

To a conductor, accustomed to controlling flesh and blood singers and dancers with a beat or stop of his baton, the realization of the fact that the silent shadows passing before his eyes are utterly beyond his control gives him at first a feeling of helplessness and irritation.

How often during my first days of conducting the great picture did I address a silent but no less fervid prayer to the figures before me—"Move more quickly, Mr."—or a "little slower, Miss"—and wish that I might wield the "big stick" of conductors and stage managers—"Rehearsal tomorrow at 10:30," but alas, not for me that revenge—they are immune, those lucky ones—and I came back to the knowledge that I was pitting nervous energy and musical skill against steel, celluloid and electricity and must by hook or crook fit the music to that inexorable procession of silent figures.

The approximate synchronization of a score to a picture by a composer or compiler is in itself a task requiring patience and musical knowledge, but after it is once set his task is done. But the labor of the conductor, like the immortal brook, "goes on forever."

My years of experience in almost all branches of my profession, or shall I say art—from grand opera to military band—stood me in good stead and though often I feared some accident in the operating booth would necessitate an instant repeat or "cut" in the music to prevent a "bad break" in the ensemble of picture and scores, the nervousness I may have felt was seldom, if ever, communicated to my men.

Anyone with even rudimentary musical knowledge knows the dramatic effect of a certain diminuendo or perhaps a crescendo or "cut off" at some point in an operatic or symphonic score, but in my opinion the great psychological value of music accompanying the human vision and thought and imagination has never until the present been realized or even surmised.

After almost one year of conducting "The Birth of a Nation" (or about 600 times) I find almost daily a place here and there in the score in which I make a slight change as an experiment with a view to improvement. It may be a chord sustained a moment longer, a muted trumpet when before it was open or the violins made to play an octave higher. Sometimes these changes do not make the point I am striving for



Orville Mayhood, conductor for "The Birth of a Nation."

and the first reading is reverted to, but as a rule I believe a conductor who is "en rapport" with his picture almost unceasingly can make improvement even though slight and perhaps realized only by himself at the time.

But after all—one number and scene perfectly synchronized will not go far toward making a picture successful—but the entire score and the entire picture must be made absolutely one from the rise to the fall of the curtain. And not only must music be perfectly timed but the music must act as the absolute interpreter of the pantomime passing on the screen.

And after it has all been studied out and worked over until the combination of picture and score seems almost perfect there unexpectedly looms up the psychological problem—and where a certain effect or perhaps a trick in the orchestra combined with a corresponding movement on the

screen has never failed to bring a round of applause in one city, the same combination may fail in another.

To illustrate—those who have seen "The Birth of a Nation" will remember the scene in which the hero's mother appeals to Lincoln to grant her son a pardon from the death of a guerilla, and how Lincoln after first refusing finally yields to her prayers and, rising, places in her hands the precious document. In New York at the climax of this scene I always subdued the orchestra to almost a whisper and the burst of applause seemed to be spontaneous. In Chicago I find I must bring the orchestra up to a forte and the applause as surely follows.

There is in the first act a wonderful portraiture of Lee's surrender to Grant. In New York I was able to get the real spontaneous outburst of applause by "planting" the accompanying music "My Country" a second before the gradual dawning of the tableau. In Chicago the opposite is the case and the picture must be "planted" in dead silence and the music gradually worked up to a climax with the scene.

I mention these two instances to bear out my assertion that a conductor will have such problems to contend with and overcome, with each and every great picture and doubtless in each and every city. One great difficulty in conducting for a picture is the temptation to become temporarily absorbed in the music—perhaps one's favorite classic or an old melody one loves—and to conduct "con amore." Therein lies disaster with any director, for there is no sentiment in that speedometer in the operating booth and the conductor comes out of the clouds to find himself behind or ahead of his scene. In time, however, with his increasing intimacy with the picture he will find many opportunities to show technical skill and give an artistic and effective reading of some delightful bit of music without jeopardizing his synchronization.

Of equal importance with the conductor is his orchestra. It must be of the first grade—composed of men absolutely masters of their instruments, men able to stand

up under the daily six hours' physical and mental strain—men of routine experience—and though not plentiful, men with all these qualifications can be found. The major share of my success in this new field is, I believe, to be accredited to my splendid orchestras in both Chicago and New York. I believe the orchestra and conductor of a great picture must work hand in glove with each other and the organizations I have had the pleasure of conducting in these two cities have been as two big families and by good fellowship and honesty of purpose have made smooth a road that is so easily made rough.

Last, but far from least, comes "My friend—the enemy," the operator. He is quite an artist too—becomes temperamental at times—independent of schedule and speedometer, and gives the conductor a few more or less interesting seconds where he least expects the lightning to strike; but the operators with whom I have been associated have been good fellows in every sense of the term and have shown marked willingness to give me any and every aid toward the smooth and effective performance, the *sine qua non* of success.

Perhaps few, if any, other pictures will ever contain the dramatic and musical coup Mr. Griffith achieved when he, by a real stroke of genius, introduced that crashing minor third—shrilled by the concealed trumpet, the weird, half-mournful, wholly terrible signal call of the Vigilantes of the south—the Ku-Klux Klan.

The ghastly cry of that brazen voice will be remembered long after every other note in the long and effective score has been forgotten. And now that the gigantic motion picture with its equally gigantic and intricate mu-

sical setting has come to stay, let me, as a musician, pay sincere tribute to D. W. Griffith, the man who has opened up new realms for us to conquer and has given to many musicians directly and to each and every musician indirectly, be he composer, conductor or instrumentalist, opportunities for our material and artistic betterment.

### M. G. Watkins Made Secretary

At the annual meeting of the board of directors of the American Standard Motion Picture Corporation, held at its offices, 164 West Washington street, Chicago, last week, the following gentlemen were elected for the ensuing year: Samuel Quinn, president; Taylor A. Snow, vice-president; M. G. Watkins, secretary and general manager; and James H. Quinn, treasurer. The board of directors reported the company in a satisfactory financial condition, notwithstanding the fact that it was started just about the time the present European war broke out, thus making the sale of stock rather difficult. A dividend of five per cent was declared which will be paid during the month of January.

It is understood that the American Standard will commence releasing the productions of its subsidiary companies in the very near future. The Emerald Company, one of the last to be organized, has been delayed in its productions on account of the weather, but it is said will begin the staging of its features not later than January 31.



U. I. S. B. trustees at New York gathering. Seated, left to right, are J. S. Hebron, Philadelphia manager; George Baldwin, Boston manager; W. H. Lewis, general manager; A. W. Goff, assistant general manager; E. Lanning Masters, director of advertising and publicity; second row—J. G. Moore, Philadelphia; R. S. Clark, New York; P. Mowery, Philadelphia; J. N. Ericson, New York; A. T. Siegel, secretary; general manager; V. M. Tucker, Boston; P. P. Hartsch, assistant New York branch manager; T. M. Shapiro, assistant advertising and publicity director; third row—D. F. Brown, Philadelphia; Frank B. Sparrow, Washington; S. P. Fisher, New York; E. W. Grady, Boston; George Baldwin, Jr., New York; L. J. Bam-  
boer, manager sales promotion.

# Lasky Organizes Film Men

## GETS PRODUCERS TOGETHER

FOR the purpose of getting the producers of the country banded together so that concerted action can be taken whenever the industry is menaced by irresponsible persons or organizations, Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company, is in New York.

When the reformers of Los Angeles recently declared war on the film manufacturers who have done so much for the development of the Southern California metropolis, the leaders in the film field organized the Motion Picture Producers' Protective Association. Mr. Lasky was one of the founders. This organization was successful in cementing a closer friendship between the Los Angeles authorities and citizens, and the studio colonies, with the result that it has been planned to advertise the city throughout the world by use of a film label.

The success in Los Angeles pointed a way to greater work for the benefits of all in the manufacturing end of the business and so Mr. Lasky combined a personal business trip with one in the interest of the new organization. Several producers in the east already have signified a desire to join their West Coast friends.

"The benefits which will come from such an association," said Mr. Lasky, "are many. This organization primarily is one in which the problems of producing rather than the problems of business will be met and solved.

"One of the association's first steps in Los Angeles will be the elimination for all time of the constantly recurring difficulties between the studios over players who disregard contracts. With the eastern manufacturers also members of the association this adjustment can be made to cover all the companies. Contract jumpers, so-called, present only one problem that has arisen as a result of the rapid and extraordinary growth of the motion picture industry.

"Members of the association also believe that with such an organization some equitable solution will be reached in the salary question. I do not hesitate to say that at the present time the salaries received by some of the stars are wholly out of keeping with good business and sound growth.

"During one of our first meetings it was estimated with some degree of correctness that there are in Los Angeles approximately fifteen thousand persons actively engaged each day in the motion picture industry. It also is estimated that about twenty-five million dollars is spent annually by the film companies in and around Los Angeles. I think this is fair estimate.

"About a year ago there developed in Los Angeles a feeling of hesitancy in extending co-operation to motion picture manufacturers. I should like to say, however, that now, partly as a result of the newly formed organization and because of other causes, the people and the city government of Los Angeles are inclined to meet the producers more than half way. For this reason I feel that if any eastern producers contemplating moving to the west have hesitated about doing so, I may give them every assurance that present conditions are splendid.

"When it was first reported that there was a certain dissatisfaction among the Los Angeles producers, it was interesting to note the cordial invitations which were extended to the film companies by other cities. Those invitations which came to the Lasky studio probably are good illustrations of what were received by others. One community in California even went so far as to offer the Lasky company a large tract of land and a studio built and equipped after designs drawn by us if we would move from Hollywood and produce near that city.

"The proposition was so attractive that we gave it investigation and also discovered that if we moved it would have meant the emigration from Hollywood of approximately fifteen hundred men, women and children representing our employes and their families. Needless to say, in view of the improved conditions, we declined to move."

### Griffith Has Small Blaze

A slight fire in David W. Griffith's Triangle-Fine Arts studios, on Friday, January 21, destroyed a small amount of negatives. As many positive prints had already been made from this negative it can easily be replaced. The studio fire fighters responded immedi-



View of the Fine Arts firefighters extinguishing the blaze which for a few moments threatened the plant.

ately to a general alarm and work was resumed in the cutting department within fifteen minutes after the blaze was discovered. Production of Triangle plays will not be hindered by the fire and new features are being completed daily.

### Jesse L. Lasky Studios Busy

Productions being made at the Jesse L. Lasky studios at present include Charlotte Walker in "The Trail of the Lonesome Pine" under Cecil B. De Mille's direction; Blanche Sweet in "The Blacklist" under William C. De Mille's direction; Mae Murray in "To Have and to Hold;" Fannie Ward in a new play and Victor Moore in a new comedy. All these productions are for release on the Paramount program.



## WHARTONS SEEK CONTRACTS

**Ithaca Producers Have So Developed Their Plant That They Are Able to Produce Films for Others Than Pathe**

Theodore and Leopold Wharton, famous producers of Ithaca, New York, have publicly announced that they seek to enter into arrangements for the manufacture of feature productions under contract. Until now all their output has been absorbed by the Pathe organization, but now their facilities have been so far increased, it is understood, that they will be able to make more film than Pathe alone will be able to handle, and accordingly they are seeking an opportunity of producing for other markets.

Both of the Whartons are famous throughout the industry and have many notable productions to their credit, among the best known of which may be mentioned the "Elaine" serial and the "Wallingford" series, both of which were made for the house of Pathe. Leopold Wharton has been closely connected with the Pathe organization ever since he undertook the production of motion picture films, and Theodore, after directing for Edison, Pathe, Kalem and Essanay, returned to Ithaca some time ago to form with his brother and others the firm of Wharton, Inc., which owns and controls one of the neatest little studios in which feature productions are made.

The Wharton plant is located at what was formerly known as Renwick Park, in Ithaca, New York. Twenty-five acres of beautiful woodland surround the studio itself which lies on the shore of Cayuga Lake and included in the tract controlled by the Whartons are wharfage, boats, boathouses, bridges, harbors and other structures that are well adapted to picture purposes. The growth of the Ithaca firm has been a gradual and steady one and not in any sense a boom, which is always a good sign, and the studio buildings' mechanical equipment and properties are all of the finest that money can buy so that they constitute real assets. Unquestionably the Whartons' record is such a splendid one that they will have little difficulty in effecting profitable contracts for free lance subjects, in addition to the regular ones which they will probably continue to produce for Pathe.

## McRae Utilizes Flood for Thrills

Henry McRae, director of 101 Bison features at Universal City, is producing a thrilling drama, "Rival Towns," the climactic scenes of which are located in the river lowlands inundated by the recent record-breaking rainstorm throughout the Los Angeles district, and which steady downpour for ten days caused damage to railroads and farms. Miss Ora Carew, a talented screen artist, who recently joined the Big U forces, is the heroine of the photoplay, which was written by Frank M. Wiltermood, Universal staff scenarist. The leading man is Lee Hill, while other roles are enacted by Herbert Barrington, Jack Curtis and E. N. Wallock.

The story tells of the flooding of two rival towns and the players risked their lives many times to depict the rescue of people in peril amid the rising waters. In one of the episodes Miss Carew piloted a raft across a storm-swollen river to save her father from drowning. Fred Leroy Brannville, cameraman of McRae's company, had to operate his photographic outfit in

water up to his waist, but he did not worry over this discomfort as he gained fame as an Arctic zone cameraman with the Steffanson expedition. Beverly Griffith, assistant director to McRae, was called upon several times to plunge into the flood to aid the actors and actresses in portraying their hazardous roles.

## University Students Act for Metro

To obtain several big and exciting scenes for "The Blindness of Love," a forthcoming Metro production in which Julius Steger is starred, the entire campus of the University of Florida was used, together with hundreds of the students. The Metro company, headed by Director Charles Horan, was making the exterior scenes in and around Jacksonville, Florida, and had intended using a small seminary nearby for the college scenes.

On a chance, Horan communicated with the university officials, and asked if it would be possible to make some pictures there. He was surprised and overjoyed when word came back that they would be delighted to entertain the Metro company, and as for pictures, they could go as far as they liked. Horan had his entire company at the university gate, near Gainesville, the next afternoon. They spent the remainder of the day rehearsing, and the students were given two holidays in order to participate in the scenes. Two football teams were put in action, and they staged a hotly contested game the next day while hundreds of students in the grand stand rooted, and the camera clicked away.

## Santa Barbara Proud of Its Films

Santa Barbara county, California, is believed to be the first in the country to include motion picture films in a compilation of its principal products. Films have fourth place and in this particular instance happen to be the output of one concern, the American Film Company, Inc., which has its studio in the city of Santa Barbara.

There are twenty-seven items in the list, including agricultural, fish, minerals, fruits, walnuts and down to California sea lions, which while at the bottom of the list at \$5,000, is one of the most distinctive, in that George M. McGuire, proprietor of the Palace theater, Santa Barbara, heads this little industry, which is exclusive to the country. Mr. McGuire ships seals to all zoos and trained animals shows the world over. The war greatly affected this industry the last year.

The following leading figures are careful estimates for the year 1915:

Petroleum .....	\$3,798,872
Beans .....	2,850,000
Beet sugar .....	1,500,000
Motion picture films .....	720,000
Manufactured products .....	582,000
Barley .....	550,000
Hay .....	525,000

Commenting editorially on this, the Santa Barbara *Morning Press* says:

In a pleasing little schedule of the products of Santa Barbara county during the past year, compiled by C. H. McIsaac, secretary of the chamber of commerce, is a modest item of \$700,000 worth of motion picture films made by the American Film Company. This reminds that the moving picture business is a much bigger thing than most people realize, and that locally it means an enormous disbursement—said to be \$30,000 a month or more—that goes into circulation in this city.

## EQUITABLE LISTS RELEASES

### Strong Features Announced for Program on Which Noted Stars Are Featured; Changes in Plans Reported

The Equitable Motion Pictures Corporation announces a strong consecutive list of features. A new arrangement of releases was prompted by the fact that the finished pictures now on the shelf and those almost completed are of such divergent nature and wide-differing plots.

"Behind Closed Doors," in which Marie Empress makes her debut on the Equitable program, and which was to have been released December 10, is the regular release for January 31. Alice Brady in "The Woman in 47" will be seen February 7.

Roy L. McCardell's first contribution to the Equitable will be "The Question," to be released February 14. This affords Marguerite Leslie her first opportunity in the silent drama field. Miss Leslie, formerly leading woman for Sir Henry Irving, Herbert Tree, and other famous actors, will portray the role of the woman, undecided between a baby and her dog, who chooses the latter. "The Clarion" is the release for February 21. Carlyle Blackwell is starred. The story is based on Samuel Hopkins Adams' journalistic tirade against patent medicines.

Mary Boland, formerly co-starring with John Drew, will become Equitized February 28 in the Triumph Film Corporation's production of "Three Pairs of Shoes." Frank Sheridan, Arthur Ashley and a cast of noted artists will be seen March 6 in "The Struggle," now being produced by John Ince. Gail Kane will make her second appearance on the program in "Her God," March 6.

"Passers By," C. Haddon Chamber's powerful story, comes March 20 with the star who originated the leading role in the stage production, back in the part. Bruce McRae has replaced Emmett Corrigan in "The Chain Invisible," which will be seen March 27, and which will be Frank Powell's first contribution to Equitable.

Contrary to previous reports, Irving Cummins will not be co-featured in support of Jane Grey in "Man

and His Angel," it having been decided to place Henri Bergman in the role.

One of the most unusual episodes in connection with "The Question" is the fact that Roy L. McCardell wrote the first four reels in scenario form in four weeks, then required two months to complete the final reel. During that time he changed the denouement eight times, and rewrote the story seven times. It was originally termed "The Pain Flower," but when the story was semi-complete, it was found to be sufficiently virile to bear a more appropriate and formidable title, hence "The Question."

## HOLIDAY FOR ACTORS' FUND

### February 10 Is Set Aside in Los Angeles to Begin Campaign for Raising of One Million Dollars

Los Angeles will declare February 10 an Actors' Fund holiday, according to an announcement made by Jesse L. Lasky on his arrival in New York. As chairman of the California motion picture committee of the Actors' Fund million dollar campaign, he had completed arrangements for raising a large sum from persons interested in the motion picture industry. Samuel Goldfish is chairman of the general committee appointed by Daniel Frohman. Mr. Lasky in making his report to Mr. Goldfish says unquestionably other cities besides Los Angeles will join in concerted movement.

A two months' campaign will be started February 10, on which day stars from the studios will appear in Los Angeles motion picture theaters and will sell tickets on the streets for any of the motion picture theaters. An extra charge will also be made by the managers of the vaudeville and higher priced theaters for their seats on that day and it is expected that a large sum of money will be raised in that manner.

On February 12 there will be a big ball and money received for the sale of tickets will be turned over to the fund. On March 3 Al Levy will give a special "Actors' Fund Night." The campaign will be concluded March 31 with a benefit at the largest theater obtainable in Los Angeles.



Two photographs made at American studios, Santa Barbara. Director Bartlett's company and members of the University of Washington and Brown University football teams, and a rehearsal of scene from "The White Rosette."

## DESERTS STAGE FOR SCREEN

**William A. Brady Abandons Stage to Turn Producing Genius to the Screen. To Give Greatest Productions to World Film Corporation**

The World Film Corporation announces that William A. Brady, possibly the most active force in the theatrical production till the present time, has definitely decided to devote his producing genius to the making of feature motion pictures. From now on the manager will practically desert the stage and center his entire energies upon screen direction upon a big scale. His productions, in which will appear such noted stars as Robert Warwick, Alice Brady, Frances Nelson and many others, will be released exclusively through the agency of World Film, which recently absorbed the Equitable Film Corporation and added a million-dollar capitalization to the already titanic concern.

The advent of Mr. Brady as a film producer marks a distinct epoch in the history of motion pictures. For the remarkable directorial genius of Mr. Brady to be transferred from the stage to the screen is of marked importance to the industry, as a whole. Never before in fact has a master producer, such as Mr. Brady, deliberately turned his back upon the theater and taken up the studio. "The Ballet Girl," Mr. Brady's first motion picture production, featuring Alice Brady and Holbrook Blinn, is the manager-director's first film production and it bids fair to enhance the fame he has already acquired as a visualizer of things dramatic. In the past when it was said "Staged by William A. Brady" the play referred to was at once stamped as the work of a master hand. Now, however, "Screened by William A. Brady" will possess equal significance and import.

"The motion-picture industry has now gained the dignity and importance attaching to any great enterprise," said Mr. Brady in speaking of his decision, "and it offers a field for the best endeavors of the producer."

## Metro Captures New England

Metro "wonderplays" have invaded New England, according to an announcement from the Metro Pictures Corporation. A contract has been signed whereby Marcus Loew will use Metro features in all of his New England theaters including the million-dollar Orpheum in Boston which will run a split-week program with the St. James, the largest motion picture theater in New England. The Bijou theater in Fall River, another large house, also is included in the booking. Louis B. Mayer, manager of the Metro branch in Boston, held an informal reception in the lobby of the Orpheum the night of the opening of Metro pictures, January 20.

## Universal Buys Book Rights

The Universal Film Manufacturing Company has obtained some of the best stories of writers of international fame as vehicles for the actors and actresses who will appear in the Red Feather productions. H. J. Shepard, head of the scenario department, has had charge of this part of the work, and as a result of his efforts film rights to many famous stories have been secured, among them Paul Leicester Ford's "The Honorable Peter Stirling," in which King Baggott will appear. Another is "The Voice on the Wire," by

Eustace Hale Ball, in which Ben Wilson will appear. This will be done in five episodes of two reels each.

Mary Fuller will appear in an adaptation of Wallace Irwin's "Thrown to the Lions," and also in "The Huntress," by G. Vera Tyler. Among the other stories are "The Ivy and the Oak," by Reginald Wright Kaufman; "The Diamond Master," by Jacques Futrelle; "The Social Buccaneer" and "Black Friday," by Frederick Isham; "The Texas Ranger," by McLeod Raine, and "The First Lady of the Land," by Acton Davies and Charles Nirdlinger.

The Universal Company has eliminated its staff of scenario writers and substituted writers whose chief duties will be to adapt stories, books and ideas which are being purchased by the Universal.

## LAEMMLE GUEST OF DAVIS

**Head of Universal Company Entertained by Vice-President at Dinner in Celebration of His Birthday**

Carl Laemmle, president of the Universal company, celebrated a birthday while in Universal City at a dinner given in his honor by H. O. Davis, vice-president. The entertainment included songs by Myrtle Stedman, and costume dances by Lena Baskette, a talented eight-year-old performer.

Those at the dinner besides Messrs. Laemmle and Davis were: George E. Kann, Charles Rankin, H. H. Barter, Frank D. Ormston, H. R. Hough, Marshall Stedman, John M. Nickolaus, E. G. Patterson, Otis Turner, Allen Curtis, Joseph De Grasse, William C. Dowlan, Francis Ford, Jay Hunt, Jacques Jaccard, Rupert Julian, L. B. Carleton, Robert Leonard, Lynn Reynolds, Phillips Smalley, William Worthington, Richard Stanton, Roy Clements, Henry McRae, E. J. Le Saint, Henry Lehmann, Abe Stern, Sam Behrendt and M. G. Jonas.

## Law Allows Films in Schools

The Chicago city council has passed an ordinance that should increase the number of motion picture entertainments in schoolhouses and churches, for it grants permission to use portable projection machines without inclosing booths, on condition that incombustible or slow burning films alone be used. The ordinance, which had been before the council for six months, was at first opposed by the labor unions because the law did not require the services of union operators. This opposition, however, declined, and at the final hearing the question of safety alone was discussed. When the council was convinced that there was little or no danger of fire under these conditions it passed the ordinance by a vote of 37 to 26. Mayor Thompson has promised to sign the measure, which will then become effective within three weeks.

## Triangle Offices Moved

On Monday, January 24, the Triangle Film Corporation opened its new offices in the Brokaw building, 1459 Broadway, New York City. The new quarters will be described in a later issue. They include all departments of the organization as well as the New York exchange through which Triangle films are released. The telephone number of the new offices is Bryant 9500.



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**Where the Scenario Writer's Opportunity Lies**

**I**N HIS recent discussion with George Broadhurst on the subject of playwrights, Thomas H. Ince made these statements:

The name of an author means practically nothing to a motion picture production. People don't flock to the motion picture theater just because the play is the work of this, that or the other author. The name of an author is precious to me only on a contract. It possesses no commercial magnetism. It is valuable from this standpoint—that I can expect more good products from his pen. The writer who provides the producer with a script whose production bids fair to prove successful is, I think, being adequately compensated for his work. A fifteen-year-old schoolboy might submit the foundation for a story, the value of which would be tenfold that of a successful playwright's trunkful of scripts.

Purely by coincidence, in the same issue that reported this we said editorially:

In the printed story the author himself draws the word picture that gains for his characters the affection of his readers. The scenario author cannot do that; he can only tell the director what kind of a character to use. So the film publisher assumes part of an author's work; which may be one reason why scenario writing has never reached the heights of story writing.

If scenario authorship is to mean more than it has meant so far, the author must be big enough to force his opportunity. What that opportunity is, and along what lines it may be forced, will bear discussion.

If we ask ourselves what has made fame for certain authors—whether they be contemporaneous or "classical"—we must conclude that it is their power of character delineation. That we are brought involuntarily into intimacy and friendship with the puppets of a writer's pen—that is what makes the writer. Plot—the only other important factor in story telling—never yet, by itself, gained permanent recognition for its inventor. Action, consistent development, all the technical tricks of the story writer, in the larger sense are parts of Plot.

The free-lance scenario writer, the script submitter, is forever barred by the nature of the art from the thing that makes great writers—the intimate delineation of character. That vantage is held by the director and his players, and the author can never wrest it from their grasp. The free-lance in this field is a hack writer. He invents ideas and sells them at so much an idea. The better the idea the higher the price; but he cannot claim the recognition that comes to those who have both the gift and the opportunity to seize direct hold upon their readers. Those who watch a motion picture screen are not reading the author; they are reading the director and the players. This is peculiar to the picture; it is not true even on the speaking stage. The few gifted or fortunate exceptions who seem immune to the condition cannot convert its logic.

The opportunity for the scenario writer lies in his association with the director. They must work together in the materialization of the author's conception. That opportunity must always be closed to the majority. Only those peculiarly fitted for the work, as certain ones be-

come in all lines of effort, will ever be able to establish that relationship. Nevertheless, it is the place for all of them to strive for, the high peak of scenario work.

That the free lance writer is, and must continue to be, an essential part of the film publishing business is as obvious as the fact that he must continue to be the backbone of the magazine publishing business. His inventions (for that, and not literature, is what he sells to the producer) will find market at a price commensurate with their usefulness. They will be more valuable when he recognizes that his "scenarios" are mechanical working models and not works of art; that he is not selling his personal grip upon human emotions, but merely a chart for the operation of some one else's machinery. For that work—and it is work, not inspiration—he should receive adequate compensation and square treatment. With the better companies he does, as Mr. Ince says.

This analysis of the source of scenarios may be at variance with thoughts previously expressed on the same subject. We believe, however, it must be admitted the correct view. The free lance scenario writer has asked, and continues to ask, for more consideration. If consideration means careful study of his place in the art, he gains little by it.

The writer who can work out of the strict classification of the free lance and into collaboration with the director can gain pecuniary reward, if not fame, such as even the authorship of a best seller novel could not give him. The ninety-five per cent who must remain in the free lance class can, by diligent application and acquired skill, get as good return for the time they spend in the work as they could get out of magazine work. But they will get it because picture producing is a richer field, and not because the free lance's scenario has as much intrinsic value as the free lance's magazine story.

And all this explains why Ince is right when he says the scenario author's name has no commercial value. The "by-line" on a film can never be a drawing card until the author himself works in the direction of the picture.

## Free Shows in Chicago

CHICAGO's city council having finally passed the much debated ordinance permitting the use of portable projectors without booths and with "non-flame" film in schools and churches, we probably will have some free shows. That is about the only feature of the situation that has any significance for exhibitors. It seems to promise some neighborhood competition in the way of shows that, while of no especial merit, will have the advantage of apparently free admission. We say apparently, because of course the people must pay their way in by the indirect method if not directly.

Assuming that so-called "free" shows will be given in Chicago's schools and churches, and imagining programs to be better, from a showman's viewpoint, than they are at all likely to be, we still do not believe they will take any money out of the exhibitor's pocket. Ultimately we may even hope they will help him rather than injure his business.

We have always believed in the free-sample method of gaining popularity for goods. When the other fellow pays the cost of the free samples the situation is particularly optimistic. The exhibitors of good programs have nothing to fear from the kind of shows that will be run free in churches and schools.

## Just a Moment Please

By our Washington censorship story (published on another page of this issue) you will discover that a proposed amendment to the Hughes bill will, if passed, permit the federal censors to license a film after an examination of its scenario and before its production, under certain conditions.

Swell chance the censors have of judging from the scenario the extremes to which the leading woman may go in her gowns. And a still fatter chance they would have if they tried to induce some of these temperamental "leads" to change their frocks to conform to the wishes of the board.

It's clearly evident, also, that the esteemed (so to speak) congressmen know little or nothing about the liberties a director takes with the author's scenario. Somebody once complained that in a certain spoken drama but one line of his original manuscript was uttered. In some photoplays less than that of the original scenario remains.

### WHAT'S THE IDEA, JAY?

Old Jay Cairns, rusticated in New Orleans (lucky cuss) postcards us a la the "rubberneck barker," calling our attention to the beautiful sights just at the left and the imposing structure that rises at our immediate right, as we look at the picture on the other side of the card. Since the scene depicts an old duelling ground we're almost tempted to believe that Jay has become very militant all of a sudden.

Ince, with the assistance of "Ken" O'Hara, pulled a good fire story in our last issue and now along comes Ben Zeidman with another yarn of the same kind, re Griffith's studio. Just to show you that we play no favorites, we're going to run it, Ben, but gosh you're indiscreet to write us that it's "advance dope on the fire." Sounds as though you might be implicated.

### VIC EUBANK, PLEASE WRITE

From Chas. Ver Halen, we are in receipt of the following wail, uttered after a perusal of the crimson-bordered Essanay ad on the back cover of last week's issue:

I like your book from page one to twenty, including front cover, inside front cover and the other pages. I also like it from page 219 to page 282, then again from page 21 to 26 and the inside back cover. But I'll be darned if I care for the back cover. The bunch of rouge you have on it peels off on my hands. When I read your valuable magazine I have to let it dangle in the office, sort of divorce it from the rest of the book—segregate it so to speak. Would suggest that you change to Devog's waterproof or Hess' never-run paint.

At last we've found reason to be thankful that our hair is disappearing.

Vitagraph's press matter for the week includes a story to the effect that bald-headed men are being sought to substitute for Anita Stewart or Lillian Walker in a hospital scene where it is necessary to show the shaven heads of the victim on the operating table.

Who wouldn't loose all his hair for the privilege of aiding either Anita or Lillian?

### OUR BURG.

"Duce" Fairbanks with his Missus, as well as Allen Dwan and Pauline Bush, flitted through Our Village en route from the E. E. to sunny (?) Los Angeles on Sun. last.

Ye ed., has been honored by an invite to have lunch with Prexie Wilson on Thurs. of this wk. We hope Woodrow will have just as good a time as though we were there, but we simply can't get away. Thanks J. W. for the bid.

Ralph Bettering, Our Burg's best known P. A., was responsible for a dense jam on State St. on Tues. of folks trying to get into the Bijou Dream, to see Clara Kimball Young in "Camille." You'll have to supply us a fire hodge, Ralph, so we can get through the crowds, if this keeps up.

Dick Nehls of American is entertaining the London manager of the American offices this wk. and incidentally showing him the sites.

Must stop now, as we promised to save the

Last line this week for

"Mac."

N. G. C.

# Some Current Releases Reviewed

## "The Strange Case of Mary Page"

Second Chapter of Essanay Serial Featuring Edna Mayo. Reviewed by Neil G. Caward

GOOD as was the first chapter of "The Strange Case of Mary Page," the serial picture in fifteen installments now being offered by the Essanay Film Manufacturing Company, the second goes it one better. Henry Walthall and Edna Mayo, the hero and heroine, respectively, of the thrill-



Mary takes the stand to testify.

ing mystery tale, have not so much to do as in the first installment of the story, but the trial scene as staged by Director Haydon is splendidly developed and there is fully as much interest in its outcome as though one were attending a real murder trial.

Mr. Walthall as Philip Langdon, attorney-at-law and Mary's sweetheart, appears as her legal representative during the trial, and the prosecuting attorney is well played by that sterling actor, John Cosar. His bullying of the witnesses is particularly well handled, and some good character bits are played by some of those not listed among the principals. For instance, the stage carpenter, who takes the stand to describe the events he witnessed at the theater when "The King's Daughter," the play in which Mary was appearing on the evening before the murder of Pollock, was being staged, gives a splendid bit of comedy when he resents a question which the district attorney hurls at him and resorts to profanity to express his indignation.

Unusual care has been taken by the director in staging the courtroom scenes and they are as true to life as any similar scenes that have been screened of late. Close-ups are used effectively when it is necessary to make a fine point, but for the greater part the action takes place in a large setting.

As chapter two begins, Mary is conducted from her cell to the courtroom by Langdon, her attorney, and as the trial begins, the various emotions of the spectators, the jurymen and the judge are all carefully registered. The state begins its case by calling as witnesses the hotel clerk, the stage carpenter at the theater where Mary was employed, the bellboy who carried Pollock's message to Mary at the banquet table, and others, but their testimony only serves to show that when the shot was heard in Pollock's room and the crowd rushed in, Mary had been found lying on the floor, unconscious, and that the revolver which belonged to Pollock lay beside the body of the dead man. The bellboy declared the message summoning Mary to Pollock's room had been to the effect that Langdon, and not Pollock, wanted to see her.

As the state rests its case, Langdon begins the defense by calling Mary, herself, to the stand. She tells of Pollock's attack upon her in her dressing room at the theater, of Langdon's sudden appearance to rescue her, of Pollock's

attempt to draw a revolver, and describes how, after he had been forced to drop it by Langdon, she had picked it up. Later, when departing for the banquet, she took the revolver with her for the purpose of returning it to its owner, and had it with her when she was called from the banquet table. Her testimony evidently impressed the jurors, and the second witness for the defense is the detective who was summoned to the room immediately after the murder and who describes the finger prints he found on Mary Page's left shoulder when his attention was called to them by Langdon.

While the detective is still testifying, Mary suddenly faints in her chair and Langdon and other rush to revive her, bringing chapter two to an end at a point that will surely lead audiences to return to the theaters to see chapter three.

## "Inbad the Sailor"

First Bray-Gilbert Silhouette Picture Released by Paramount. Reviewed by Thomas C. Kennedy

THE first Bray-Gilbert silhouette picture released by Paramount, a fantasy with a strong "Arabian Nights" flavor, entitled "Inbad the Sailor," justifies fully the enthusiastic advance notice issued from the Paramount press department. The great possibilities of the silhouette picture are recognized before "Inbad the Sailor" has run half its course, and when the last scene has faded, a point of first importance in any form of entertainment seems to establish itself, and that is that the picture contains the elements which make for popular appeal.

To begin with, these single-reel subjects fit nicely into the Paramount program. Offered in conjunction with a five-reel feature, a fantasy of this kind will go far toward accomplishing that much talked of "rounding out the program." Being truly artistic effects, the silhouette, besides appealing generally, can follow a feature of the highest order and still win the approval of an audience just given the best that the screen has to offer either in drama, spectacle or straight comedy. The pictures have individuality, and consequently will not conflict with the other offerings on the program.

Of course, the silhouette has its limitations. Fantasy is its foundation, upon which must be built humorous incidents. In this direction its possibilities are remarkable. In "Inbad the Sailor" there could be more humor. But "Inbad the Sailor" will impress people with the fact that if the stories to follow are not funny, as long as Bray and Gilbert produce them, silhouettes will not bore one, for the pretty effects obtained are a source of pure delight.

The drawn figures are united with the actual ones perfectly. At the advance showing of "Inbad the Sailor" the reviewers were challenged to discover when the substitution



Inbad encounters the dragon.

took place. By the time the change was noticed the substitution had taken place. At such times, as when Inbad is carried on the magic rug from the desert island to wonderful Bagdad, the animated drawing is used. This picture shows a sailor alone on an island; his only possession being a bottle



of tabasco sauce. By chance he finds a buried treasure chest wherein he discovers a wishing ring.

His first wish is granted. He is magically presented with a man servant. Then he is transported on a flying rug to Bagdad, where he is taken before the sultan, who promises the sailor his daughter in marriage if he recovers a rare pearl, long since swallowed by a dragon. The animal encountered, Inbad uses the tabasco to make him cough up the jewel. When he sees the princess, Inbad uses his last two wishes. He asks for the return of the pearl and to be back once more on Broadway. Arrived there, he attempts to pawn the gem, but is told its value is thirty cents, if that. The silhouette is a distinct novelty, but its bid for public approval is more substantial than that. The pictures will attract people for a time greater in length than a mere novelty ever could.

## "The Island of Surprise"

Five-Reel Blue Ribbon Feature Released January 24  
Reviewed by Thomas C. Kennedy

ANOTHER film adaptation of a Cyrus Townsend Brady story is presented by Vitagraph in "The Island of Surprise," a Blue Ribbon feature released January 24 by V. L. S. E. William Courtenay is featured. Mr. Courtenay is good looking, which is a consideration when actors are cast in a role of this kind, but as Robert Lovell he is entitled to praise on more account than that. He enacts the part to good effect.

"The Island of Surprise" tells an interesting story realistically, and it is finely produced and photographed. Paul Scardon, well known for his many splendid character portrayals in Vitagraph pictures, directed "The Island of Surprise." Notable features of the production are the train wreck, the savage visitors to the island where Lovell and the two girls are stranded, and some scenes aboard a U. S. cruiser and a private yacht. The cannibals fit into the picture nicely. They always do in a romance which finds the characters on an island in the South Seas.

Mr. Courtenay as Robert Lovell is the son of a financier, who pools his interests with his friend in Chicago, Daniel Casselis. The latter has a daughter. The two fathers are anxious to have their children marry each other. Dorothy has no desire to meet Robert, and he, though the matter is a secret, is married to his father's secretary. When Dorothy does meet him, however, she is quite taken with him, and he, because of a silly misunderstanding with his wife, pays her a lot of attention.

All three are together on Godfrey Lovell's yachting trip. They visit an isolated island in the Pacific and are stranded there when a storm forces the party on board to make for sea in order to save the ship. Bob is injured in a landslide and the result is he loses his memory. It is then that his wife tells Dorothy that he is her husband. As he cannot remember, Dorothy thinks Miss Arden says this to take him away from her, and she insists he is her husband. This leads to many humorous and dramatic



The first dinner on board the yacht.

situations. After a few days they are rescued. Bob regains his memory and all find happiness.

Eleanor Woodruff is Dorothy Arden and Zena Keefe is Dorothy Casselis. Others in the cast are Charles Kent, Anders Randolph and Julia Swayne Gordon. A young man living on an obscure island with two pretty girls, each claiming him as her

husband, may seem like a rather daring situation for screen portrayal but the scenario treats it with as much delicacy and deftness as the author did in his story, and the result is one sees in this picture something that is far from the commonplace and singularly interesting. "The Island of Surprise" is a picturesque romance excellently visualized by a capable cast and an artistic production.

## "The Bait"

David Horsley-Mutual Masterpicture Released January 22. Reviewed by Genevieve Harris

AS the hunter baits the trap for big game, so Tom Sloan of the "Red Dog Saloon" lays a bait for the rich miners who come to his place, and the unwilling bait is Margot, his pretty wife. Margot's father, a tool of Sloan, tries in vain to protect his daughter, and at last in a riot in the saloon he



Margot confesses her guilt to save her husband.

fires a shot which he believes fatally wounds Sloan. Then he and his daughter steal away into the night.

These are the opening scenes of an exciting western drama, "The Bait," which, while containing many of the conventional features always seen in a play of this setting, is very well done. The mountain scenes are beautiful, the characters appeal, and the interest is not allowed to decline until the play is over. Betty Hart shows skill throughout, from the early scenes, when she cringes before her angry husband, then plays with cynical bravado the part of "the bait," to the closing scenes, when with dramatic and emotional force, she pleads for the man whom she loves.

After Margot and her father have made their escape from "The Red Dog," after the shooting episode, they set out through the mountains. On the way the father falls and is severely injured. A trapper, Bruce Powell (William Clifford), comes to their aid and takes the wounded man to his cabin. There he dies, after telling Margot that the marriage which bound her to Sloan was illegal. Margot later marries Powell, and for the first time in her life is happy.

Powell is paymaster for a fur company. Some time later strangers arrive in the community and stir up trouble among the trappers who work for the company. The delay in the arrival of funds to pay the men helps the trouble makers, who are agents of a rival firm. Powell tries to quiet the men by paying them from his own savings, but two mysterious thefts thwart his plans. The men become suspicious of Powell and an angry mob decides to lynch him. In the meantime, Margot discovers that one of the strangers is Sloan, whom she thought dead. And at this time Powell learns about Margot's past life.

Finally the money for the men arrives, but Sloan forces Margot to steal it for him. Margot, who had lured men into a trap for Sloan, now lures him into one, a real trap this time, one which Powell had set for game. Powell is accused of the murder as well as the thefts, and the mob is about to hang him. Margot's confession saves him, and when a search of the body of Sloan shows him to be the real thief, Powell is vindicated and he and Margot are reconciled.

Frederick Montague plays well the part of Sloan. Others in the cast are Oliver C. Allen, Edward Alexander and Marvel Spencer.

## "The White Alley"

**Essanay Offers Carolyn Wells Story in Three Reels  
Reviewed by Neil G. Caward**

IN THE RANKS of detective story writers, Carolyn Wells has long had a reputation second to none, so one feels confident as soon as the title flashes on the screen that Essanay's three-reel feature, "The White Alley," is going to be a thoroughly enjoyable picture, for that first sub-title conveys the information that Carolyn Wells supplied the plot. And the screened picture is all and more than one looks forward to.

Dainty Elizabeth Burbridge, Ernest Maupain, Harry Beaumont, Edward Arnold and Hugh Thompson are but a few of the principals that enact the thrilling tale, and a better cast it would be hard to find for such a story. Miss Burbridge makes of Dorothy Duncan, the ingenue-heroine of the picture, a gay and vivacious girl, who finds herself engaged to Justin Arnold, a man well along in life and inclined to be extremely jealous, though later she discovers that it is Ernest Chapin, Arnold's secretary, that she really loves. Though maintaining the light and airy manner of the jolly, vivacious girl throughout most of the production, she proves her skill as an emotional actress in later scenes, when she seeks to prevent Chapin from confessing a crime of which he is innocent.

Ernest Maupain gives an excellent character study as Arnold, and Harry Beaumont, a newcomer to the Essanay ranks, is bound to win many friends for himself as Chapin. Edward Arnold, as Crosby, rises to his opportunities in the closing scenes of the tense little drama, and Hugh Thompson appears as a marvelous sleuth of the Sherlock Holmes type.

At a house party given by Justin Arnold, a millionaire, Campbell Crosby, his cousin; Emery Gale, his partner, and Chapin, Arnold's secretary, all fall head over heels in love with Dorothy Duncan, Arnold's fiancée, and the girl, for her part, flirts outrageously with all three of them, much to the disgust of Arnold. Crosby and Gale depart, and later Arnold finds Dorothy in the arms of Chapin, and immediately breaks off the engagement. He orders the girl to her room and then turns angrily upon the secretary, who has presumed to seek the hand of the girl loved by his employer.

Next morning Arnold is missing and his valet declares he has not slept in his bed that night. Several days elapse before the body is found in a huge brick oven in the basement, and circumstantial evidence seems to implicate Chapin, the secretary, particularly since he fails to account for a check in the sum of \$5,000 which Arnold's check stub proves was made out on the night when Arnold disappeared. Still later, other evidence indicates that Dorothy is guilty of the

the wall encircling the Arnold estate, a sprig of sage near the place where Arnold's body had been hidden, and a white alley, all of which he declares are important clues. Stone then summons all the members of the house party for a conference and also calls Crosby and Gale into the affair. Stone begins to describe his version of the happenings in the Arnold home on the night of the murder, and soon Crosby interrupts him with a confession that he had returned to the house at a late hour by means of a scuttle in the roof, and after killing Arnold, so that he could inherit the estate and marry Dorothy, had dragged the body to the basement and hidden it. As he finishes his confession he dies from poison that he has taken unnoticed by Stone. Saturday, January 22, is the release date of the picture.

## "The Call of the Cumberlands"

**A Five-Part Pallas-Paramount Drama, Released January 24. Reviewed by George W. Graves**

DUSTIN FARNUM as Samson South, is superb in this drama which deals with an ancient feud between two factions in the hills of Kentucky. Old Spicer South, the leader of one clan, looks upon his stalwart son, Samson, with



One of the many beautiful scenes in "The Call of the Cumberlands."

proud favor, for he realizes that the Souths will be well captained should the present truce between them and the Hollman faction, their ancient enemies, be for any cause broken.

Winifred Kingston makes an appealing characterization of Sally Spicer, Samson's childhood sweetheart, who is finally obliged to part with her lover when his chance comes to go out into the world to study art—for Samson as well as being a fighter, is a lover of nature and an inborn artist. He leaves for New York to go to the studio of Paul Lescott, a rich artist who has become interested in him, and rises to the heights of a brilliant artistic career under the tutelage of his benefactor.

This part of the drama is characterized by the strength of the young mountaineer in overcoming his "barbarian" manners and also in teaching society a little much needed common sense. Some of this latter affords a humorous strain. About the time Samson South is established in polite society and his difficulties in the city are over, the call comes from the Cumberlands that the truce has been broken. He leaves at once for the stirring scenes of old.

Samson now shows his bravery and steel-like courage as never before. After avenging his father's death, he leads his clan directly into the hostile faction's village, releases four prisoners and entirely routs the enemy. The latter acknowledge themselves beaten and a permanent peace is decided upon.

Sally South has, during the interval of her lover's absence, somewhat doubted his love (and so perhaps has the spectator). But both are reassured when Samson takes the devoted girl into his arms and squeezes out all her fears about the city girl, Adrienne Lescott, who had merely made a compact with her brother's friend to teach him city manners.

The settings of this play, both exterior and interior, are



Harry Beaumont, Elizabeth Burbridge and Ernest Maupain in scene from Essanay's "The White Alley."

murder, and just as the headquarters detective is about to place her under arrest, Chapin rises and declares that he is guilty.

Dorothy, to secure Chapin's freedom, employs Fleming Stone, a celebrated detective, and the latter, after a little investigation of his own, finds a Prest-O-Lite key beside

exceptionally artistic and reflect well upon the director, as do the many other careful details of production. Lescott's studio is an interior which manifests no little taste as well as expenditure of time and money. Beautiful photography is the perfect means of bringing Kentuckian atmosphere onto the screen.

Others in the cast who contribute their efforts to the quality of the picture and in support of Mr. Farnum's telling acting, are Herbert Standing, Myrtle Stedman, Page Peters, Howard Davies, Dick Le Strange and Joe Kay.

As a summary of the weighty facts of the matter, it can be said with no fear of overstatement that "The Call of the Cumberlands" in terms of the feature, is the genuine article; a virile, absorbing and beautifully staged play worthy of gracing any select screen.

## "The Extra Man and the Milk Fed Lion"

Three-Reel Mustang Released February 4. Reviewed by Genevieve Harris

BUCK PARVIN's friend, Tommy, was hardly a success even as an "extra man," but S. William Marshall as "Tommy" is the star of this particular "Buck Parvin" story. The first thing that Tommy does is to fall deeply in love with Myrtle Manners, leading lady, and the way he "moons" through the succeeding scenes is a delight. Buck himself enjoys the situation and makes sport of the love-sick youth, but Tommy is too far gone to notice. When Tommy carries



Tommy is to play in the "lion" act.

a bouquet of flowers to Myrtle's door, rings the bell and runs away. Buck picks up the flowers and presents them to Myrtle with his compliments. So Tommy worships from afar and never has a chance to declare his affections to his adored.

The clever dialogue which was the best feature of Van Loan's "Buck Parvin" stories of course is lost in the screen version, except the few lines which get into the sub-titles, but this lack is filled in the pictures by the excellent characterizations. Ben, the property man, played by Joe Massey, continues to be among the best of these. Ben is told to get a spinning wheel for a Puritan setting and he asks Buck's washerwoman to lend him hers. The woman, a "neat as wax" housekeeper, listens graciously for two minutes. Then she suddenly refuses and drives Ben away. Poor Ben can't guess the reason why, but the audience will know, and also why the woman applied the scrubbing brush to her front porch as soon as he has gone.

Later, when the woman is away, Ben steals back for the wheel, with the result that, just as the Indians are attacking the Puritan family and the camera is grinding away, into the scene rushes the indignant owner of the spinning wheel, and undaunted by the Indians, snatches it in her arms and takes it away.

After other incidents which show that making pictures is not all sunshine, we come to the circus scenario which gives Tommy the longed-for chance to play opposite the adored Myrtle, for he is to double for La Rue, leading man, in a lion act and rescue the fair lady. Myrtle enters the cage of the beast and puts him through his tricks. Terrified for her safety,

Tommy watches her. Then she is called on to "register" fear, which she does so realistically that Tommy rushes to her rescue and drives away the lion. As a reward, the leading lady has him fired for spoiling her act.

Tommy feels pretty badly about it all, and Buck himself can sympathize, for, in another portion of the circus story, he had been "beaten up" by a boxing kangaroo, and the play ends with his admonition to Tommy to beware of "women and lions—and kangaroos."

The offering is rather a series of incidents than one story, but the incidents are interesting as well as funny, and the exposition of further details in the work of a company of motion picture people is very enjoyable.

## "A Circus Romance"

Five-Reel Equitable Feature Production. Reviewed by Thomas C. Kennedy

PRODUCED for Equitable by Charles Seay, "A Circus Romance" is both fascinating and delightful. It tells a pleasing story which lends itself admirably to the photograph's manner of telling it. It is a simple sort of story, and that the picture is enjoyable is as much the result of the atmospheric production which Mr. Seay, assisted by a large circus and the townspeople of Albany, Ga., has given it. More really effective atmosphere could hardly be crowded into a five-reel picture. The often spoken of fascination of the circus life surely comes into its own in "A Circus Romance."

Muriel Ostriche is featured as the show's premiere dancer, who happens to be the daughter of a banker in a small town where circus people would not be permitted to enter if the pillars of the church had their way. Babette, the central character in this story by Betty T. Fitzgerald, is a part requiring no great amount of acting. The part demands only that its player be girlish of manner and good looking, and Muriel Ostriche can do both those things very well.

When the posters announcing that the circus, now playing at a town near by, is coming to Middleboro, certain deacons of the church appear horrified. One of them fears it so much that he sneaks to the place where the show is then playing and even goes so far as to insult Babette, the little dancer. When the show reaches Middleboro, Babette learns that Ezra Butterworth lives there. Among her dead mother's effects she found the marriage certificate and from it knows that Ezra Butterworth is her father.

She calls on Butterworth, who believed his wife dead, and married again. He asks her to live in his home, but does not publicly acknowledge her as his daughter. The church people are indignant when she attends the church, and even go so far as to threaten Butterworth with removal from his position as deacon if he does not put her out. Babette's fiance, Petey, the acrobat, makes known the secret trip to the circus of the committee's head, and so ends all



One of the tensely dramatic moments in "A Circus Romance."

discussion on this point. Butterworth then announces that Babette is his daughter and he presents her with a farm he owns as a wedding present.

The action in the first four reels of this picture is quick

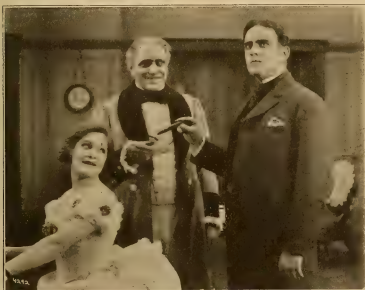


and continuous. It is a most gratifying picture during this part, for its utter lack of padding. In the last reel, however, there is a distinct let-down in the story. The scenes here are entertaining, showing Babette again with the circus, but the absence of a good reason for all of it is noticeable, because the preceding reels are so filled with action which moves steadily and without unnecessary situations to the climax. Taken as a whole, "A Circus Romance" is an exceptionally good picture. The cast includes Edward Davis, Jack Hopkins, Catherine Calhoun and George Larkin.

## "Captain Jinks of the Horse Marines"

Clyde Fitch's Fantastic Comedy Filmed by Essanay.  
Reviewed by Neil G. Caward

THOROUGHLY delightful in every respect is Essanay's five-reel adaptation of the Clyde Fitch comedy, "Captain Jinks of the Horse Marines," which is a V. L. S. E. release of January 17. Ann Murdock, specially engaged to interpret



Captain Jinks bribes Trentoni's guardian.

the role of Mme. Trentoni, the prima donna who is the heroine of the Fitch comedy, is just the type needed for the part, and by her hoidenish mannerisms wins her way straight to the hearts of her audience at her very first appearance.

As the comedy progresses and Miss Mudock continues to romp about, now pouting over the missing Captain Jinks, who apparently is seeking only her fortune, now gushing over Prof. Belliarti, her ballet master and guardian; and now coyly inviting Jinks to continue his love making, she grows more and more fascinating. Probably hundreds of theatergoers will agree with the letter Captain Jinks writes to his mother, in which he describes Trentoni as "the dearest, darlingest, most lovable girl alive." Surely all will concede that Miss Murdock is destined to become a film star of the first magnitude if she decides to devote her talents to work before the camera in the future.

Mr. Travers, as Captain Jinks, gets everything possible out of the part, and you first laugh at and then sympathize with him, as the plot concocted by "Gussie" and "Charley" his supposed friends, appears to be successful. In the role of "Gussie" Von Kolkenberg, John Junior scores a tremendous success, while Edmund F. Cobb as Charlie LaMartine is also entitled to much praise.

The quaint costumes of 1872 add not a little interest to the picture, and the director, in the theater scenes, presents the chorus of the current "Follies" show as ballet girls of the Trentoni company in an effective fashion. Ernest Maupain as Belliarti creates one of the best roles that has fallen to his lot in a long time, and is sure to win many friends for himself by his careful characterization.

The story opens in the Republic Club of New York, where Captain Jinks and his companions form a marching club to boost the presidential campaign of General Grant. Attired in their gaudy uniforms, the three friends journey to the docket to greet Trentoni, the celebrated prima donna, when she lands. Jinks, after reading an announcement of Trentoni's coming and her innumerable charms, bets Gussie \$1,000 that he can win her love. The wager is taken, but after

meeting the prima donna, Jinks finds her so sweet and lovable that he calls the bet off, though paying is as though he had lost.

When Gussie finds that Jinks really loves Trentoni and that the opera star returns his love, he grows jealous, and later plots with Charley to bring about Jinks' undoing by showing the written agreement of the wager to Belliarti, Trentoni's guardian, declaring that Jinks knows the prima donna is wealthy and is only seeking her fortune.

Belliarti reveals the supposed perfidy of Jinks to Trentoni and Jinks is ordered to never call again upon the lady of his choice. Trentoni is so upset over the discovery that Jinks is a cad that she at first refuses to appear at the theater, but later, to show the world that she is still heart whole and fancy free, she consents to appear and scores a tremendous triumph. Not the least of her victories is the winning of the affection of Mrs. Jinks, the captain's mother, who had frowned upon her son's engagement to a stage star.

Eventually, by a clever ruse, Jinks secures an interview with his lady fair and explains all about the foolish wager. She promptly receives him back into her good graces and all ends happily.

## "Helen's Wild Ride"

Chapter Six of "The Girl and the Game," Signal Film Release. Reviewed by Genevieve Harris

HELEN, the dauntless, continues her thrilling career at top speed. In this chapter she detects, follows and captures the cracksmen Seagrue has hired to steal the payroll from Rhinelander's safe.

A telegram tells Rhinelander that the money to pay the men is to arrive on Number Four. After reading the message, Rhinelander leaves it on his desk, where his little dog finds it and carries it away. Distracted by a squirrel, the puppy drops the paper at the feet of Spike, Seagrue's spy. The man takes the telegram to Seagrue, who determines to have the money stolen and to stir up dissension in Rhinelander's camp.

When the money is taken from the train, Rhinelander orders the station agent to put it in the safe, but before this is done, a bottle of ink upsets and splashes over several of the bills. That night Spike and three pals open the safe and take the money. While one of them goes to Oceanside, the others remain to stir up trouble in the camp. To add to the trouble, the camp buildings catch fire early the next day.

Later in the day, the strangers buy railroad tickets to Oceanside, and as they pay Helen, she notices ink stains on the bills. This gives her a clue to the robbers and she sets out to capture them. On a "speeder car" she follows the train, dashing through the smoke from the burning camp, and after a wild chase she overtakes it and leaps on the rear platform. But before she can point out the robbers, they jump from the car window, as the train crosses the river, into the water below. Helen also jumps from the train onto the



Helen with the "Speeder" overtakes the train.

bridge. Before she gets across, the bridge rises to let a boat through, and Helen has another daring leap, from the end of the rising bridge to the track below. She survives, and with

the aid of a policeman follows the robbers until they join the third. Then there is a great struggle, in which Helen pushes one of the men from the roof of the building, and then lets herself through a skylight into the room below, where she aids the policeman in capturing the men and recovering the money, which, a little later, they bring back to Rhineland.

The thrills guaranteed for each chapter are here in good measure. The story, while it rushes along breathlessly, is clear and entertaining.

## The Current Triangle Bill

**Latest Offerings from Ince and Sennett Studios  
Reviewed by Neil G. Caward**

THIS week the Studebaker theater, Chicago, under the management of Jones, Linnick & Schaefer, begins its new policy of splitting the Triangle program into two sections, running "D'Artagnan" of the Ince studios and "Perils of the Park" from the Keystone the first half of the week. "Acquitted" from the Fine Arts Company and another Keystone will go on the screen on Thursday for a run the latter half of this week, thereby being too late for review in this issue, but they will be described next week.

In order not to make the split program too short, a Pathe colored scenic film, one reel in length, opens the program and is immediately followed by the Keystone offering, "Perils of the Park," which features Harry Gribbon and Alice Davenport. The same picture gives Marie Manley, as the maid, and Harry McCoy, as the gardener, a chance to display their ability and a bit of Miss Manley's shapely legs.

The story is one of the usual Keystone variety, affording all of the players a chance to demonstrate their fun-making abilities, and each and all of them take full advantage of the opportunity offered. Hubby forgets to provide a birthday present for Wifey, but having purchased a handsome locket for the good looking maid, he claims that and offers it to Wifey, after promising to get it back for the maid. Later all adjourn to the park, where the gardener is engaged to steal the locket from Wifey, and meanwhile Hubby enjoys himself with the maid. Eventually the gardener is punished for his transgressions, while Hubby succeeds in convincing Wifey that he is wholly innocent of any wrong doing.

Lovers of Dumas, and particularly those who have read "The Three Musketeers," will fairly revel in the screen version of the same story, featuring Orrin Johnson as D'Artagnan, and produced under the supervision of Thomas H. Ince. Like the play, the picture is based purely upon the incident of the queen's studs and their return in time for her to wear at the court ball, thus foiling the schemes of Cardinal Richelieu. Nothing of the later events that make the novel so interesting are shown, so Miladi remains a comparatively minor character, but as far as it goes the picture is excellent and D'Artagnan, Porthos, Aramis

Johnson makes of D'Artagnan the swashbuckling hero so dear to all, while Walt Whitman as the cardinal and Arthur Maude as de Rochefort are ever plotting and intriguing against the queen and her friends. Dorothy Dalton makes of the queen an interesting personality, and Rhea Mitchell as Madame Bonacieux, the lady in waiting, is all that can be desired. Louise Glaum as Miladi, in the few scenes in which she appears, is excellent, but is given little or nothing to do. Harvey Clark is Buckingham, and George Fisher appears as King Louis XIII. Mention must also again be made of the decorative sub-titles which are unequalled by those of any other feature producer. Audiences at the Studebaker can be frequently heard making favorable comments upon the uniqueness of the Ince offerings in this respect.

"D'Artagnan" begins with the departure of the young Gascon from his ancestral home, and his adventure at the Inn and meeting with de Rochefort follows soon after. Arrived in Paris, he presents himself to de Treville, and in departing brings on the three duels with Aramis, Porthos and Athos. When the duellists are set upon by the cardinal's minions, D'Artagnan takes sides with the Musketeers and as a result soon is welcomed as a comrade by the men who serve their king. Anne of Austria gives her studs to Buckingham, and the cardinal, hearing of it through his spies, plots to expose her to the king by suggesting that she wear the diamond studs at a coming court ball.

Realizing that she faces exposure, the queen in her extremity appears to her lady in waiting for aid, and through her D'Artagnan is sent with his friends to England to bring back the studs which Buckingham obtained.

After many exciting adventures D'Artagnan is successful in foiling the plot of de Rochefort and his assistants, and arrives with the studs barely in time to permit the queen to wear them at the ball. Great is the amazement of Richelieu when she appears with the necklace intact, and to cover his chagrin the cardinal presents her with the two studs which Miladi had obtained for him by a clever ruse. D'Artagnan is rewarded by winning the affection of Madame Bonacieux, and the picture closes with a view of the three musketeers swearing undying loyalty to their king.

## "The Path of Happiness"

**Universal Red Feather Five-Reel Feature Released  
January 31. Reviewed by Genevieve Harris**

A picture so beautiful that it seems like a fantasy is that offered in this "Red Feather" release, which is the new name for the "Broadway-Universal" features. Violet Mersereau laughs and dances her way through the story, or rather one may say she is the story. As Joan of the hills, she is as lovely, as innocent and as free as are all the woodland nymphs which exist in the imagination of city-tired brains, and exist nowhere else. The settings are almost entirely forest scenes, beautifully photographed. A further touch of fantasy is given the story by the introduction of the hunchback foster brother, Grekko, who, in his deformity and sadness is a poignant contrast to the beauty and gladness of Joan. He is excellently portrayed both in makeup and action by Sidney Bracey. And then there is the prince, in the guise of the city man, Merrill, played by Harry Benham.

Having decided that this is a fairy story, brought up to date, a fairy story in which all the beauty formerly only described can be seen, there is nothing to do but enjoy it. Joan of the hills, bare-legged, clad in a short, ragged dress and a wonderful mane of curly hair, plays with the wild animals and birds, climbs trees, goes swimming, laughs always and teases the hunchback. The first shock of real life comes to her when her father dies and she learns what death means.

At this time, a young man who has overworked in the city, is ordered to the woods for a rest. With his widowed sister and her baby he takes a camp not far from Joan's home. They meet, and in a short time Joan has learned another lesson—what love means.

The happiness of the two arouses the jealousy of Grekko. When later he sees Merrill playing with his sister's child, he believes that the man is married and is deceiving Joan, and decides to kill him. He tells Joan of his discovery and shows her Merrill, with his sister, playing with the baby. At this point Violet Mersereau proves that she can do more than just toss her curls and look pretty, for from this point to the end of the story, her acting is fine. In Joan's grief there is a mixture of childish temper and a woman's passion, which Miss Mersereau portrays admirably.

Joan is willing to allow Grekko to carry out his plan of killing Merrill. When the two meet again at the trysting place, Grekko is watching, with a revolver in his hand. Joan



Dorothy Dalton, Rhea Mitchell and Orrin Johnson in scene from "D'Artagnan."

and Athos are just as enjoyable in the celluloid version of the tale as they were in Dumas' manuscript.

Much care has been taken with the stage settings and the costuming and the quaint old streets of French villages, and later the views of Paris are well done and convincing. Mr.

has told him to shoot when Merrill takes her in his arms. But when Joan accuses Merrill of duplicity, he in a word explains the matter. Forgetting the plan, Joan throws herself into his arms, and Grekko fires, misses his aim and the bullet strikes Joan. Thinking he has killed her, Grekko goes away. Merrill takes Joan to his sister's camp, where the wound proves to be slight.

The acting throughout is good. The story is very interesting, and the suspense in the last part, when Grekko is watching the lovers' meeting, is worked up to a pitch which many more elaborately planned scenes fail to reach. The cast includes Florence Crawford as Merrill's sister and Dorothy Benham as his little niece.

## "The Serpent"

Five-Reel William Fox Feature Released January 23  
Reviewed by Genevieve Harris

HORROR has been piled on horror so heavily in "The Serpent," the latest Theda Bara picture, that the whole story becomes almost farcical. It has taken the step from the tragic toward the ridiculous, and as a result has fallen between the two.

The effect of the story is confusing, to say the least. In the opening scenes, when the sordid life of the Russian peasants is shown, we see in the pictures what the extreme realists put into literature, revolting animalism, which may be true to life. The daughter of these peasants, Vania, becomes the victim of the Grand Duke Valanoff. This scene is the "last word" in depicting cruelty and horror.

Then the girl leaves Russia and goes to England. There she is the cause of the ruin of two brothers. After going on the stage, she becomes famous in Paris, and later she meets again the man who ruined her. He does not recognize her, and she lures him on, hoping some day to get her revenge. She learns that the duke loves only one person, his son, who is in the army.

It is at this point that the story falls to pieces. Until this time, cruel as it is, it is logical, and well done. But instead of acting in character and striking at the duke through his son, the girl, who has carelessly dragged down every man she has attracted, now has a change of heart, without any reason, and becomes a Red Cross nurse. In this capacity, she meets, falls in love with and finally marries the duke's son. They return to Russia, and when the young man discovers his bride's relations with his father, he commits suicide.

Illogical as it is, unnecessarily gruesome, as in the instance where the details of a hospital operation are shown, the story might claim at least to excel as a blood-curdler, were it not for the ending. For, after we have been harrowed to the limit, the last scenes flash back to Vania's early life, and we are told that it has all been a dream. The pro-



Theda Bara in scene from "The Serpent."

ducers may have thought to soften the picture by giving it a happy ending, but the effect on the spectator is one of disappointment, a sense of being tricked. He has "supped on horrors" for nothing—it was all a dream! This ending

also makes it impossible to take the tale seriously, because a dream of this sort, of playing "Lady Macbeth," of learning English, of living like a princess in Paris, would be psychologically impossible for a girl living in the environment of Vania's home, while emotionally, it is a fine dream for a young girl, who, the subtitles state, was "fit to compare with the angels, in spite of her ragged dress!"

The picture was directed by R. A. Walsh. Theda Bara plays Vania, while James Marcus and Lillian Hathaway are very good as her peasant parents. Charles Harbaugh appears as the duke.

## "Diamonds Are Trumps"

Selig Three-Reel Mystery Drama of January 31  
Reviewed by Neil G. Caward

IN "DIAMONDS ARE TRUMPS," released on Monday, January 31, the Selig Polyscope Company will offer a clever mystery-detective tale from the pen of A. M. Chisholm, in which Fritz Brunette and Earle Foxe are featured.

Miss Brunette appears as Kitty Randolph, daughter of Judge and Mrs. Randolph, a wealthy couple who live not far from the Canadian border. She is in love with and loved by Tom Roach, a detective, who is assigned to a diamond smuggling case.

Miss Brunette as Kitty proves herself a clever sleuth, for she succeeds in bringing about the capture of the smug-



With Roth under arrest Tom claims Kitty.

gler after Tom, her lover, a role played by Earle Foxe, has failed.

Edward J. Peil as Ludwig Roth makes a good heavy, and Lillian Hayward and Frank Clark appear as Mr. and Mrs. Randolph, Kitty's parents. William Robert Daly is credited with the production.

The picture opens with the plan of Ludwig Roth, a smuggler, to secure some diamonds which have recently been purchased by Mrs. Randolph, an account of which appears in the society columns of a newspaper.

With the aid of Mrs. Randolph's chauffeur, he learns that the diamonds are in a large handbag which Mrs. Randolph is to take with her on a trip to the jeweler's in her auto. He provides the chauffeur with a duplicate bag, which the man substitutes for Mrs. Randolph's bag after he has purposely dropped the latter.

Roth takes the jewels across the border, concealing them in cartridges for his gun, and though Roach, a detective, follows him to Montreal and shadows him every minute of the time he is in that city, even going on a hunting expedition with the smuggler, he fails to get a clue as to the hiding place of the gems.

Kitty, learning of her lover's failure to secure evidence necessary to convict Roth, urges her father to accompany her, on a trip across the border and then cleverly arranges a meeting with Roth, from which a flirtation develops that finally leads to Roth asking her to help him in conveying some diamonds across the border.

She agrees, believing that the diamonds are the same ones that were stolen from her mother, and in order to avoid the revenue man, hides the diamonds in a piccolo. Roth had given Kitty instructions to deliver the jewels to his accomplice on the other side of the border, but when he later



meets this man and learns that the jewels have not been delivered, he becomes suspicious.

Kitty, however, assures him over the telephone that she will give him the diamonds if he will call at her home, and then summons Roach, concealing him behind the portieres in the room in which she is to meet Roth.

Kitty shows Roth how she got the jewels across the border without being discovered and then tantalizes him by pretending that she is not going to deliver them over to him. He draws a gun to enforce his demand that she give him the jewels, and at this moment Roach enters and, after a struggle, handcuffs the smuggler.

## "The Innocence of Ruth"

Kleine-Edison Feature With Viola Dana and Edward Earle, Reviewed by Thomas C. Kennedy

WILLIAM ADDISON LATHROP is the author of "The Innocence of Ruth," a story whose admirable qualities serve as a basis for good acting by Edward Earle and Viola Dana and a particularly artistic production by John H. Collins. In this Edison five-part comedy drama of youth the Kleine-Edison service offers an entirely satisfying picture, taking story, acting, production and photography in account. The lighting is very pretty and the photography whether the scene be interior or exterior is clear and deep.

Viola Dana is a little orphan living in the home of a millionaire bachelor, in whose care her father entrusted her. It is a part which gives the winsome and resourceful little star frequent occasion for the display of her remarkable talent and screen technique. In the light moments she charms and she is forceful in the dramatic situations, while in her scenes with Reynolds who successfully urges her to drink slightly too much wine, Miss Dana's good taste in portraying her dizziness with such delicacy entitles her to unstinted praise.

Equally convincing and effective is the performance rendered by Edward Earle, seen as the pleasure loving bachelor who changes from his disinterested, fatherly attitude toward his charge to that of her lover. He makes Carter an attractive and realistic person, practicing a restraint that is at once telling and artistic. His characterization is consistent and by his natural, untheatrical presence he heightens the value of situations such as are only too often over-acted in pictures. Mr. Earle's performance is a finished one.

The story tells of an idle, rather fast living young chap who takes only a fatherly interest in the pretty, affectionate girl who, since her father's death has lived in his home. Not until a former friend of his attempts to make her the object of his rather untamed love is Carter attracted by the charming girl. Reynolds's mistress persuades Ruth to call at their apartment. The libertine is unsuccessful in his designs, for Carter comes to the place on a matter of business and find-



Ruth attempts to engage Carter in conversation.

ing Ruth there takes her home, where, later, she consents to become his wife.

The story is not tensely dramatic nor brilliantly humorous, but "The Innocence of Ruth" is a simple, delightful story and it is admirably constructed. It is a story that will not fail to charm. The mounting which Director Collins has

supplied is more than adequate, it is artistically elaborate. Augustus Phillips is better as Reynolds than he was in many of his previous appearances. Miss Davril does well with her part.

## "The Broken Cross"

American "Flying A" Drama in Two Reels, Released February 1. Reviewed by Genevieve Harris

MAY ALLISON plays a dual role, Helen, a Red Cross nurse, and her younger sister, Dora, in "The Broken Cross," and she is very attractive in either character. Harold Lockwood plays the young man who falls in love with both. The story is simple, but pretty and interesting.

David Keightley, a rich young man, displeases his father



David Rescues the Red Cross Nurse.

because of his gambling tendencies. He is sent away from home, and in an effort to prove his worth, joins a fishing fleet. To the little town nearby, a young girl, Dora, from the city comes to regain her health. The man one day saves her life when her boat is wrecked on the rocks. During the days which follow, the two fall in love, and the girl gives David, as a memento, a broken cross she has worn.

Later a message comes to David calling him to his father. The same day Dora is called home by her sister, a Red Cross nurse who wishes to go to the front. When David reaches home, his father is dead. Some time later he returns to the village, but it is told that Dora has died. He goes back to the city, and not long after, has occasion to save a pretty nurse from a group of ruffians. He is wounded, however, and is taken care of by the nurse, with whom he falls in love. He persuades her to give up her plan of going abroad and to marry him.

Before they are married, David tells the nurse of his first love and shows her the cross. She recognizes it as that of her sister, and guesses the truth. Then she brings about the reunion of the two and is off for the war to nurse the soldiers.

There are many pretty scenes in the play, mostly exteriors. The oceans are good, particularly the one in which Dora's boat is wrecked and David saves her from drowning. There is little emotional acting required of either May Allison or Harold Lockwood. Miss Allison looks very pretty at all times, particularly in the nurse's uniform. Since the idea of self-sacrifice is connected with the character of a Red Cross nurse, when Helen gives up her lover and goes back to her noble work, we are at once sorry and glad.

## "The Love Trail"

A Five-Part Pathe Gold Rooster Play, Released January 21. Reviewed by George W. Graves

ADAPTED from Richard Dehan's far-famed novel, "The Dop Doctor," and starring Fred Paul, Agnes Glynne and Booth Conway, "The Love Trail" is a drama of genuine atmosphere and imposing proportions, well fit to be a link in the Gold Rooster chain. It always intensifies what the author and the portrayers of a drama are trying to bring out, to

have the scenes taken in whatever part of the globe the story calls for. This story is laid in the South African veldt during the Boer War, and if the pictures were not taken in that location, no one will ever suspect it from seeing them.

When Richard Dehan's novel was published in Great Britain, it found its way to the English heart at once and leaped into prosperity. The story which is characteristically English, ought to thrive under the appreciative interpretation given by players of the same nationality.

Fred Paul, who is featured as the "Dop Doctor" ("dop" being the name applied to a South African intoxicant) gives a virile, appealing interpretation of the man who fights down his passionate appetite for liquor to be worthy of the girl whom he comes to love. The girl, Lynette, who grows from sorrowful and parentless childhood into beautiful womanhood, finally marrying the man whom she indirectly saves from a drunkard's death, is the part which falls to Miss Glynn, an actress of pleasing personality and ability.

The story, its development and presentation, unite with the good acting, and the cumulative result is continued interest. There are no cold-blooded thrills, but tense moments and many of them. The whole production is another argument for the excellent quality of the plays which Pathe is releasing on the Gold Rooster program.

Lynette, an orphan, grows into beautiful womanhood with only a few bright spots in her unfortunate experience. At last she escapes her surroundings and wanders aimlessly around the veldt until she drops from exhaustion and hunger.



The above illustration shows a scene in Pathe's "The Love Trail."

Here it is that some kindly nuns discover her and take her to their convent, where Lynette feels the first affection and kindness she has known since the death of her parents.

During the Boer War, a frontier town is garrisoned by British troops. Lord Beauvayse makes love to Lynette and wins her, receiving the approval of the nuns. Dr. Owen Durham, whose reputation as a hopeless drunkard is known, conquers his evil passion through love for the beautiful girl. After many dramatic scenes, in which the doctor proves himself worthy of Lynette's love, Lord Beauvayse dies. It transpires that the latter was married to another. Lynette marries the "Dop Doctor."

## "Race Suicide"

Six Reels. Released States Rights by Joseph W. Farnham. Reviewed by Charles R. Condon

THROUGH a series of parallel scenes of wicked infatuations, reckless missteps and sorrowful consequences, beginning with the pre-historic ages and ending with situations common today, "Race Suicide" shows that the sex problem, if much-discussed and in need of solving, is at least not new.

The subject, while hardly one for discussion between minors, is shorn of its sensual flavor in its treatment, and will not offend any one who is accustomed to contact with the daily newspapers where race suicide has not only been treated with publicity, but has been the topic of more than one convincing discourse from the pen and lips of Theodore Roosevelt.

The title, "Race Suicide," seems a little harsh for this production which, throughout its entire six reels, keeps ever

above the slime and filth in which it might have been dipped at times and still retain the enamel of truth. In the pre-historic ages, the flirtations and infidelities of mankind were prompted by animal instinct and wild passion.

The debaucheries of the Roman period were the result



The beginning of the romance between Handsome Youth and Innocence.

of wilful abandonment. And so on up through mediaeval times to modernity are shown tragedies which lay their orgies and fateful developments to various conditions or causes, all of which hinge upon the one thing—the sex problem which is unusually prominent at the present time. In the final chapter, depicting characters of the present, the situation is changed somewhat. Instead of actual infidelity on the part of the husband, we see in him a ruling desire for Bohemianism and a selfish fear that children will burden him beyond financial comfort.

When he finally decides that prosperity has smiled upon him to the extent of allowing him children without demanding sacrifice in order to provide for their support, he communicates the fact to his wife, and is surprised and grieved to learn that a recent accident has deprived her of nature's precious gift. Here, the situation is built up to the keen disappointment and the cruelly shattered anticipation which is the lot of the young wife whose happiness has rested upon the hope of becoming a mother.

Technically, the picture is capably handled. Settings, fitting exteriors and good photography are combined in loyal support of the cast of which the principals are: Ormi Hawley, Earl Metcalfe, Kempton Greene, Octavia Handworth, Herbert Fortier and Hazel Hubbard. The actors and actresses fully meet the demands of their characters in each chapter, branding them as clever, versatile, and well-directed.

Joseph W. Farnham of 220 West Forty-second street, New York City, is distributing the territories on the picture.

## "The Third Degree"

Latest Episode of Pathe's "The Red Circle." Reviewed by Thomas C. Kennedy

THE latest episode of Pathe's "The Red Circle" brings to a close the crooked operations of Alma La Salle, or so it would seem, since she is arrested and Lamar's suspicions of her are confirmed by the finding of the jewels stolen at the hotel dance, which occurred in the chapter previous. The part of Alma is very capably played by Lillian West. She made the rather difficult part convincing and in her scene with Lamar and the chief of police, who put her through the third degree, Miss West wins admiration by putting to effective use what little opportunity she is presented with.

The title of the chapter is "The Third Degree," the title referring to the ordeal to which the police subject Alma. It is not often that women are put through the third degree in pictures, and it must be admitted that they are not good subjects for this popular melodramatic situation. Having become used to seeing men beaten and bullied into a state of absolute submission on the stage and screen, it looks almost tame to see two men assume hostile attitudes and vicious glances in questioning the fair criminal. Needless to say, the woman is victorious.

In the opening scene Lamar arrests Alma, who is on her way to "Smiling" Sam's with the haul she made at the ball con-

cealed in the heel of a shoe. The chief and Lamar question her but are unable to learn anything. When the jewels are discovered the detective resolves to raid Sam Egan's shop. One of the crook's associates is caught but Sam escapes.

In the meantime June, who is still living at the beach, is impelled to release a monkey belonging to an organ grinder. While he sleeps she liberates the animal. The organ grinder awakes too late to save his money-earning pet but he does see the red circle on the hand of the woman whose compassion is all for the ape. He calls the police, but Mary, who has seen June commit this "benevolent" crime, sets them on the wrong track.

The picture, while lacking the quick action of some of its predecessors in the series, sustains the interest. Ruth Roland is in the picture much of the time. None of her scenes are dramatic, as she takes her latest criminal impulse, that of desiring to release the monkey, with philosophic good nature, refusing to do anything but smile when Mary cautions her, and no screen actress possesses a smile more infectious than hers.

## "Behind Closed Doors"

Triumph Film Company's Five-Reel Equitable Release  
Reviewed by Hugh Hoffman

THE hopeless love of a girl of low origin for a society man, is the basic theme of this five-part Equitable offering. The contrast of two such types opens a way for wide dramatic possibilities, which the producer, J. A. Golden, has taken full advantage of. There is a certain nobility in the two leading characters that, even though their lives have been led along opposite paths, is equally strong and admirable in both as the story works toward the close. The picture is one that shows us that true



*The climax in the gambling house.*

manliness and true womanhood are qualities which equalize a man and a woman, no matter what their station in life may be.

We have in this picture, the situation of a Gypsy girl who was taken away from her father in a Gypsy camp by a wealthy gambler. The girl was glad to go with him to escape the cruelties of her parent, but in a sense it was like jumping out of the frying pan into the fire. The gambler sent her to school and in a couple of years made quite a presentable lady of her, but after that he used her for his own amusement and for the amusement of some of his star patrons at the gambling house. In this way she fell in love with a young society man who came there to gamble. Her love proved one of those strong undying loves that no consideration on earth can change short of the grave.

It was her affection for the young society man that led to all the trouble—blind love that either leads on to success or general wreckage. This general theme is never lost sight of by the producer, and on that account the production is altogether consistent. The love of the Gypsy woman for the society man eventually leads to trouble with the gambler who bought her. It results in a mysterious murder.

The evidence, entirely circumstantial, points to the society man. There is a big trial scene in which he is charged with the murder of the gambler. The jury disagrees and a new trial is necessary. The Gypsy woman furnishes bail for the man in the hope that her sacrifice will arouse in him a degree of affection or

regard for her. To her great sorrow, however, she finds him clinging more closely to the society girl who first captured his heart. In despair she writes a confession that she herself murdered the gambler and takes her own life.

Taken as a whole, it is a fast moving feature with plenty of dramatic situations. There are many sumptuous stage settings, especially those in the gambling palace. The best work in the production is that of the star, Marie Empress, who plays the part of the Gypsy woman in the most convincing way.

William Huntington is featured with her as the gambler. Regan Huston gives an admirable performance as the society man, and the other support is of a uniformly high class. The photography is extremely good all the way through, which, with the logical story and the generally good direction, makes it a feature worth showing in any theater.

## "Flying Torpedo" Attracts Army Officers

"The Flying Torpedo," offered as a big opening event of the Burbank theater in Los Angeles, when that noted house was converted into a motion picture theater, has attracted universal attention.

The first night drew most all of the celebrities and notables of the Southern California film colonies to the house as guests of the new owners, David W. Griffith and Mack Sennett, much to the delight of Manager Sam Roark, who plans a glorious season of films in this historical house, so popular among Los Angeles amusement lovers.

The second notable feature attending the conversion of the Burbank into a motion picture theater took place two days later, when many army officers sojourning in Los Angeles attended the performance of "The Flying Torpedo" in a body. This wondrous and imaginary picture, taken from a story by Robert M. Baker and John Emerson and produced under the personal supervision of D. W. Griffith, by that artist director John B. O'Brien, with battle scenes by William Christy Cabanne, drew the undivided attention of this distinctive audience and proved to be a splendid Fine Arts' feature. "The Flying Torpedo" is timely and thrilling, presenting a supposed invasion of California in 1920 by a hostile fleet, wherein the flying torpedo proves its great and powerful efficiency in time of war under skilled direction of trained army officers.

John Emerson, the noted actor, added new laurels to his splendid reputation, while Bessie Love, a seventeen-year old Griffith star, jumped into prominence. Others in the cast were Spottiswoode Aitken, William E. Lawrence, Fred J. Butler, Viola Barry, Lucille Young, Ralph Lewis and Raymond Wells, with a strong supporting cast.

The following retired officers were present Monday night: General Ziele, Brigadier General Charles H. Whipple, Brigadier General William M. Wallace, Brigadier General James E. Macklin, Colonel Robert W. Read, Colonel James Maney, Lieutenant Colonel W. E. Burvance, Major Edward I. Gormley, Major I. W. Johnson, Captain Alfred T. Eastern, Captain Louis R. Ball.

The next night officers and members of the Pacific Coast Defense League attended the performance in a body and were astounded at the splendid feature offered for their education and amusement.

The military week achievements were further augmented by the request that this night be military night for the benefit of the National Guard of California, the following organizations' officers and members attending in bodies:

Battery A Field Artillery, Troop D First Squadron Cavalry, Field Hospital No. 1, Hospital Corps De-



tachment Seventh Infantry, Seventh, Eighth and Ninth Division Naval Militia, Second Battalion Naval Militia, Machine Gun Company Seventh Infantry, Company A Seventh Infantry, Company B Seventh Infantry, Company C Seventh Infantry and Company F Seventh Infantry.

Brigadier General R. Wankowski was in full charge of the Seventh Regiment and his staff, consisting of Major J. A. Copp, Jr., and Major R. I. Tollmer, sat with their chief. Colonel Schreiber and his staff, which consists of Colonel M. Saltmarsh, Major H. B. Light, Captain H. E. Kunkel, Captain A. F. Moulton, Superintendent F. D. Shearer, Superintendent P. H. Montgomery, Captain F. C. Precott, Jr., Lieutenant S. Bothe and Lieutenant H. S. Tracey, were in the audience.

### Sherrill Sends Company South

The whole company engaged upon the production of "Then I'll Come Back to You," a future release of the Frohman Amusement Corporation, has been sent by William L. Sherrill, president of the concern, to Pensacola, North Carolina, to film exterior scenes. The theme is from the story of the same name by Larry Evans. It was first published serially in the *Metropolitan*, and later gotten out in book form.

Among the members of the cast of the picture, which will be released through the World Film Corporation, are Alice Brady and Jack Sherrill. The former is the star of the play, while the latter carries the leading role in it. Jack Sherrill is one of the rising juveniles of today. His last appearance in pictures was in a most difficult role in "The Builder of Bridges." It is said that he will shortly appear in a drama to be written especially for him.

### Great Northern's Detective Series

Announcement is being made by the Great Northern Film Company, 110 West Fortieth street, New York, that it will release a series of detective dramas of heretofore unprecedented action and interest. Alfred Hertel, the well known Great Northern actor, whose interpretation of the famous "Gar-El-Hama" pictures, is known all the world over, plays the leading role in this series, the title of which is "The Man With the Missing Finger." This week the first episode, entitled "The Tragedy in the Villa Falcon," will be released. This, as all the other episodes, is a complete, independent story in four parts, and is replete with the most unusually thrilling scenes and daring feats.

### Cobb Touring the Country

C. Lang Cobb, he who put Ramo films on the map and is now busy exploiting the merits of Vim comedies, is now touring the country in the interests of the new brand of films. He was last heard from in the vicinity of New Orleans but is expected in Chicago in the near future.

### James Young Joins Lasky

James Young, a Vitaphone director for five years, has left New York to go to the Jesse L. Lasky Feature Play Company at Hollywood, Cal. Mr. Young is especially well known for his excellent work in directing the series of productions in which his wife, Clara Kimball Young, starred. He directed "Hearts in

Exile," "Lola," "The Deep Purple," "Marrying Money," "Little Miss Brown," "Over Night," "The Heart of the Blue Ridge," "My Official Wife," besides the popular burlesque, "Goodness Gracious." Besides Mr. Young the Lasky directors include Cecil B. DeMille, William C. DeMille, Frank Reicher, George Melford and Paul Dickey.

### Ocean Receives Several Resignations

George De Carlton severed his association with the Ocean Company during the past week. With him at the time of his resignation went Joseph Smiley, director-in-chief of the Ocean Company, and Martin Faust, his assistant. Mr. De Carlton up to the present time has not divulged the name of his new association.

Prior to their taking up their duties again actively Messrs. De Carlton and Faust, as guests of Mr. Smiley, will take a well-earned three weeks' vacation in North Carolina. Both Mr. Smiley and Mr. De Carlton are ardent devotees of hunting, Mr. Faust being the winner of many trophies at trap shooting.

### Kleine Offers Exclusive Dates

George Kleine is offering ten de luxe comedies featuring Bickel and Watson to exhibitors for exclusive advance showings prior to release date. These are a series of ten episodes, one reel each, called "The Mishaps of Musty Suffer," in which Harry Watson plays "Musty." Work on the comedies began last spring shortly after the engagement of Bickel and Watson. The company also includes Crimmons and Gore, Tom Nawn, Snitz Edwards, Maxfield Moree and H. W. McCullon. Names of the comedies are such as "Cruel and Unusual," "Keep Moving," "Hold Fast," "Going Up," etc.

### Wrong Pathe Player Credited

Through a typographical error in the cast sheet for Pathe's "The City," MOTOGRAPHY was led in its review to credit the role of George Hannock, Jr., to Dick Stewart. Mr. Stewart played George Hannock, Sr., and the role credited to him was in reality played by Allan Murnane. MOTOGRAPHY makes this correction in justice to Mr. Murnane and without any desire to detract in any way from the work of Mr. Stewart, since both gentlemen were excellent in their respective parts.

### Vitagraph May Build Theatre

The Vitaphone company is seeking a suitable new playhouse in New York to take the place of the Vitaphone theater, which has been closed. The closing of the Vitaphone theater, it is reported, was due to the fact that the owners would grant no more than a three month's cancellation clause, which precluded the possibility of having any alterations made. The company may decide to build a large auditorium in the theater zone, with a seating capacity of 2,000.

### Horsley Makes McCardell Play

Roy L. McCardell's five-reel circus drama, "A Little Lady of Lions," is being produced at the David Horsley studios in Los Angeles. This story will be released as a Mutual Masterpiece, de luxe edition. Margaret Gibson is featured.

# News of the Week as Shown in Films



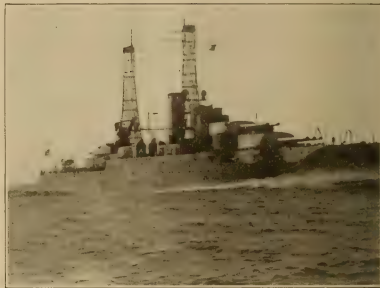
War scenes taken near Cetinje, Montenegro, from which city King Nicholas fled recently. Copyright, 1916, by Pathe News.



Denver's new postoffice, just completed by the government. Copyright, 1916, Paramount Newsictures.



Scenes of the recent riot at Youngstown, Ohio. Copyright, 1916, Mutual Weekly.



Uncle Sam's latest dreadnaught, the oil burning U. S. S. "Oklahoma," on trial trip. Copyright, 1916, by Pathe News.



Winners of the Denver, Colo., dog show display no love for each other. Copyright, 1916, Paramount Newsictures.



A view of the havoc wrought by the great storm near San Francisco. Copyright, 1916, Mutual Weekly.

# Sifted From the Studios

## ATLANTIC COAST NEWS

**Florence Lawrence** and her company, under **Director Stuart Paton**, have completed many scenes for "The Elusive Isabel," by **Jacques Futrelle**, the vehicle in which Miss Lawrence makes her first appearance since her return to the Universal company. Other scenes were taken at Washington, D. C.

Miss Lawrence's company includes **Paul Panzer**, **Sidney Bracy**, **Wallie Clark**, **William Welsh**, **Curtis Benton** and **Paul Crampton**. The play probably will be released as a Red Feather.

**Edna Hunter**, a New Yorker for many years, saw the inside of a Wall street banking house for the first time last week.

**Henry Otto**, director, and **King Baggot**, whom he is now directing, were formerly schoolmates.

The Ohio Board of Censors ordered cut from "A Boy at the Throttle," a recent "Hazards of Helen" release, the scene where the engineer shows his son how to run the engine. The Kalem company is still trying to discover where the danger to morals lies in the scene.

**Elsie MacLeod**, who began her picture career in child parts with the Edison company and later played **Michaela** in the Fox production of "Carmen," is now appearing in Vim comedies.

**Pauline Frederick** is soon to die on the guillotine, in the Famous Players production of "The Spider."

**Marguerite Clark**, now doing a mountain story in northern New York, reports to the Famous Players' office that she is "frozen solid."

Now that **Mary Pickford** is a partner in the Famous Players-Mary Pickford company, every automobile salesman in New York is trying to sell her a new car.

**Hazel Dawn's** Christmas present automobile has had to be sent to the car hospital.

**F. Lumsden Hare**, the English actor, who appeared in London in such roles as "Ben Hur," John Storm in "The Christian" and "The Admirable Crichton," is playing leads in two World Film features—"Love's Crucible" with **Frances Nelson**, and "As in a Looking Glass" with **Kitty Gordon**.

**Clara Kimball Young**, who won a new automobile in a recent newspaper popularity contest, has given her old one to the Red Cross Association to use as a war ambulance.

**Frances Nelson** is one of a little group of enthusiastic swimmers who take a semi-weekly dip in the icy surf and eat lunch sitting on a cake of ice.

In filming "The Ballet Girl," in which **Allice Brady**, suspended on a wire, performs an aerial dance, the lowering device stuck and **Miss Brady** had to be rescued by the stage hands.

**Joe Wilson**, convict operator at the Ohio state penitentiary at Columbus, a "lifer" on a murder charge, selected "The

City," by **Clyde Fitch**, to show his fellow prisoners, saying that it contained a great moral lesson.

**House Peters**, who recently joined the World Film Corporation, began work last week at the Paragon studio at Fort Lee, N. J., in "The Hand of Peril," written by **Arthur Stringer**. **June Elvidge** is the leading lady, and **Maurice Tourneur** is directing.

**Henry Otto**, the Universal producer, is in New York, where he will direct for the next few months.

**John Barrymore** got badly battered up in a shipboard scene for "Nearly a King." He was sent flying through his cabin door on a steamer trunk during a violent storm.

"Love's Crucible," which is the screen version of **Jules Eckert Goodman's** "The Point of View," is nearing completion under **Emile Chautard's** direction, and will mark **Frances Nelson's** debut as a star. The release date is set as February 14.

**Virginia Pearson** has joined the William Fox forces.

**Robert B. Mantell** and **Genevieve Hamper** gave an open-air performance of "Romeo and Juliet" in Jamaica, where they are working in "The Spider and the Fly." The play, given for charity, was witnessed by 1,200 school children.

**Little Jane Lee** is among the cast of the **Annette Kellerman** picture being made by the William Fox company.

**Vivian Martin**, star of "Merely Mary Ann," has published a book of verse.

## Film Market Quotations and Financial Glossary

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	88	95
Biograph Company	41	48
Famous Players Film Co.	78	105
General Film Corp., pref.	40	45
Mutual Film Corp., pref.	40	44
Mutual Film Corp., com.	35	41
No. Am. Film Corp., pref.	94	..
No. Am. Film Corp., com.	67	75
New York W. P. Corp.	44	55
Thanhouser Film Corp.	3 1/2	33 1/2
Triangle Film Corp.	53 1/2	61 1/2
Universal Film Mfg. Co.	180	..
World Film Corp.	13 1/2	23 1/2

### \*Par \$50

Mutual Film Corporation: No action was taken on the quarterly dividend on the preferred stock, and the directors have not given out any statement as yet in regard thereto. In view of the fact that the surplus account, which existed in December of 1914, had virtually disappeared in the spring of 1915, the new management, which took hold of affairs at that time, are probably doing the right thing now in building up the surplus account to its old proportions rather than making a distribution of all of the earnings to the stockholders. The market declined to the lowest level in

Mayor Davis of Cleveland, O., reversed a decision of **Judge Leighley** of that city holding that motion picture shows on Sunday were illegal.

**Alan Holabur** is suffering from an attack of pneumonia.

**Betty Riggs**, seventeen-year-old ingenue of Metro feature productions, has changed her name to **Evelyn Brent**.

**David Horsley's** Cub Comedies are popular abroad, according to reports from **D. W. Russell**, Mr. Horsley's agent in London.

**E. K. Lincoln**, leading man of the Lubin Company, lives in New York City and works each day at the studio in Philadelphia. Each trip from home to business takes two hours' time, which Mr. Lincoln spends writing scenarios and planning his coming roles.

"The Scarlet Road," featuring **Malcolm Duncan** and **Anna Q. Nilsson**, is finished and ready for release on the Kleine-Edison program February 16. The story has Broadway and its night life as the central theme.

**Robert Connors** and **Mabel Trunnelle** are featured in "The Martyrdom of Philip Strong," from the Rev. Charles M. Sheldon's Novel, "The Crucifixion of Philip Strong," released on the Kleine-Edison program February 9.

A fire department, composed of employees of the studio, has been organized at the World Film Corporation studio at Fort Lee, N. J. It works with the regular fire department of the city.

**Clara Kimball Young** and company re-

years—preferred having sold at 42 1/2 and common at 40. From channels which we consider reliable, we get statements to the effect that the business is in better shape than it has been at any time within the last eight months; the company's large advertising program has been a success and a resumption of dividends on the preferred stock may be expected, if not by the next quarter, certainly by July 1.

Thanhouser Film Corporation: Latest advices are to the effect that directors are considering putting this stock on a ten per cent basis. One-half of one per cent was paid in December, but, until the directors meet again, the policy which some of them advocated at that time will not be decided definitely.

Vogue Films, Inc.: The output of this new "comic film" factory has met with instantaneous success in all of the large centers of the country, and earnings—based on the price which is received for the output and the present cost of production will, if continued, insure a return of approximately 100 per cent on the \$100,000 of capital.

World Film Corporation: Latest advices are to the effect that the former general manager of this company now no longer occupies that position, but still remains with the organization both in an official capacity and as a director. Stock declined last week to a level of 1 1/2.



cently made a round trip by sea route between New York and Norfolk, Va., to take shipboard scenes for their new feature, but **Director Edwin August** was seasick on the trip down, and Miss Young was seasick coming back, so they will have to try again.

**Kitty Gordon**, in "As in a Looking Glass," will wear twenty-five marvelous gowns and an imported hat on which there is \$800 worth of aigrettes.

During the last three weeks **George Beban** has been bitten by a bulldog, smashed over the head with a Japanese jar, butted by an angry ram, buried in the debris of an exploding freight steamer, slashed across the hand with a sabre and thrown off the Palisades of the Hudson.

**Holbrook Blinn** is working under **Barry O'Neill's** direction in a World Film feature, "The Unforgivable Sin."

**William Duncan**, of the western Vitagraph studios, is mourning the death of his Collie dog, "Maisee," who was his faithful pal for eight years and who appeared in a number of stage plays and pictures.

In "Luccia," the Kleine-Edison feature, **Director Burton George** used a group of Italians from New York's East Side.

**Wilmuth Merkyl**, at present playing lead with **Olga Petrova** in "The Soul Market," the Colonial company's picture soon to be released through the Mutual company, began his stage career as a grand opera singer. Later he appeared in the musical pieces, "Sari," "Adelle" and "The Debutante." In the pictures he has appeared with **Helen Ware**, **Betty Nansen** and **Marguerite Clark**.

**Edna Hunter**, Universal leading woman with **King Baggot**, has been chosen to represent "Personal Beauty" in the film play, "Beauty" which will be produced jointly by thirty-five companies in honor of the tercentenary Shakespeare celebration.

February 7 is the release date set for "The Yellow Passport," in which **Clara Kimball Young** stars as **Sonia Sokoloff**. Among the scenes is one showing the massacre of Hebrews in a Russian village.

"The House of Revelation," Essanay feature, contains a reproduction of the interior of an English castle of the fourteenth century.

**Richard Travers** killed two deer on a recent Canadian hunting expedition, and the heads, mounted, appear in scenes in "Brought Home," the Essanay feature in which he plays lead.

**Darwin Karr** of the Essanay company is preparing a book on "Acting in the Silent Drama."

**Marguerite Clayton** set out valiantly to hunt down the ghost said to be haunting the Essanay studios. She discovered that it was a suit of armor used in "The House of Revelation."

**Ernest Maupain**, who played Professor Belliardi in "Captain Jinks of the Horse Marines," trained the ballet girls for the production. This was his profession years ago in Paris.

**John Lorenz** had a chance to show his skill with a sword in "The House of Revelation."



Agnes Egan Cobb, who is now general manager of Claridge Films, Inc.

## MIDDLE WEST NEWS

By William Noble  
Arkansas

In order to advertise the University of Arkansas throughout the state, a motion picture play, illustrating the life of the students at work and play, will be prepared by the engineering department of the university, under the direction of **Prof. W. N. Gladson**. The students are asked to submit scenarios. **Prof. Gladson** will stage the best one and **Phillip Rice**, an electrical engineering student, will photograph it.

Oklahoma

**P. V. Hoffman**, formerly with the World exchange at Dallas, is building a new motion picture theater at Atoka.

**J. L. Oliver** of the Sugg theater, Chickasha, is opening a new motion picture house of 500 capacity in that city. The old house will offer vaudeville and pictures, the new one pictures only.

The reversal of the convictions of **Jack and Joe Davis**, **Buck Burdoli** and **Bob Waltham**, found guilty of robbing a passenger train near Wirth, is being sought in the Federal Court of Appeals in St. Louis on the ground that the jury which convicted them was influenced by a motion picture show they were allowed to attend, in which a stage robbery was shown!

Texas

**Claude C. Ezell** is now the special representative of the Essanay company, handling the southwestern territory, his headquarters being at Dallas.

**Rudolph Ort** has purchased the opera house at Boerne and will run it as a motion picture theater.

Comfort has two newly opened theaters, the **Peters Opera House**, leased from **A. Rashie** of San Antonio, and the **Franklin**, owned by **Arthur Franklin & Sons**.

The Guadalupe theater at Laredo has been taken over by **Felix Hernandez & Company**.

The city commissioners of Waco have

ordered an election to be held February 15 to decide whether picture shows shall be run on Sunday. Strong opposition has been waged by the church people and the election may be restrained by a court injunction.

After a sensational tour of Texas, Oklahoma and Arkansas, "The Birth of a Nation" returned to Dallas to be shown for ten days at the Dallas Opera House, beginning January 27.

The Gayety Amusement Company of Waco, a motion picture company with capital stock of \$3,750, has been incorporated by **W. B. Lawson**, **M. L. Phillips** and **W. W. Nash**.

**Charles L. Sudmann**, an artist, of Dallas, has invented a machine which, it is believed, will greatly reduce the labor involved in the making of animated pictures and cartoons. A company with capital stock of \$100,000 has been formed to maintain a plant at Dallas for the making of pictures with this machine, all of the pictures to bear the "Dallas" stamp. **Hugh E. Prather** and **Willie D'Artigue Hopkins** are in the company. The first of the cartoons will be shown in Dallas early this week.

## PACIFIC COAST NEWS

**Louise Welch** is playing feminine lead in "The Altar of Friendship," by **Isabel Ostrander**.

**Grace Cunard** recently underwent her third operation in three years. The trouble started more than two years ago, when Miss Cunard was wounded in a scene for the "Lucille Love" serial.

**Roy Clements** has just completed "When Slim Picked a Peace," a one-reel comedy featuring **Victor Potel** and **Eileen Sedgwick**.

"A Soul's Crucible," with **Cleo Madison**, is nearing completion. **Edward Hearn**, **Ray Hanford** and **William Hong** appear in the cast.

**Myrtle Gonzales** is featured in "Bonita," supported by **Frank Newburg**, **Val Paul** and **Alfred Allen**.

**Director Richard Ridgeley** is nursing a wounded arm because he tried to wake a bear from his winter nap and make a screen actor of him.

**Dorothy Gish** will appear shortly in "Katy Bauer," the fourth of a series of parts she has played for the **Fine Arts Studio**. **Owen Moore** plays opposite.

**Lillian Drew** of the Essanay company is a strict vegetarian.

**Bessie Barriscale** and **Enid Markey** are thankful that the fire at Inceville did not reach the dressing rooms, for a number of the gowns they intend to wear in coming productions had been left there.

**Robert Leonard** and his company of **Rex-Universal** players are at work on "The Winning of Miss Construe," a two-reel comedy in which **Ella Hall** appears opposite **Leonard**.

**Lloyd Carleton** is directing **Hobart Bosworth** in the five-reel feature, "Dr. Samson," by **Agnes Hayes**.

**Dustin Farnum** gave a supper party recently in honor of **Sir Beerbom Tree**. Among those present were **Constance Collier**, **Winnifred Kingston**, **William D.**



Edna Hunter, featured with King Baggot in *Imp-Universals*.

Taylor, William and Mrs. Farnum and Courtenay Foote.

G. A. Metcalfe, distributor of motion picture supplies in San Francisco, recently sold a Power's motion picture projecting machine to a mining camp 130 miles inland from Seward, Alaska. The machine, which will be sent by boat from Seattle to Seward, will be transported the rest of the way by an Alaskan dog team and sled.

H. M. Horkheimer, president of the Balboa company, supplied the basic idea of "The Red Circle," which was developed for the screen by Will M. Ritchey. Albert Payson Terhune wrote the fiction version for the newspapers, after seeing Mr. Ritchey's screen version.

Balboa's managerie has been increased recently by the addition of three trained bears and an aviary of tropical birds.

Francis Ford and Grace Cunard recently received embossed pen and ink parchments inscribed by M. Bestiri, a noted artist, containing sentiments of good wishes from members of their company. The idea originated with Jack Sacker, who made the presentation speech.

The "Stingaree" series, written by E. W. Hornung, deals with life in Australia.

In "Tapped Wires," Helen Gibson sends a seven-passenger automobile over a forty-foot cliff.

A recent convention of California railroad men spent a day at the Kalem Glendale studios as guests of the company staging the "Hazards of Helen" railroad series.

Frank Minzey, long connected with the stage production of "Sis Hopkins" is with the Kalem company in the screen version.

Paul C. Hurst, who plays Howie in "Stingaree," is a graduate engineer and usually superintends the erection of sets at the Kalem California studio.

Alexander Moore, the Philadelphia publisher and husband of Lillian Russell, was a visitor to Inceville last week.

Richard V. Spencer, of the Ince scenario staff, is ill at his home in Hollywood with a cold.

H. B. Warner, after completing the Triangle-Kay-Bee feature in which he is starred, under Charles Swickard, is enjoying a brief vacation at San Diego. With him is his wife, Rita Stanwood, who also has been working at Inceville. Warner will soon be starred in another play written for him by J. G. Hawks.

The song, "Peggy," dedicated to Billie Burke, is becoming very popular. It was introduced in Los Angeles three weeks ago, when the photoplay of the same name, directed by Thomas Ince, was first shown.

Henry McRae, who has abandoned for the present his plan of touring the Orient, will soon begin work on two-reel 101 Bison releases at Universal City. Marie Walcamp has been chosen as leading lady for these, and Sherman Bainbridge probably will appear. The rest of the cast is not announced. The eastern trip may still be taken some time in the spring.

Beverly Bayne was recently the winner in a popularity contest conducted by the *Minneapolis Journal*.

Robert Harron and Mae Marsh are being starred in "Hoodoo Ann," under the direction of Lloyd Ingraham.

Sir Herbert Beerbohm Tree and Mary Shaw were guests of honor at a luncheon the Los Angeles Drama Society gave at the Hotel Alexandria.

Constance Collier is the "Lady Macbeth" in the Fine Arts-Triangle production of "Macbeth," in which Sir Herbert Beerbohm Tree stars. She played the part with Sir Herbert a number of times on the legitimate stage in England.

Lillian Gish is featured in "The Lily and the Rose," with Rozika Dolly and Wilfred Lucas as associate players.

William Hinkley, who plays juvenile lead in "Martha's Vindication," was formerly a member of a number of western stock companies.

The following people have been added to the western Universal companies: Guy Hedlund, general stock; Lillian Peacock, C. Conklin and M. Morante, Curtis company; Harry Morris, Thomas Jefferson, Thelma Francis, Billy Human and W. F. Musgrove, general stock; Bess Meredith and Calder Johnstone, scenario department, and Gilbert Warrenton, cameraman.

Devore Parmer has left the Triangle to join the Roland West Feature Film Company. Mr. Parmer was formerly on the vaudeville stage.

For the first time in two years, Harry Carter of the Universal company is playing a kindly role, that of Cormack O'Donovan, a millionaire contractor, in "Get the Boy."

Val Paul of Universal City is the father of a seven-pound boy.

Violet Merser, who has renewed her contract with the Universal Film Manufacturing Company, at an increased salary.



Mildred Gregory who has left Lubin for Gaumont.

Stella Wiltermood, aged seventeen, daughter of Frank M. Wiltermood, scenario writer at Universal City, is now a member of the Grace Cunard-Francis Ford company at the Universal western studios.

Calder Johnstone, formerly with the American studios at Santa Barbara, has come back to the Universal City scenario staff and is preparing a new serial, "The Gray Seal," from a story written by Frank L. Packard, which was printed in *The People's Magazine*.

Marguerite Nichols, Balboa ingenue, has one hobby—coloring photographs.

Frank Smith, who suffered blood poisoning from having his foot caught in a bear trap, is well again.

Miss Fritz Brunette wears eighteen beautiful gowns during the Selig drama released March 6, "Unto Those Who Sin."

Helen Rosson two weeks ago finished work on a five-reeler and left on the same afternoon for Los Angeles to play in another five-reeler. Now this is finished and she has read the script of the third.

George W. Peters, professional aviator and motion picture cameraman, who recently joined the Popular Plays and Players, is working under Director Francis J. Grandon in the Petrova feature, "The Soul Market." Mr. Peters comes from the Keystone company, and before that was with the Biograph, Famous Players and Selig companies.

Daniel Giffether, of the Balboa forces, recently received a "round robin" letter from friends in his former home town, Somerville, Mass., congratulating him on his work in "Who Pays?"

The new Balboa enclosed studio was completed just in time to be of use during the recent rainy weather.

Oscar Steyn, who recently sold his publication, *The Photoplayers Weekly*, in Los Angeles, has just issued the initial



Margaret Gibson, who is being starred by Horsley.



In filming Gaumont's "The Idol of the Stage" a convict camp was burned.

number of his new magazine, *The Weekly Photoplay*. Frank M. Wiltermood is associate editor.

### LOS ANGELES

By "Capt. Jack" Poland

Al Christie, one of the leading comedy producers of the motion picture arts, who has been directing Universal-Nestor comedies for the Universal program for years, has become an independent producer. He has leased convenient studios and is now creating comedies on a two-year contract for regular release for the Universal program. Christie is being congratulated by many friends and exhibitors because of his steadily advancing success.

Sam Roark is directing the destinies of both the Majestic and Burbank theaters, two of the leading motion picture houses of Los Angeles, both featuring Triangle made pictures. The Majestic is strictly a Triangle house and the Burbank is controlled by David W. Griffith and Mack Sennett, premier producers of high art films and comedies. Under Mr.

Roark's able management both houses are drawing large audiences and gaining added prestige with each picture. Unique and attractive advertising is a feature that tells the story. Roark believes in telling the story as it is and giving his patrons reliable advance information regarding what they are to see.

Sessue Hayakawa, the celebrated Japanese actor is to be starred by the Lasky company in a special Oriental play written by Jeanie MacPherson. He will be supported by his wife, Ysura Aoki. Some of the scenes may be made in Japan. This promises to be a great production resplendent in Oriental coloring.

Lillian Russell is in receipt of a flattering offer from the head of leading California studio this week to appear in a special photoplay. The famous star is now filling an Orpheum engagement and it is said the offer is most tempting. It may be that the world beloved comedienne may be induced to join the Southern California colony of professionals and motion picture celebrities before the year ends.

A prominent theatrical man now visiting in Los Angeles says that of the former 12,000 chorus girls usually seen in the road shows, many have been tempted by the regular and permanent positions at the motion picture studios. Some have become players of leads while others draw good salaries in stock companies and enjoy the comforts of bungalow homes.

Francis Sullivan, who writes for the Photoplay Magazine and Smart Set, is visiting California studios, accompanied by his wife. He combines business with pleasure and is disposing of scenarios. He says this a glorious country wherein to get rid of good stories and he is absorbing much inside information for use in future photoplays.

Monro Lathrop, former dramatic reviewer for the Morning Tribune of Los Angeles, has become chief of publicity for W. H. Clune's great forthcoming production, "Ramona." Being thoroughly familiar with the subject through personal study the new publicity specialist is in position to write glowing articles about the Clune masterpiece.



Combined forces of three Film companies in Jacksonville.



Throng of girls seeking chance to appear in Griffith films.



# Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

## General Program

### Monday.

D	1-24	An Adventure in the Autumn Woods.....	Biograph	1,000
D	1-24	The Elephant Lubin.....	Lubin	4,000
D	1-24	Pooling Uncle.....	Lubin	1,000
D	1-24	Tom Martin—A Man.....	Selig	1,000
D	1-24	Selig-Tribune News Pictorial No. 7, 1916.....	Selig	1,000
D	1-24	Britton of the Seventh.....	Vitagraph	4,000
C	1-24	Jane's Husband.....	Vitagraph	1,000
C	1-24	The Cold Feet Getaway.....	Vitagraph	1,000

### Tuesday.

D	1-25	Folly.....	Essanay	2,000
C	1-25	Snoop Hounds.....	Kalem	1,000

### Wednesday.

D	1-26	Stronger Than Woman's Will.....	Biograph	3,000
C	1-26	The Fable of "Flora and Adolph and a Home Gone Wrong".....	Essanay	1,000
D	1-26	The Villain Worshipper (No. 10 of the Singaree Series).....	Kalem	2,000

### Thursday.

D	1-27	The Embodied Thought.....	Lubin	3,000
C	1-27	A Special Delivery.....	Mims	1,000
T	1-27	Selig-Tribune News Pictorial No. 8, 1916.....	Selig	1,000

### Friday.

D	1-28	The Fate of America (No. 14 of the Ventures of Marguerite).....	Kalem	1,000
D	1-28	The Heart Breakers.....	Knickerbocker	3,000
C	1-28	Busted Heart.....	Vitagraph	1,000
C	1-28	Peace at Any Price.....	Vitagraph	1,000

### Saturday.

D	1-29	Destiny.....	Essanay	3,000
D	1-29	Trapped Wires.....	Kalem	1,000
C	1-29	Cured.....	Lubin	3,000
C	1-29	Apple Butter (No. 10 of the Singaree Series).....	Selig	1,000
D	1-29	The Ruse.....	Vitagraph	3,000

### Monday.

D	1-31	When Kings Were the Law.....	Biograph	1,000
D	1-31	A Reformation Delayed.....	Lubin	1,000
C	1-31	Diamonds Are Trumps.....	Selig	1,000
T	1-31	Selig-Tribune News Pictorial No. 9, 1916.....	Selig	1,000
C	1-31	Jane's Bashful Hero.....	Vitagraph	1,000

### Tuesday.

D	2-1	The Chain of Evidence.....	Biograph	2,000
D	2-1	The Roughneck.....	Essanay	2,000
C	2-1	Artful Artists.....	Kalem	1,000

### Wednesday.

D	2-2	The Smugglers.....	Biograph	3,000
C	2-2	Dreamy Dudd Lost at Sea: Scenic.....	Essanay	1,000
C	2-2	The Wolf and the Star (No. 11 of the Singaree Series).....	Kalem	2,000

### Thursday.

D	2-3	A Modern Paul.....	Lubin	3,000
T	2-3	Selig-Tribune News Pictorial No. 10, 1915.....	Selig	1,000
C	2-3	A Sticky Affair.....	Vim	1,000

### Friday.

D	2-4	The Lurking Peril (No. 15 of the Ventures of Marguerite).....	Kalem	1,000
D	2-4	The Crime of Circumstance.....	Knickerbocker	3,000
C	2-4	The Getaway.....	Vim	1,000
C	2-4	The Wrong Mr. Wright.....	Vitagraph	1,000

### Saturday.

D	2-5	The Primitive Strain.....	Essanay	3,000
D	2-5	The Broken Wire.....	Kalem	1,000
C	2-5	The Election Bet.....	Lubin	1,000
D	2-5	The Desert Calls Its Own.....	Selig	1,000
D	2-5	Bill Peters' Kid.....	Vitagraph	3,000

## V. L. S. E. Program

Oct.	11	In the Palace of the King.....	Essanay	6,000
Oct.	11	The Valley of Lost Hope.....	Lubin	5,000
Oct.	18	A Black Sheep.....	Selig	5,000
Oct.	18	The Man Who Couldn't Beat God.....	Vitagraph	5,000

Oct.	25	The Rights of Man.....	Lubin	5,000
Nov.	1	The Turn of the Road.....	Vitagraph	5,000
Nov.	1	The Crimson Wing.....	Essanay	6,000
Nov.	8	The Raven.....	Essanay	5,000
Nov.	15	Sweet Alyssum.....	Selig	5,000
Nov.	15	Heights of Hazard.....	Vitagraph	5,000
Nov.	22	The Nation's Peril.....	Lubin	5,000
Nov.	29	The Caveman.....	Vitagraph	5,000
Dec.	6	The Alster Case.....	Essanay	5,000
Dec.	6	The Man's Making.....	Lubin	5,000
Dec.	13	I'm Glad My Boy Grew Up to Be a Soldier.....	Selig	4,000
Dec.	13	The Price for Folly.....	Vitagraph	5,000
Dec.	20	The Great Divide.....	Lubin	5,000
Dec.	20	A Daughter of the City.....	Essanay	5,000
Dec.	27	What Happened to Father.....	Vitagraph	5,000
Jan.	3	Thou Art the Man.....	Vitagraph	6,000
Jan.	10	No Greater Love.....	Selig	5,000
Jan.	10	Green Stockings.....	Vitagraph	5,000
Jan.	17	My Lady's Slippers.....	Vitagraph	5,000
Jan.	17	Captain Jinks of the Horse Marines.....	Essanay	5,000
Jan.	20	The Wonderful Wager.....	Lubin	2,000
Jan.	24	Gods of Fate.....	Lubin	5,000
Jan.	24	The Island of Surprise.....	Vitagraph	5,000
Jan.	31	A Night Out.....	Vitagraph	5,000
Jan.	31	Souls in Bondage.....	Lubin	5,000
Feb.	7	The Crown Prince's Double.....	Vitagraph	5,000
Feb.	7	Thou Shalt Not Covet.....	Selig	5,000

## Mutual Program

### Monday.

D	1-24	As a Woman Sows.....	Gaumont	5,000
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### Tuesday.

D	1-25	The Man in the Sombroero.....	American	2,000
C	1-25	Lucky Larry's Lady Love.....	Falstaff	1,000

### Wednesday.

D	1-26	The Burglar's Picnic.....	Thanhouser	3,000
C	1-26	Some Night.....	Beauty	1,000

### Thursday.

C	1-27	Bugling Bill's Burglar.....	Vogue	1,000
C	1-27	Beaten at the Bath.....	Falstaff	1,000
T	1-27	Mutual Weekly No. 56.....	Mutual	1,000
C	1-27	Lord Loveland Discovers America.....	American	5,000

### Friday.

D	1-28	The Smugglers of Santa Cruz.....	Clipper	3,000
C	1-28	A Sanitarium Scramble.....	American	1,000
C	1-28	Around the World.....	Cub	1,000

### Saturday.

D	1-29	Betrayed.....	Thanhouser	5,000
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### Sunday.

S	1-30	See America First, No. 20.....	Gaumont	500
C	1-30	Keeping Up With the Joneses, No. 20.....	Gaumont	500
C	1-30	Walk This Way.....	Beauty	1,000
C	1-30	He Thought He Went to War.....	Vogue	1,000

### Tuesday.

D	2-1	The Broken Cross.....	American	2,000
C	2-1	A Clever Collie's Come Back.....	Falstaff	1,000

### Wednesday.

D	2-2	The Knotted Cord.....	Thanhouser	3,000
C	2-2	Billy Van Deusen's Fling.....	Beauty	1,000

### Thursday.

C	2-3	Sammy Versus Cupid.....	Vogue	1,000
T	2-3	Harry's Happy Honeymoon.....	Falstaff	1,000
T	2-3	Mutual Weekly No. 57.....	Mutual	1,000

### Friday.

C	2-4	The Extra Man and the Milk Fed Lion.....	Mustang	3,000
D	2-4	Mammy's Rose.....	American	1,000
C	2-4	Title not reported.....	Cub	

### Saturday.

S	2-6	See America First No. 21.....	Gaumont	500
C	2-6	The Joneses, No. 21.....	Gaumont	500
C	2-6	The Laird O'Kneels.....		1,000

## Universal Program

### Monday.

D	1-24 A Soul Enslaved.....	Broadway	5,000
C	1-24 Her Steady Companion.....	Nestor	1,000
D	1-24 America Saved from War (Graft Series No. 7).....	Universal	2,000

### Tuesday.

D	1-25 Discontent.....	Gold Seal	2,000
C	1-25 No Release This Week.....	Rex	1,000
C	1-25 Hired, Tired and Fired.....	Imp	1,000

### Wednesday.

D	1-26 Across the Line.....	Victor	1,000
C	1-26 Knocks and Opportunities.....	L-Co	2,000
T	1-26 Animated Weekly No. 203.....	Universal	1,000

### Thursday.

D	1-27 The Red Lie.....	Laemmle	3,000
C	1-27 No Release This Week.....	Big U	500
E	1-27 Sammie Johnson, Hunter.....	Powers	500
E	1-27 Fishing for River Lampreys.....	Powers	500

### Friday.

D	1-28 The Inner Soul.....	Laemmle	2,000
D	1-28 Nan Good for Nothing.....	Big U	1,000
C	1-28 Flivvers in "The Dance of the Shivers".....	Nestor	1,000

### Saturday.

D	1-29 A Daughter of Penance.....	Bison	2,000
E	1-29 Saving Wealth and Building Health (No. 6 Uncle Sam at Work).....	Powers	1,000
C	1-29 Mrs. Green's Mistake.....	Joker	1,000

### Sunday.

D	1-30 In His Own Trap.....	Rex	3,000
C	1-30 No Release This Week.....	Laemmle	1,000
C	1-30 Cupid at the Polo Game.....	L-Co	1,000

### Monday.

C	1-31 When Auntie Matilda Fell.....	Nestor	1,000
D	1-31 Old King Coal (Graft Series No. 8).....	Universal	2,000

### Tuesday.

D	2-1 Three Fingert Jenny (No. 3 Lord John's Journal).....	Gold Seal	3,000
C	2-1 In Drizzly Jungle Town.....	Big U	1,000
C	2-1 No release this week.....	Imp	1,000

### Wednesday.

D	2-2 Son of the Stars.....	Victor	3,000
C	2-2 Sea Dogs and Land Cats.....	L-Co	1,000
T	2-2 Animated Weekly Vol. 3 No. 4.....	Universal	1,000

### Thursday.

D	2-3 The Wise Man and the Fool.....	Laemmle	2,000
E	2-3 No release this week.....	Big U	500
C	2-3 Building Up the Health of a Nation No. 3.....	Powers	500
C	2-3 Caged With Polar Bears.....	Powers	500

### Friday.

D	2-4 The Soul Man.....	Imp	1,000
D	2-4 A Child of Circumstances.....	Rex	1,000
C	2-4 Flivvers, the Smoke Eater.....	Nestor	2,000

### Saturday.

D	2-5 Phantom Island.....	Bison	2,000
E	2-5 Uncle Sam's Children (No. 7 Uncle Sam at Work).....	Powers	1,000
C	2-5 Wanted—A Piano Tuner.....	Joker	1,000

### Sunday.

D	2-6 On Who Passed By.....	Rex	1,000
C	2-6 No release this week.....	Laemmle	1,000
C	2-6 A September Morning.....	L-Co	2,000

## Miscellaneous Features

The Forbidden Fruit.....	Ivan Film	5,000
The Other Girl.....	Raver Film Corp.	5,000
Sins of Great Cities.....	Great Northern Film	4,000
Race Suicide.....	Jos. W. Farnham	6,000
Somewhere in France.....	Arthur S. Kane	5,000
Fighting with France.....	French Official War Film	6,000
At the End of the Rainbow.....	K. & R. Film Co.	1,000
A Naval Tragedy.....	K. & R. Film Co.	1,000
The Arabian Dancing Girl.....	K. & R. Film Co.	1,000
Catherine Brown—the Baby Killer—in Fancy Diving and Swimming.....	K. & R. Film Co.	1,000
On the Firing Line With the Germans.....	War Film Syndicate	8,500

## Bluebird Photo-Plays, Inc.

Jeanne Dore.....	5,000
Secret Love.....	5,000
Undine.....	5,000

## Fox Film Corporation

### Released Week of

Dec. 5	The Unfaithful Wife.....	5,000
Dec. 12	Her Mother's Secret.....	5,000
Dec. 19	A Soldier's Oath.....	5,000
Dec. 26	Destruction.....	5,000
Jan. 2	Green-Eyed Monster.....	5,000
Jan. 9	A Parisian Romance.....	5,000
Jan. 16	The Fourth Estate.....	5,000
Jan. 23	The Serpent.....	5,000
Jan. 30	The Ruling Passion.....	5,000

## Kleine-Edison

### Released week of

Jan. 5	The Devil's Prayer-Book.....	Kleine	5,000
Jan. 12	The Catpaw.....	Edison	5,000
Jan. 19	Wild Oats.....	Kleine	5,000
Jan. 26	The Innocence of Ruth.....	Edison	5,000
Feb. 2	The Final Curtain.....	Kleine	5,000

## Metro Features.

### Released week of

Jan. 3	What Will People Say?.....	Metro	5,000
Jan. 10	The Turnout.....	Metro	5,000
Jan. 17	The Rose of the Alley.....	Metro	5,000
Jan. 24	Her Debt of Honor.....	Metro	5,000
Jan. 31	Man and His Soul.....	Metro	5,000

## Mutual Master-Pictures.

### Released week of

Jan. 6	The Other Side of the Door.....	American	5,000
Jan. 13	The Woman in Politics.....	Thianhouer	5,000
Jan. 20	The Thoroughbred.....	American	5,000
Jan. 27	The Five Faults of Flo.....	Thianhouer	5,000
Jan. 24	The Bait.....	Centaur	5,000
Jan. 31	As a Woman Sows.....	Gaumont	5,000
Jan. 27	Lord Loveland Discovers America.....	American	5,000
Jan. 29	Retraced.....	Thianhouer	5,000
Jan. 31	Vengeance Is My Business.....	Centaur	5,000
Feb. 2	The Idol of the Stage.....	Gaumont	5,000
Feb. 5	The White Rosette.....	American	5,000

## Paramount Features.

### Released week of

Jan. 10	Paramount Newspictures.....	Paramount	1,000
Jan. 13	Mice and Men.....	Famous Players	5,000
Jan. 13	The Golden Chance.....	Lasky	5,000
Jan. 13	Hadden Baad's Eloquence.....	Bray-Paramount	1,000
Jan. 17	My Lady Inceps.....	Famous Players	5,000
Jan. 20	Inland the King.....	Bray-Paramount	1,000
Jan. 20	Invincible.....	Bray-Paramount	1,000
Jan. 24	The Call of the Camerads.....	Pallas	5,000
Jan. 27	The Police Dog on the Wire.....	Bray-Paramount	1,000
Jan. 31	The Spider.....	Famous Players	5,000
Feb. 3	Puddin'head Wilson.....	Lasky	5,000
Feb. 3	Tennessee's Partner.....	Lasky	3,000
Feb. 7	The Cliff Dwellers of America.....	Paramount-Burton Holmes	1,000

## Pathe.

### Released Week of

Jan. 31	Movements the Eye Misses.....	Pathe	500
Jan. 31	Glimpses of Candy.....	Pathe	500
Jan. 31	Luke, the Java Cut Up.....	Phunphins	1,000
Jan. 31	Pathe News No. 10.....	Pathe	1,000
Jan. 31	Pathe News No. 11.....	Pathe	1,000
Jan. 31	New York.....	Gold Rooster	5,000
Jan. 31	Peace at Any Price (Red Circle No. 8).....	Belboa	2,000

## Red Feather Production

### Released Week of

Jan. 31	The Path of Happiness.....	5,000
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## Triangle Film Corporation.

### Released week of

Jan. 23	The Wood Nymph; Marie Dore.....	Fine Arts	5,000
Jan. 23	The Perils of the Parks; Harry Gribbon.....	Triangle Keystone	2,000
Jan. 23	The Conqueror; Willard Mack.....	Triangle Kay-Bee	2,000
Jan. 23	A Movie Star; Mack Swann.....	Triangle Keystone	2,000
Jan. 30	The Price of Power; Orrin Johnson.....	Fine Arts	5,000
Jan. 30	His Hereafter; Chas. Murray, Louise Fazenda.....	Triangle Keystone	2,000
Jan. 30	The Golden Swamp.....	Bessie Harriscale, Bruce McRae	5,000
Jan. 30	Love and Lobsters; R. Archuckle, Mabel Normand.....	Triangle-Kay-Bee	2,000
Feb. 6	The Flying Torpedo; John Emerson.....	Fine Arts	5,000
Feb. 6	D'Artagnan; Orrin Johnson.....	Triangle-Kay-Bee	5,000

## World Features.

### Released week of

Jan. 3	The Ransom.....	Triumph	5,000
Jan. 3	Camille.....	Shubert	5,000
Jan. 10	In Life's Whirlpool.....	Brady	5,000
Jan. 10	Her Great Heart.....	Equitable	5,000
Jan. 17	Behind Closed Doors.....	Triumph	5,000
Jan. 24	Rabette of the Bally Hoo.....	Equitable	5,000
Jan. 24	The Cat.....	Shubert	5,000
Jan. 24	The Bally Hoo.....	Brady	5,000
Jan. 31	Fruits of Desire.....	Brady	5,000

# Brief Stories of the Week's Film Releases

## General Program

**Selig-Tribune No. 4—JANUARY 13**—Old fort built by La Salle in the seventeenth century discovered, Knotts, Ind.; after many years of neglect Harvard and his agent take up residence in sparring, Cambridge, Mass.; President Wilson invited to attend the Lone Star State Jubilee at San Antonio by a delegation of Texans, Washington, D. C.; Juan Domenico, of Brazil, flies in his aeroplane from the White House with his wife and loops the loop over Washington Monument, Washington, D. C.; Samuel W. McCall inaugurated Governor of Massachusetts, Boston, Mass.; lesson in camel mounting and riding are given daily at the Selig Zoo to perfect actors for parts in Oriental photoplays, Los Angeles, Cal.; society revels in mid-winter sport at the "Joy Town Tavern"; snow carnival, leaving in bobs, on skis and snowshoes for the slide, Windchendon, Mass.

**The Sealskin Coat—KALEM—JANUARY 21**—(An episode of the "Ventures of Marguerite.")—By a clever ruse a society thief succeeds in getting away with a pearl necklace and passing it to a confederate under the eyes of the jeweler. On the confederate is getting away he bumps into a policeman and he pursues him. Not wishing the necklace to be found on the person he slips the string of pearls into the pocket of a sealskin coat he finds hanging on a line. Later as Marguerite, the heroine of the picture, is about to leave her home she is seen by the crooks and Billy, her sweetheart, is surprised at their interest in her. Finally Billy succeeds in exposing the crooks and receives the five hundred dollars offered for the return of the necklace. Marguerite Courtout featured.

**The White Alley—(THREE REELS)—ESSANAY—JANUARY 22**—A story of the adventures of a beth Burbridge, Ernest Maupain and Harry Beaumont, adapted from the story of the same title by John G. Wells. A splendidly produced picture, made and the picture is sure to be a box office winner. A full review appears on another page of this issue. N. G. C.

**An Adventure in the Autumn Woods—BIOGRAPH—JANUARY 24**—Featuring Eric Marsh, Lionel Barrymore and Walter Hiller. Granddad returning home through the wilds from a hunting post, is surprised to find his home invaded by two bad men and robbed. He manages at great risk to recover the gold and reach his cabin. Then he goes for the doctor and finds the gold with him. The old man's granddaughter innocently reveals the secret to the bad men when they reach the cabin and later overhears the plot to steal the gold. She goes to meet her lover and returns with aid in time to rescue her people.

**The Tragedy—(TWO REELS)—(CHAPTER ONE OF "THE STRANGE CASE OF MARY PAGE")—ESSANAY—JANUARY 24**—Henry Walthall and Edna Mayo are featured in this serial which begins most interestingly and bids fair to keep up the interest through its entire length. A full review of this picture appeared on page 263 of last week's issue. G. H.

**Snoop Hounds—KALEM—JANUARY 25**—Featuring Bud Duncan, Jack MacDermott and Ethel Tetre. Bud and Gus, rival detectives, when they face a vaudeville team, split because of jealousy, are given the job of getting evidence for a divorce; Bud by Wiley and Gus by Hubby. They succeed in their task and the breach is made.

**Stronger Than Woman's Will—(THREE REELS)—BIOGRAPH—JANUARY 26**—Featuring Vera Sison, G. Raymond Nye, Madge Kirby and Jack May. A violent and successful society is masterly discussion of a theme upmost in people's minds today.

**The Villain Worshipper—KALEM—JANUARY 26**—(An episode of the "Stingaree" series.)—The true Borgia featured. Stingaree takes along Oswald, who worships him, on a stage coach hold-up to cure the boy of his folly. Oswald is captured and later Stingaree learns that the boy's mother is near death and he determines to seek his freedom. He is almost successful when the village busybody's curiosity results in his capture. This episode closes with Stingaree in jail.

**The Fate of America—KALEM—JANUARY 28**—A tale of the life of the great American statesman, featuring Marguerite Courtout. Marguerite rescues Dean, a spy, when the latter is shot by The Wolf, an international crook. Before dying, Dean gives

Marguerite a bracelet containing papers concerning the invasion of America and a code book. The Wolf steals the bracelet, but discovers that it is worthless without the book, and we are left to surmise his attempts to secure that in the next episode.

**The Heart Breakers—(THREE REELS)—KRICKEBROCK—JANUARY 28**—Bernice Bolton, an heiress, accepts the proposals of four fortune hunters, and her father, taking matters in hand, sends Bernice to her aunt's beach home and informs her suitors that overstudy on Bernice's part had probably weakened her mind and she has wandered away. Jimmy, a reporter, meets the heiress



thief. A full review appears on another page of this issue. N. G. C.

**The Hayden—VITAPHONE—JANUARY 31**—Featuring Mary Anderson and William Campbell. Amy Bradley, dependent upon her own untried efforts, makes the acquaintance of Bess, the Hayden, and she saves Amy from many disastrous knocks and situations. Amy inherits a small fortune and marries Dick, a poor musician, who has been taken up by the Hayden. Bess convinces Amy and notices that she is not happy. Dick returns home drunk and Bess sails into him with both fists and teaches him a never forgotten lesson. The following summer finds a new order of things and the three remain the best of friends.

**Jane's Bashful Hero—VITAPHONE—JANUARY 31**—Featuring Edith Storey, Donald MacBride, Billy Blitcher and Edward Elkas. Because Bashful Billie Wiggins has not the courage to pop the question, Jane resorts to the old ruse of jealousy and accordingly that night the village folks are scandalized to see Jane in the arms of a stranger silhouetted against the window shade. Willie de-

mands an explanation and she guiltily denies the impeachment of the crowd. Later Willie sees her throw the dummy she used into the well and is horrified. When the sheriff finds the well and pulls out the dummy Jane has a good laugh on them. Willie, now realizing the depth of Jane's love, pops the question right then and there.

**The Rough Neck—(TWO REELS)—ESSANAY—FEBRUARY 1**—Harry Beaumont, Alton Goodrich and Ernest Maupain. Jimmy Dugan and Elsie McGraw, boy and girl sweethearts, live on the same floor in a tenement. Dan McGraw, Elsie's father, wins fame and fortune and they move into an aristocratic neighborhood. To Jimmy sees Elsie no more. In a saloon he overhears some conspirators plotting to send McGraw to jail on a trumped up murder charge. Because of his love for Elsie he confesses that he committed the crime in order to save her father. Later Jimmy's father, dying, confesses how he himself committed the murder. Elsie goes to Jimmy, her heart overflowing with gratitude for what he has done. He tells her of his love, and smiling, she puts her arms about his neck and whispers "rough neck."

**Dreamy Dud Lost at Sea—ESSANAY—FEBRUARY 2**—Cartoon by Wallace A. Carlson depicting the adventures of Dreamy Dud and his dog, Wag, who go on a shipwrecked voyage. After all the fun, on this same reel is five hundred feet of film taken around Albuquerque, New Mexico.

**The Election Bet—(ONE REEL)—LUBIN—FEBRUARY 1**—Wilkins (Billy Reeves) loses the bet by the terms must roll a walnut from the boulevard to the city hall or forfeit \$5,000. During the time he is not allowed to speak or write to anyone. Trying to carry out the bet, Wilkins is arrested and taken to an insane asylum. As he cannot speak by the terms of the bet, they decide he is deaf and dumb, as well. After all the trouble he loses the money. James Cassady, Arthur Matthews, Pete Lang and Carrie Reynolds complete the cast.

**A Modern Paul—LUBIN—FEBRUARY 3**—A dying hermit gives a preacher his wife and child. Later the man tells him to find his wife and child. Paul, returning to the city, preaches to the revellers in a dark hall. He is overheard by a thief who steals his money. A thief and a murderer, companions of the woman, demand a share of the gold. Paul discovers that she was the hermit's wife. He reforms not only the woman, but the thief and murderer. Nelvin Mayo, Helen Wolcott, George Routh, Alton Forrest, Ben Hopkins, Jay Morley and Dot Dufee appear in the cast.

**The Trial—(TWO REELS)—(CHAPTER TWO OF "THE STRANGE CASE OF MARY PAGE")—ESSANAY—JANUARY 31**—The trial of Mary Page for murder is the theme of the second chapter of this serial and interest is sustained throughout. Photographically and from the standpoint of direction there is nothing better to be desired. A full review appears on another page of this issue. N. G. C.

**Diamonds Are Trumps—(THREE REELS)—SELIG—JANUARY 31**—William Robert Daly is the producer of this mystery-detective story from the pen of A. M. Chisholm. Fritz Brunner and Earle Foxe take the leading roles, Foxe appearing as a detective sent out to catch a smuggler, and Miss Brunette as his sweetheart, who later aids in bringing about the capture and conviction of the



fishings and she tells him she is the heiress' maid. They fall in love, but other and other Jimmy frames it up with her that she is to get the story of the heiress' entanglement, give him the details, and he will split the profits with her. Bernice confesses to her father that she loves Jimmy and he consents to their marriage, because he knows that his love is single on account of his still believing her to be a maid.

**Tapped Wires—KALEM—JANUARY 29**—An episode of the "Hazards of Helen" railroad series, featuring Helen Gibson and Robin Adair. Three crooks bind Helen to prevent her from stopping the express train to have it wait an armed guard and then disable the messenger and dynamite the rails. Helen releases herself and takes a short cut in an auto and overtakes the train, but the crooks leap into her car before she can warn the engineer and train crew. At the right moment Helen leaps from the speeding auto and the chauffeur turns the car to the edge of the cliff, then jumps for safety himself and the car comes sailing down the forty-foot cliff, burying its occupants beneath it.

**A Reformation Delayed—(ONE REEL)—LUBIN—JANUARY 30**—Margaret, a social worker, becomes interested in Jim, a crook. Even when she has discovered his true character and sent him away, she cannot forget him. Several years later, Jim and a woman accomplice gain admission to a party safe. When Margaret recognizes Jim, she saves him by pretending the robbery was a truck she was carrying for her father. William J. Spencer, Francis Birmingham, Ronald Bradbury and Helen Wolcott appear in the cast.

**When Kings Were the Law—BIOGRAPH RE-ISSUE—JANUARY 3**—Featuring Douglas Bennett and Wynne Evans. Harry Hyde and Claire McDowell. The cardinal plots with the lady-in-waiting to ruin the King's favorite, because she has thwarted his plans. He secures her necklace and places it in the King's cousin's pocket, and believing his favorite false, the King orders her and her cousin to be waited upon in the chambers. Conscience-stricken, the lady-in-waiting tells the truth and the doomed pair are rescued when almost suffocated.

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**The Crime of Circumstance—KNICKERBOCKER—FEBRUARY 4.**—Myra Traverser, wife of Warren Traverser, the prosecuting attorney, departs for a ball with her husband's brother, John. Old Tom Mason accosts Tony Peters as Myra and John enter the ball and Tony curses him and throws

money. Full review appears on another page of this issue. G. H.

**The Girl of His Dreams—CUB—JANUARY 21.**—Featuring George Ovey. Jerry flirts with pretty Gladys and later when he falls asleep he dreams

"ducks" into the apartment of the actress and discovers Billy. A few minutes later his wife discovers them both. The press agent's story appears in all the morning papers. John Stepping and Carol Halloway are featured.

**A Clever Collie's Come-back—FALSTAFF—FEBRUARY 1.**—A collie tells his canine friends that he is moving, very much against his will, to the country. "I'll make them hate the country," speaking of his master's family, boasts the collie and he does this by doing the ghost act. After a short sojourn in the country, the family returns hastily to their old city quarters, much the worse for the scares they have encountered in the "haunted house."

**The Knotted Cord—(THREE REELS)—THAN-HOUSE—FEBRUARY 2.**—With Bert Delany and Mignon Anderson. Two millionaires are found strangled, and beside their bodies lies a knotted cord—the sign of the master murderer. The operations of Neilson, a young detective who is trying to establish a reputation, so menace the gang that it sends him the death sign—a knotted cord. That day another millionaire is threatened and killed, despite the precautions of the police.



him aside. After the ball Myra, John and Tony stop at the Clifton Roadhouse, where Old Tom has gone, for refreshments. Tony is killed in a fight with John and Old Tom Mason is accused of the crime. On the day Tony's life is to be taken from him, his wife determines to kill Traverser, but John, passing at this moment, receives the shot. John confesses all before he dies and Traverser takes his wife in his arms and tells her they must confess all to exonerate Tom.

**Their Getaway—(ONE REEL)—VIM—FEBRUARY 4.**—A "Pokes and Jabbs" comedy. Mrs. Pokes tries to keep her husband from a card party. He



escapes. During the game, the place is raided. Pokes and Jabbs, evading the police, hide in a chimney. When finally dislodged they fall into the hands of their angry wives.

**The Primitive Strain—(THREE REELS)—ESPLANAY—FEBRUARY 5.**—Edward Arnold, Nell Craig and Jack Meredith featured. Before dying, the father of John Harris, a minister, confesses the unpardonable sin of his life. He tells his son that years before he had betrayed a French-Canadian girl called Annette and that somewhere in the Great North he has a half-sister. He tells him to find her and marry her. He goes to the barren North and builds a mission and at Dan McGraw's place he meets Marie, the dance hall queen, and becomes infatuated with her. McGraw becomes furious when the people attend church instead of patronizing his gambling den. He locks Marie in a room and attacks her, but she manages to escape to the cabin of John Harris. Before dying she tells the story of her life and John learns that she is his half-sister.

**The Desert Calls Its Own—SELIG—FEBRUARY 5.**—Featuring Victoria Forde and Sid Jordan. Desert Joe with Old Mary and her adopted daughter, Vicky, lives in an old shack. Sheriff Bulky, on the trail of Joe, meets and falls in love with Vicky. Billy and Joe meet on the desert and after a struggle Joe flees, thinking he has killed Sheriff Bulky. The sheriff returns and finds Old Mary wandering, lost in the desert. Vicky finds the sheriff and Old Mary and revives them, while Joe dies of thirst. Later Old Mary places Billy in the arms of Billy.

## Mutual Program

**Helen's Wild Ride—(CHAPTER SIX OF THE GIRL AND THE GAME)—(TWO REELS)—SIX-AL—CRACKLES.**—When Seagur's direction, steal the payroll from Rhineland and a strike is threatened. Helen captures the crooks and recovers the

he is a Roman emperor and that he and Gladys are having a great time. Jerry is arrested, but he proves to the police that he is not the crook they are looking for. He joins in search of the crackmen and gets them. The loot is recovered and it having been stolen from Gladys' home, Jerry makes himself solid.

**Bungling Bill, Burglar—VOGUE—JANUARY 27.**—Bill, attempting to rob a rich "bad man," bungles the job and steals the trousseau of a young bride



in the same hotel. After upsetting all the guests and getting into various sorts of trouble, he escapes the police, but decides to swear off burgling because he does it so poorly. Jack Dillon directs the comedy, in which Patty McQuire plays Bill.

**The Broken Cross—(TWO REELS)—AMERICAN—FEBRUARY 1.**—Harold Lockwood and May Allison appear in this story of a man who wins the love of a girl, later is separated from her and believes she is dead. Her sister, a Red Cross nurse, next wins the man's love. When he tells her of his first love and shows her a remembrance, a broken cross, the nurse knows he has loved her sister, who is still living. She brings about a reconciliation and then goes away. Full review appears on another page of this issue. G. H.

**Billy Van Drusen's Wedding Eve—BEAUTY—FEBRUARY 2.**—The night before his marriage Billy



goes with the boys for a last fling. A press agent, seeking publicity for his star, decides to introduce a rich young man into the story, and selects the unsuspecting Billy. The actress, posing as a Russian spy, gets Billy to bring "important papers" to her room at midnight. There Billy rescues the girl, apparently about to be killed by nihilists. In the meantime, Billy's future father-in-law is on his way home from a card party and to avoid meeting his wife, he

Neilson is allowed to go on the job by the somewhat jealous Chief of Police. The entire gang is finally brought to justice through the efforts of the clever young detective, who is inspired in his work by the millionaire's daughter. His arranging to have his secretary manifestly betray him is the main plot whereby Neilson undermines the murderers and delivers them safe into the arms of the police.

**Mammy's Rose—AMERICAN—FEBRUARY 4.**—The story of a tragic love affair during civil war



times as remembered by the old colored "mammy" of the heroine. Neva Gerber and Frank Borzage are featured.

**Harry's Happy Honey-moon—FALSTAFF—FEBRU-**



**ACT 3**—Harry and his bride manage to escape the well-wishing wedding guests who try to follow them, but their peace does not remain undisturbed, for on the train they are forced, through circumstance, to take into custody a lost child. The latter saves them from much embarrassment on arriving at the college town where some students are awaiting their arrival. Later, however, the boys become convinced that Harry and his wife are not a staid old couple, but their victims, and the honeymoon is made as spectacular as possible.

**The Extra Man and the Milk-fed Lion**—(THREE REELS)—**MUSTANG**—February 4.—Another Buck Parvin story. Buck gets his friend a job as extra. The friend falls in love with the leading lady, tries to save her from a lion and spoils the scene. Full review appears on another page of this issue.

**The Laird O'Knees**—(ONE REEL)—**AMERICAN**—February 6.—A vaudeville actor, wearing Scotch kilts to advertise Highland Lad cigarettes, is mis-



taken by a society woman for a nobleman, the Laird O'Knees. The actor plays the part until his picture in the paper brings about his discovery by his landlady and the cigarette manufacturer. Orral Humphrey, Johnny Gough, Gladys Kingsbury, and Queenie Rosson appear in the cast.

## Universal Program

**Universal Animated Weekly No. 4**—**UNIVERSAL**—January 26.—Stormy Cloud, whose face is on U. S. gold coins and Buffalo nickels, poses for Carnegie Art Students, Pittsburgh, Pa.; \$500,000 fire destroys big section of city, Passaic, N. J.; Brooklyn's new ten million dollar subway carries New Yorkers 12 miles in 18 minutes; Undertakers' convention held at Long Island City, N. Y.; latest fashion in head-dress; Gen. Villa, who ordered recent slaying of 18 Americans; story of under-sea boat which exploded, killing and wounding many, Brooklyn Navy Yard, N. Y.; Norwegian steamer "Sygna" loaded with munitions of war, returns with fire in hold, New York; cartoons of Hy Mayer.

**When Aunt Matilda Fell**—**NESTOR**—January 31.—A comedy dealing with the trials of a loving young couple. They are engaged, but the girl's aunt objects to marriage and keeps them apart as much as possible, and it seems, nothing is impossible to her. Two tramps unconsciously aid the cause of the young people. One of them,

wearing borrowed auto coat and goggles, makes love to Auntie. This is seen by Eddie and the girl, who make use of their discovery to force her consent to their marriage.

**Old King Coal**—(Two REELS)—**UNIVERSAL SPECIAL FEATURES**—January 31.—Eighteenth episode of "Graft" featuring Harry Carey, Jane Novak, Hobart Henley and Glen White. In this episode, from the scenario by Walter Woods, the Larrigans set out to bring the Coal Trust and its high-handed methods to the attention of the Government. They face many dangers in bringing the officials of the trust within reach of the law, but after a thrilling escape from infernal machines set for them and a railroad disaster deliberately planned they enter another name in the victory book.

**Lord John's Journal**—(THREE REELS)—**GOLD SEAL**—February 1.—Third adventure in this story by C. N. and A. M. Williamson entitled "The Fingered Jenny." William Garwood as Lord John is featured with Stella Zarzoso as Miada Odell. Miada again joins the Grey Sisterhood. Lord John, unable to warn her, follows Miada and the Head Sister. He is unable to rescue her from the Sisterhood, but he does save, after a thrilling chase in a motor boat, Jenny, the three-fingered woman, who has been the unwilling but valuable tool of the Head Sister and Ramones.

**Sea Dogs and Land Rats**—**L-KO**—February 2.—Gertie's father objects to her suitor, a barber of the dashing type. One day while awaiting him to the park two sailors try to flirt with her. Righteously, she hurries home, followed by the curs. Father hates men who follow Gertie, and he starts a fight. The dashing one walks in upon this, thus adding one more to the mix-up. The floor gives way and all the fighters fall to the cellar, pausing at the floor below only long enough to break up a wedding.

**Son of the Stars**—(THREE REELS)—**VICTOR**—February 2.—Produced by Jacques Jaccard from the scenario by Nell Shipman. J. Warren Kerrigan has the name role, a ducky youth who has been brought up by an Indian trapper. He becomes engaged to a pretty girl whose father refuses to allow her to marry Son of the Stars because he is of Indian blood. The young trapper is bitter and curses even his parents. The old Indian seeing this tells the truth about the boy. He is not an Indian. This is substantiated by the priest who married Son of the Stars' parents. The Indian's account of the boy's early history is a dramatic story.

**The Wise Man and the Fool**—(Two REELS)—**LAFAYETTE**—February 3.—Myrtle Gonzalez is the girl in love with a mining engineer. The story is of the human interest type, telling of the temporary entanglement of the girl and her impecunious sweetheart by a jealous and wealthy chap. In the end virtue is rewarded and Myrtle marries Fred Hunt.

**The Soul Man**—**IMP**—February 4.—A drama by William A. Axtell, a pathos produced by Harry McRea Webster and featuring King Baggot as the man, who, through the perfidy of his business partner, lost the woman he loved and wanders about as a tramp. He returns years after his financial failure to his home town, where he meets Hetty, now the wife of his former partner, and renders her a great service without disclosing his identity or the villainy of her husband. This done he wanders on.

**A Child of Circumstances**—**REX**—February 4.—Marc Robbins and Ella Hall are featured. The story tells of an elderly bachelor who, though scorned by every luxury his great wealth can provide, lives a lonely life. He discusses his un-

happy state at length with his butler one night. But a few hours later he hears someone enter stealthily and turning on the lights sees a pretty young girl. She explains her position, being helpless in the hands of the cruel and grasping man to rob, and he takes pity on her. She has taken a liking to the old man and accepts his offer to become his adopted daughter.

**Phantom Island**—(Two REELS)—**BRISQ**—February 5.—Francis Ford and Dorothy Davenport featured. The girl's father sends his daughter and her fiancé off on his yacht that they may become better acquainted. They are accompanied by John, Robert's valet. They are shipwrecked on a secluded island where there are many exciting adventures. The valet's effort to win Pearl draws the engaged couple closed together, and all is well when the rescue ship arrives.

**Wanted—A Piano Tuner**—**JOKER**—February 5.—The piano tuner, Bumtone, enjoys Mrs. Spots' company immensely and calls every day to tune the piano. Spots becomes suspicious and engages a detective, Spyer. He disguises himself as the piano tuner and calls at the Spots house. While he is there the woman next door receives word that she is to be visited by a great pianist and as the piano is out of tune she calls in Spyer, who cannot refuse. Knowing nothing about such machines, he practically wrecks it. Mrs. Largo mistakes Spyer for Bumtone and Bumtone when called in to fix the piano mused it entirely for Spyer. So Spyer decides to let vengeance go and consult a doctor.

**A September Morning**—(Two REELS)—**L-KO**—February 6.—Two artists try their hands at painting a September Morning. They have difficulty in procuring models. Wandering, they come to a park where some young ladies are performing Greek dances in complete, or is it incomplete costume. At the vantage point there is room for only one person and when two more come along there is battle and gun-firing and chasing in abundance.

**One Who Passed By**—**REX DRAMA**—February 6.—Produced by Ben Wilson, who plays the part of the rich broker who lavishes money and affection upon his wife. She leaves him for another man and then Wright becomes a tramp. One kindly woman, who feels him well, is made happy when he, by heroic methods, procures for her a dress she desires greatly, then he continues his tramping.

**Graft**—(Two REELS)—**UNIVERSAL SPECIAL FEATURE**—February 7.—Ninth episode entitled "The Insurance Swindlers." In this episode Tom Larrigan announces that he will investigate and proceed against the insurance companies, or proceed in one trust and using the policyholders' money to speculate with. Though Stone resorts to the most desperate plan he has so far attempted, Larrigan is victorious. Maxwell promises the reforms demanded by Tom.

## Feature Programs

Fox

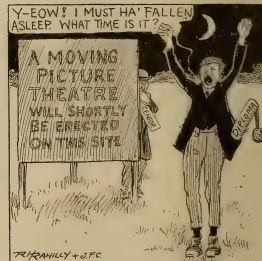
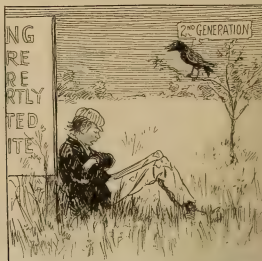
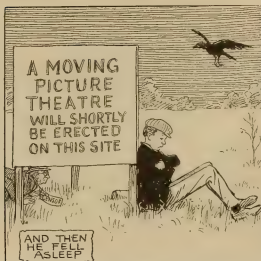
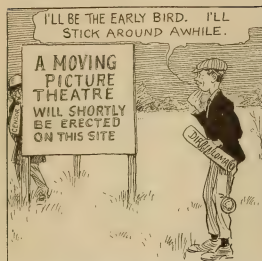
**The Ruling Passion**—(Five REELS)—**WILLIAM FOX**—January 30.—William E. Shay and Claire Whitney are featured in a play dealing with hypnosis. Scenes are laid in India. Herbert Breton directed the picture. A full review may appear in a later issue.



Scene from three Universal releases. At the left, "The Wise Man and the Fool," a Laemmle two-reeler; in the center, "Three Fingered Jenny," a Gold Seal, and at right, "The Soul Man," an Imp.



## Opie, the Operator



## Kleine-Edison

**The Final Curtain—(FIVE REELS)—KLEINE-EDISON—**Ruth Darrell, a popular young actress, marries John Lord, a millionaire woolen-goods manufacturer, and later leaves him because she continues to find herself deprived of the company of her husband because of his application to business. She returns to the stage and her husband one night and goes to see his young wife in her new part. Lord becomes furious when he notices Lytle, whom she is supporting, play the love scenes with Ruth with more than ordinary ardor. He goes to Ruth's dressing room and upon entering he finds Ruth in Lytle's arms. He tells Ruth that he never wishes to see her again and realizing that it is his love for the stage that has come between her and her husband, she deserts the stage and disappears. Later she is the means of saving her husband from being double-crossed in the matter of a loan and finally Ruth and her husband are reunited.

## Metro

**Her Debt of Honor—(FIVE REELS)—COLUMBIA-METRO—**Val Veneau, featured in this story of a beautiful young girl who believes herself indebted in one Ohio village, a dissipated youth, William Night as Ole Varcoe, does exceptionally fine work in this role. The rest of the cast includes William Davidson, J. H. Goldsworthy, Frank Bacon and Myra M. Brundage. A full review appears on page 266 of the January 29th issue.

## Mutual Special

**Betrayed—(FIVE REELS)—TIANHOFER—**JANUARY 29—Grace de Carlton featured in the story of the love of an Indian maid for the village chum of her brother. Supporting Miss de Carlton are such players as Robert Whittier as her brother, Roy Pitcher as her brother's friend and Gladys Leslie as his sister. The story is by Roy Lomerger and was staged by Howard M. Mitchell.

**Vengeance Is Mine—(FIVE REELS)—HORSLEY—**JANUARY 31—Crane Wilbur is cast in the leading role of three tense drama with capital punishment as its theme. Crane Wilbur is ably supported by

a strong cast, which includes Carl von Schiller, Brooklyn Keller, William Jackson and Gypsy Abbott, who plays the part of the Governor's (Crane Wilbur) wife.

**The Idol of the Stage—(FIVE REELS)—GAUMONT—**JANUARY 31—Maxim Williams is featured in this story of stage life and in the role of Edwin Hargrave he makes a very likeable man in spite of his many faults. Lucile Taft plays the part of his wife and is very appealing. Richard Garrick is good as the trusty and Helen Marten plays the role of Marian Well.

**The White Rosette—(FIVE REELS)—AMERICAN—**JANUARY 31—The first reel shows a story of a thousand years ago. The remaining reels show the same story in modern settings. Donald MacDonald directed the production in which E. Forrest Taylor and Helene Rosson appear. Reviewed elsewhere in this issue. G. H.

**The Bait—(FIVE REELS)—HORSLEY—**JANUARY 22—Betty Hart and William Clifford appear in this western drama produced by David Horsley. Frederick Montague, Oliver C. Allen, Edward Alexander and Marvel Spencer appear in the cast. Reviewed elsewhere in this issue. G. H.

## Paramount

**Hadden Baad's Elopement—BRAY-PARAMOUNT—**JANUARY 13—Hadden is in love with Notta Grouch, but her father, Keops Grouch, objects to his attentions to his daughter. Notta and Hadden elope and father follows on the back of his trusty Sniffenhound. They run madly up hill and down dale and finally Sniffenhound falls into a lake, sticking so firmly in the mud that Keops cannot arrive at the church in time to see his daughter married.

**My Lady Inco—(FIVE REELS)—FAMOUS PLAYERS—**JANUARY 17—Hazel Dawn plays the leading role, that of a society girl thrown upon her own resources, in this Famous Players Paramount release. The story tells of the romance of a girl who attempts to apprehend a very clever crook and a society chait. Robert Cain and George Majeroni also do splendid work in their respective parts. A longer review of this picture will be found on page 266 of the January 29th issue.

**Inbad the Sailor—PARAMOUNT—**JANUARY 20—Silhouette, produced by C. Allan Gilbert and R. Bray, in which drawn figures are united with the actual ones. A full review appears on another page of this issue.

**The Call of the Cumberlands—(FIVE REELS)—PALAS—**JANUARY 24—Samson South, fighter, dreamer and a coming leader of the Clans of the South, leaves for New York to work out a God-given talent with paint and canvas. Sally Spicer, his sweetheart, improves the time of South's absence to add to her meager education with books and she improves as best she can her personal appearance. He returns to the South because of the breaking out of hostilities and forces the enemy to ask for permanent peace. With Sally Spicer again in his arms Samson finds his soul in the grip of a strong, heroic love and his yearnings for the mountain fastness appeased. Dustin Farnum plays the leading role in this production and he is supported by Winifred Kingston, Myrtle Stedman, Page Peters and Dick Le Strange.

**The Police Dog on the Wire—BRAY-PARAMOUNT—**JANUARY 27—This picture is another of the popular Bray cartoons and recounts the amazing adventures of the Boston Bull at headquarters and his lady love. This picture is something new in animated cartoons, both as to story and treatment.

**Tennessee's Partner—(FIVE REELS)—LASKY—**FEBRUARY 3—Miss Fannie Ward is featured in this story of a child whose parents are separated during a journey across the desert and who is left in care of her father's friend when her father is killed. Many of the scenes in this production were taken in San Fernando, Mission, a Jesuit mission built about 1800. Supporting Miss Ward are such stars as Jack Dean, Charles Clay, Jessie Mae Arnold, Raymond Hatton and William Bradbury.

**The Spider—(FIVE REELS)—FAMOUS PLAYERS—**JANUARY 27—Featuring Pauline Frederick in the leading role, Valerie St. Cyr, wife of a poor musician, runs away with Count DuPuisse, deserting her baby daughter. Because Julian St. Sains, a young artist, refuses to accept her as a model on account of her mode of existence, she is angered at his refusal and determines to deceive him and goes to his studio, shabbily dressed. She succeeds in winning his sympathy and he engages



her. Julian is engaged to Joan Marche and Valerie induces the count to kidnap Joan in revenge for the attack on his rendezvous. Joan stabs the count when he attacks her, but before he dies he summons the police. Valerie learns of her daughter's wedding and returns to the count and goes to the count's home. She finds the count murdered, and decides to make the greatest reparation in her power, to give herself up as the guilty one.

## Pathe

**Pathe News No. 6.—PATHE—JANUARY 17.**—Edmund von Kaelen climbs 263 feet of rope while mercury registers ten below zero, Chicago, Ill.; Emmeline Parkhurst, English suffragette, arrives to appeal for war-torn Serbia, New York, N. Y.; a Caudron aeroplane captured from Germans, exhibited as a trophy of war; a Russian; Russian soldiers captured by Austrians and afterwards freed by Italian troops, sent back to Russia to fight again. Genoa, Italy; submarine E-2 which was destroyed while in the Brooklyn Navy Yard, New York, N. Y.

**Railroad Construction on the Dark Continent (SPLIT REEL)—PATHE—JANUARY 17.**—An industrial subject in photocol. Railroad construction work in Africa as shown in this picture is primitive in comparison to American and European methods. The native labor is so cheap and the transportation of modern machinery so costly that its installation is inadvisable. On the same reel with:

**The Lizard.—PATHE—This interesting zoological study is in color.**

**Lonesome Luke Lolls in Luxury.—PATHE-ROLIN** JANUARY 19.—Luke and his companion Tim-born Tommy are cataways on an unfamiliar island. They are set upon by two high individuals, who take them before the chief. The tars are put to work waving palms over the heads of the chief's wives. Luke makes a bit with the ladies and tries to make the chief abdicate in his favor. This unwelcome move leads to another move, the latter being in the general direction of home.

**The Horrors of War.—(THREE REELS)—PATHE—JANUARY 24.**—The beginning scenes of these pictures of the war zone are taken from the wreck of a Russian battleship, from which point several coast towns are seen in the process of demolition under the merciless fire of the Russian fleet. From then on scenes are shown in different places throughout the warring region depicting terrible destruction and misery. Heaps of bodies are seen being packed like cord-wood and carried off to be buried. One scene shows a dead horse draped with branches of a tree—blown down by a terrific explosion. G. W. G.

**The Red Circle.—(TWO REELS)—PATHE-BALBOA—JANUARY 29.**—Seventh chapter entitled "The Third Degree." Lamar has Alma La Salle placed under arrest. His suspicions that she is the red circle are confirmed when the officers find jewels hidden in the heel of an old shoe which she carries. This clue leads him to raid the shop of "Smiling" Sam, the supposed reformed crook, who now works as a shoemaker. At this time Jane sees an organ grinder with a monkey and while the master is asleep she releases the animal. The organ grinder, however, awakes and notices the red circle on the hand of the woman who released the monkey. When Lamar learns of this he is sorely troubled.

**Pathe News No. 7.—PATHE—JANUARY 22.**—Many of the pictures put into operation by the government for the production of big shells, Le-Creusot, France; primitive Ebuguma methods of trapping, resorted to by local natives when ice covers Shesbury river; new Creusot guns have been made which are expected to outclass the famous Krupp "42's". Nancy, France; Pathe's Paris fashions; French troops arrive at Saloniki, Greece, to reinforce the Allied Expeditionary forces; several blocks of burned timber destroyed by fire, Passaic, N. J.; Uncle Sam's activities.

**Riding the Goat.—PATHE—JANUARY 22.**—This comedy produced by the National Film Company and featuring Bill Parsons is released under the King Cole brand. The slapstick comedy arises from the efforts of the "two larks" who endeavor to gain entrance to a lodge meeting without the countersign. After that they try, with the same results, to enter a parade of social organizations.

**Movements the Eye Misses.—(SPLIT REEL)—PATHE—JANUARY 31.**—An educational picture in Pathecolor and deals with the eye of the average person and the many interesting events it fails to note. On the same reel with:

**Glimpses of Java.—PATHE—JANUARY 31.**—An educational picture containing many interesting scenes taken in Java, an island in the Indian Ocean, famous for over three centuries for its coffee and spices.

**Luke, the Candy Cut-up.—PATHE-ROLIN—JANUARY 31.**—Luke, maker of pastry, cream puffs,

taffy and other dainties, goes to spend part of his lunch hour on the shaded park walks and to prance on the lawn. He steals a young chap's watch and, just his luck, the fellow comes to the emporium at which he is employed and spots the toly and whines to call an officer. He and the officer get mixed up in the door and the angry blue-coat gives vent to his wrath and what follows is undecipherable.

## Red Feather

**The Path of Happiness.—(FIVE REELS)—UNIVERSAL—JANUARY 31.**—Violet Mercereau is featured as a little country girl. Sidney Bracey,



HARRY BENHAM and FLORENCE CRAWFORD are in the cast. Red Feather release. Full review appears elsewhere in this issue. G. H.

## Triangle Program

Released Week of January 30.

**The Green Swamp.—KAY-BEE—Featuring Bessie Barriscale and Bruce McRae.** The story of a woman's fight against her jealous nature. A full review of the picture appears on page 193 of the January 22nd issue of MOTOGRAHY.

**The Price of Power.—FINE ARTS—Featuring Orrin Johnson.** A labor play in which the hero sets out to win power at any price. Reviewed on page 193, January 22nd issue of MOTOGRAHY.

## V. L. S. E. Inc.

**Gods of Fate.—(FIVE REELS)—LUBIN—JANUARY 17.**—Miller, the friend of Estey, is given charge of Jane Estey and also of Estey's invention when that individual dies. Miller passes the invention off as his own, but raises Jane as his own daughter. Years later Jane discovers the original plans of the invention and learns that she has been defrauded of her rights. She appeals to Gordon Miller, with whom she is in love, and they start for the city to place the matter in the hands of a lawyer. Kent, Gordon's brother, who has been left a fortune by his father, resolves to stop them and gives the wrong signal to the train carrying Gordon and Jane and a collision results. Jane and Gordon are only injured, however, and as we last see them they are rapidly recovering in the hospital. Rosetta Bruce, Richard Buhler and Arthur Housman have the leading roles.

**The Writing on the Wall.—(FIVE REELS)—VITAGRAPH—Featuring Lawrence's wife and his brother are interested in social uplift, but they cannot interest Irving, who owns a large number of tenements in the city's most objectionable dwelling places. His wife discovers that her husband's mode of living is not all that it should be, and when Payne, Barbara's brother, and his wife, Muriel, arrive, it evolves that Muriel is one of the victims of Irving's disregard for others in the past. He torments the girl unmercifully and Barbara, misunderstanding the situation between them, openly accuses them. Muriel proves her innocence in the past, however, and later Lawrence perishes in a fire.**

**Hearst-Vitagraph News Pictorial.**—Hickory Creek overflows and sweeps through streets, causing heavy damage. Joliet, Ill.; heavy rains flood Chicago, Ill.; Baron Von Zwicknitz, Austrian charge d'affaires, and Count Von Bernstorff,

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## THE TALK OF THE MOTION PICTURE FIELD

# GOES POSTERS

POST THEM AND PACK YOUR THEATRE  
GOES—CHICAGO

German ambassador, pose for Hearst-Vitaphone News Pictorial, with members of the Austrian staff, Washington, D. C.; historic Hotel St. Louis, where kings and queens have been entertained, and where Mrs. Stowe was inspired to write "Uncle Tom's Cabin," condemned as unsafe, New Orleans, La.; latest fashions; Harvard students enlist in newly formed preparedness regiment, Cambridge, Mass.; on the Western front; Hong Kong police march to Whitehall recruiting offices to join colors, London, England; Americans, murdered by Mexican bandits, buried with signal honors, El Paso, Texas; cartoon by T. E. Powers.

**HEARST-VITAPHONE No. 5—JANUARY 18.**—Dread-naught Oklahoma in first speed trial establishes new record, Rockland, Me.; Midget horse, lashed in mountains six months ago, is taught clever tricks by little Margaret Butler, San Diego, Cal.; leading producers and manufacturers of motion pictures appear before Congressional committee to argue against the proposed National Board of Censorship, Washington, D. C.; Federal officers permit Italian liner Giuseppe Verdi to sail, New York, N. Y.; Edmund von Kaelen, steeplejack, climbs rope to the 17th story of Fort Dearborn hotel, Chicago, Ill.; latest fashions; Lady Langer, champion middle distance swimmer, trains for coming international championship in Honolulu, Los Angeles, Cal.; the German and the modern, and the characters in each succeeding epoch typify the race at that stage of its development.

**Hearst-Vitaphone News Pictorial—JANUARY 21.**—Bluejackets of cruiser Milwaukee make libeats in "man overboard drill," San Diego, Cal.; Boston, Mass., holds poultry show; longshoremen get thirty-five cents per hour hustling \$6,000,000 in gold off steamer C. C. Case, Summit, Cal.; first snow in twenty years piles monster drift across railroad tracks in Sierra mountains and snow plows fight to rescue stalled trains, Summit, Cal.; Percy D. Haughton, former Harvard football coach, becomes president of Boston Braves and confers with Manager Stallings, Boston, Mass.; latest fashions; penniless men get beds on credit at Municipal lodging house and pay for them next day by working at city woodpile, Chicago; cartoons by T. E. Powers.

**Captain Jinks of the Horse Marines—(FIVE REELS)—ESSANAY—JANUARY 17.**—Ann Murdock does splendid work as Mme. Trentoni, the heroine of the Clyde Fitch comedy, from which the play was adapted. Richard Travers appears as Captain Jinks and a strong supporting cast is in evidence. A full review of the picture appears on another page of this issue. N. C. C.

**A Night Out—(FIVE REELS)—VITAPHONE—JANUARY 31.**—Granum, who has been restrained during her earlier life, decides to enjoy the latter part. Knowing that her grandsons go to the Three Lights cafe, she determines to have a "night out" there herself. At the cafe, she makes a hit with the proprietor, who teaches her to tango.



The place is raided that night, and though Granum escapes, a lag she loses reveals her case. She also helps her grandsons in their love affairs. May Robson and C. T. Daze wrote the play, in which May Robson, Flora Finch, Kate Price, Eva Taylor, Hughie Mack, William Shea, Charles Brown, George Cooper, Belle Bruce, Ethel Corcoran, Jack Storey and Arthur Gzime appear.

## World

**A Circus Romance—(FIVE REELS)—EQUITABLE.**—Ballette, a beautiful young dancer of the circus, learns after her mother's death that she is the daughter of Ezra Butterworth and resolves to make her identity known to him. This she does after Butterworth, fearing to tell his second wife that Ballette is his daughter, makes her believe he has adopted the girl. The deans of the church are horrified when they learn of his demand that he send the girl away or resign his position as deacon. Ballette, however, is not happy and returns to the circus, and when the minister, who has taken a fancy to Ballette, comes and asks her to marry she refuses. Some time later Ballette becomes the wife of Peter, the gymnast of the troupe. *Muriel Ostreine* featured.

## Miscellaneous

**His Vindication—(FOUR REELS)—COSMOPOLITAN.**—Charles Rock featured in the leading role. Charles Faulkner is found murdered and his brother George is accused of the crime and sentenced to a life term in prison. He escapes and secures employment in his own home without anyone recognizing him. A scar on the arm of Captain Haverleigh is the means of his discovering the man who killed his brother. The man is arrested and the wrongly accused man receives vindication.

**Race Suicide—(SIX REELS)—JOSEPH W. FARNHAM—Ormi Hawley, Earle Metcalfe, Herbert Fortier, Kempton Greene, Hazel Hubbard and Octavia Handworth are featured in this remarkable picture, which is a vivid presentation of the subject of race suicide. The story has been handled in the form of an allegory, showing the different periods of racial development—the cave man period, the Roman, the medieval and the modern, and the characters in each succeeding epoch typify the race at that stage of its development.**



Allen Faye, who recently deserted the European stage to find a place on the American screen.

## SOME NEW THEATERS

### Alabama.

Tom-Pert Greener's motion picture house at 312 Eighteenth street, North Birmingham, was damaged by fire to the amount of one hundred dollars.

### Arkansas.

John A. Jamison will reopen the Dunlap theater in Clarksville, February 1. The theater is being overhauled.

The Princess theater in Batesville has been leased by W. L. Landers, who is manager of the Gem. The theater has been closed temporarily.

### California.

H. J. Siler and Charles R. Chaple are to have a modern motion picture theater erected on South Greenleaf avenue, Whittier, in the near future. The plans are now in the hands of the contractors and the details will be decided soon. The estimated cost is \$20,000 and the building will be completed before March.

### Georgia.

The Georgian theater in Atlanta is now managed by H. G. Cassidy, who has outlined a most progressive policy.

The city clerk in Atlanta has been busy sending out copies of the new film ordinance which was one of the last laws adopted by the council of 1915. The ordinance as passed provides for the manufacture, storage and handling of films and makes some drastic changes in the former regulations.

### Idaho.

Charles S. Shepherd, of Hurley, has left for Pocatello, where he contemplates purchasing the Rex photoplay theater.

### Illinois.

A fire in the basement of the Panorama theater, 5110 Prairie avenue, Chicago, caused by an overheated boiler, caused a slight commotion January 16, but the crowd were assured by the manager, H. C. Friedman, there wasn't any danger and they slowly filed out.

The Rex theater in Petersburg was destroyed by fire.

The Orpheum theater in Aurora, managed by Albert T. Downs, will install a new satin gold fiber screen in the near future.

J. Leroy Glassburn, who has been manager of the Grand theater in Tampico

for several years, will retire from the management February 1 and enter insurance work to which he will devote his entire time.

A modern fireproof moving picture theater, to be erected in Moline, is being planned by A. F. Shalhbarger.

Extensive improvements will be made by Bennett & Messinger of the Variety theater at Westfield, who have purchased the building in which their show is located.

### Indiana.

Famous Players' Film Service, Incorporated, a Delaware corporation, qualified to transact business in Indiana; \$1,000 of its capital stock is represented in this state: R. W. McBride, Indianapolis, Indiana, is named as agent.

B. J. Vought and W. L. Procht, of Defiance, Ohio, are now the owners of the Palace and Lyceum theaters in Fort Wayne, having purchased same from George Brookins. The new proprietors took charge January 17.

The seating capacity of the Royal Grand theater in Marion has been enlarged.

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# MOTOGRAPHY

*The* **MOTION PICTURE  
TRADE JOURNAL**



HAZEL DAWN  
WITH  
FAMOUS PLAYERS—PARAMOUNT



# LUBIN

THE UNIT PROGRAM FOR THE WEEK OF

FEB. 7<sup>TH</sup> 1916 CONTAINS

**JUNE DAYE**  
IN  
**"HER WAYWARD SISTER"**  
(FOUR ACT DRAMA)



**"THE NEW JANITOR"**

DAVY DON COMEDY

ALSO

FEB. 7<sup>TH</sup>

**"THE DIAMOND THIEVES"**  
(ONE ACT DRAMA)

FEB. 8<sup>TH</sup>

**"THE LAST SHOT"**  
(TWO ACT DRAMA)

FEB. 10<sup>TH</sup>

**"SOLD TO SATAN"**  
3 ACT DRAMA

FEB. 12

**BILLIE REEVES COMEDY**  
(ONE ACT)

**"BILLIE'S  
LUCKY  
BILL"**

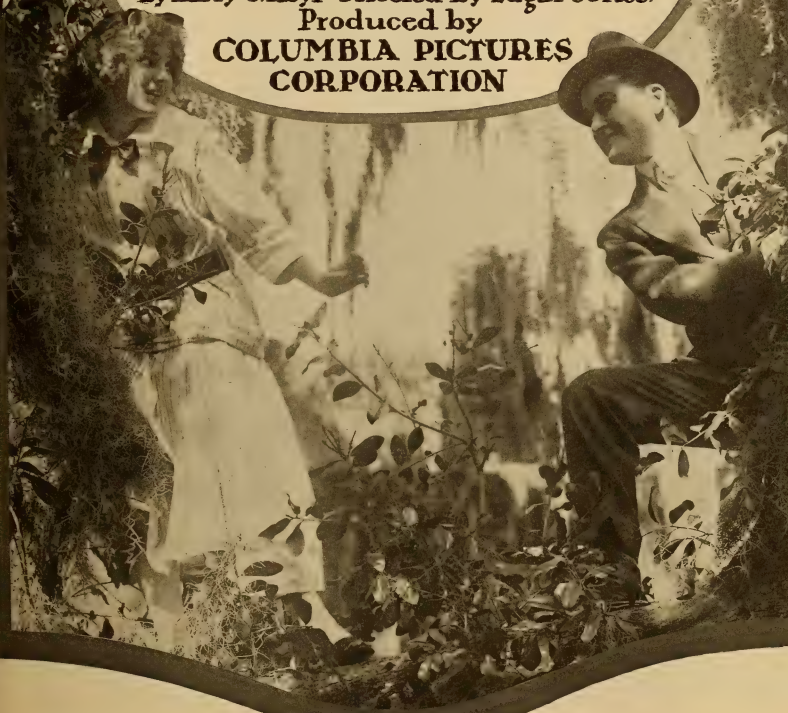


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by Harry O. Hoyt - Directed by Edgar Jones.

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**COLUMBIA PICTURES  
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De Wolf Hopper, Fox Tinsler and Chester Wilcox in the elaborate ballroom scene in "Sunshine Dad," a coming Triangle feature production.



# MOTOCGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV

CHICAGO, FEBRUARY 12, 1916

No. 7

## Hughes Drafts Another Censorship Bill

NEW MEASURE MAKES PLAN MORE COSTLY

A NEW Hughes bill creating a Federal Motion Picture Commission for the censorship of motion pictures has practically been completed, and will be introduced in the House of Representatives by Chairman Hughes of the House Committee on Education.

The bill is even more drastic and comprehensive than the original Hughes measure on which hearings were recently given. If enacted it will cost the manufacturers a tremendous sum to support the commission. The new bill raises the censorship fee.

Chairman Hughes has taken as the basis of the new measure the draft of a bill submitted by Arthur S. Friend and other attorneys on behalf of the Paramount Picture Corporation, Famous Players Co., Jesse L. Lasky Feature Play Co., World Film Corporation and the Equitable Motion Picture Corporation, who advocate regulation, and as described in MOTOCGRAPHY a week ago, and also incorporated in it a few features of the substitute offered by Dr. Craft.

The new measure now awaits only a few finishing touches when it will be introduced in the House, probably Friday of this week.

### Board Demands Hearing

After introduction the bill will at once be referred to the Committee on Education which will take it up for consideration apparently with a view to reporting it.

J. W. Binder, executive secretary, and William M. Seabury, general counsel, of the Motion Picture Board of Trade, will insist on their right to be heard further on the measure, as at the conclusion of the hearings two weeks ago, when Dr. Craft filed the first substitute offered. Mr. Seabury declared that in the last moments of the hearings the board was confronted with a new bill. He filed formal request to be allowed to appear before the committee to be heard on the question of form of any bill decided upon by the Committee. This request is still under consideration by the Committee.

Now, it is urged there is added argument as to the right of the Motion Picture Board of Trade representatives to be heard further, in that the new Hughes bill which will be introduced will be based in the largest degree on a measure drafted and presented by attorneys representing companies who favor regulation as against companies who oppose it and for which Mr. Seabury and Mr. Binder appeared during the hearings; and further, Mr. Friend on behalf of these companies conferred with Chairman Hughes and other members of the Committee in connection with the new bill.

Technically, the Committee on Education has never considered the Hughes bill. It has only conducted public hearings on it as explained by Chairman Hughes and other members of the Committee.

### Committee Favors Censorship

So, there now appears to be every prospect of either further hearings at which testimony will be taken, or the Committee will grant an opportunity to attorneys on both sides to appear and be heard as to the question of form of the measure that is to be reported.

The opinion in Washington is that the Committee will report the new Hughes bill practically in the form as introduced. It has been conceded that a majority of the members of the Committee favored the original Hughes bill or some similar measure.

The new bill carries out all of Chairman Hughes' ideas as presented in the bill first introduced by him. He declares the measure in its new form "is more workable, practicable, and perfected."

The only question not settled to the satisfaction of Chairman Hughes is as to what shall be done with films in existence at the time of the passage of the act. In the substitute offered they would not be affected. It is Chairman Hughes' idea that while it is impossible to inspect or examine all these films the Commission ought to have the right to prohibit the interstate transportation of any especially or notably improper or objectionable film.

### Friend's Suggestions in Bill

Following is the text of the measure as it now stands:

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That a Federal motion picture commission be, and the same is hereby, created, to be composed of five commissioners appointed by the President, with the approval of the Senate. One of the commissioners shall be designated as chairman. The chairman and at least one other member of the commission shall be attorneys or counselors at law duly admitted to practice in the State in which he resides. The commission shall be a division of the Bureau of Education in the Department of the Interior.*

*Sec. 2. That each commissioner shall hold office for six years, except that when the commission is first constituted two commissioners shall be appointed for two years, two for four years, and one for six years. Each commissioner shall thereafter be appointed for a full term of six years, except that any person appointed to fill a vacancy shall be appointed only for the unexpired term of the member whom he shall succeed. The salary of the chairman shall be \$8,000 a year and of each other commissioner \$7,500 a year.*

*Sec. 3. That the commission may appoint deputy commissioners and other assistants and fix the compensation of each. Actual and necessary traveling expenses shall be allowed to those who travel on the business of the commission. The commission shall be provided with necessary office furniture, stationery, supplies, projecting machines, and appliances necessary for inspection of films: Provided, however, That the entire cost of the commission, including salaries and all other expenses, shall not exceed \$100,000 a year.*

*Sec. 4.—That the commission shall establish and maintain a bureau or sub-office at the city of New York, in the State of New York, and at the city of Los Angeles, in the State of California. Each bureau shall be in charge of one of the commissioners, and*

films may be submitted at such bureaus or at the office of the commission in the city of Washington. The action of the commission in charge of such bureaus will be deemed to be the action of the commission, in so far as the granting or refusing of licenses may be concerned.

Sec. 5. Before any film shall be submitted to the commission or to any bureau an application shall be made in writing on a form to be provided by the commission which shall set forth the name of the film to be submitted, the name of the producer, the name of the party applying for the license, and the number of linear feet contained in the film, and a short statement of the subject matter thereof. Within one day of the filing of such application with the commission or any bureau, the commission or the bureau shall set a time for the submission of the film, which shall be in no event more than three days after the date of the filing of the application. At least one of the commissioners or one of the deputy commissioners shall attend upon and be present throughout the exhibition of each film submitted. The commission or the bureau shall receive evidence in addition to the film as may be necessary or proper to make clear the purpose and intent of the film. All oral evidence shall be recorded by the commission.

The license applied for shall be granted or refused within one day after the hearing.

Sec. 6. Should any commissioner or any deputy to whom the commission may delegate the duty of considering an application refuse to license any film, the applicant may file with the commission in the city of Washington an application for review, and within five days of the filing of such application and the submission of the film the commission shall review the same and the granting or refusal of the license may be determined by a majority of the votes of at least three of the commissioners after each of those voting shall have attended throughout the exhibition of the film and shall have heard and considered such evidence as the applicant for review has seen fit to offer.

Sec. 7. Should a license be refused after review, as in section six, last above provided, the applicant may, at any time within ninety days from the date of the refusal, appeal from the ruling of the commission to the Court of Appeals of the District of Columbia. Such appeal shall be perfected by the applicant filing in the office of the clerk of the said court, setting forth a description of the film and a complete recital of the original application for license, the action of the commissioner or deputy, and the action of the commission on application for review. The court shall, on the hearing of such appeal, attend throughout such exhibition of the film and receive such evidence as may be offered by the applicant and by the commission.

Sec. 8. That the commission shall license every film submitted to it and intended for entrance into interstate commerce unless such film or any part thereof is obscene, indecent, immoral, inhuman, or is a reproduction of an actual bull fight or prize fight, or is of such a character that its exhibition would tend to corrupt morals or incite to crime. In the event that the commission shall not license any film for any of the reasons above set forth it shall file to the person, firm or corporation, or to the person or persons written report setting forth in detail the reasons for its refusal and, in respect to such refusals as are made because any part of parts of the film is or are obscene, indecent, immoral, inhuman, or is a reproduction of an actual bull fight or prize fight, or is of such a character that its exhibition would tend to corrupt morals or incite to crime, the report shall be filed in the office of the clerk of the court and upon the applicant's filing in the office in which the application for license is filed a statement under oath that the part or parts referred to have been eliminated from the film, and upon the respondent parts of the negative from which the film submitted was made have been destroyed, a license shall be issued forthwith. The commission may at any time by affirmative vote of not less than two of the commissioners issue a permit for the entrance into interstate commerce of any film to be submitted to it, which permit, however, may be revoked by like vote of the commission on 10 days' notice to the applicant to whom the permit was originally granted. Thereupon the film may be submitted to the commission for license, as though no permit had ever been granted or revoked.

Sec. 9. That when any film has been approved the commission shall issue a license to the film producer or importer in the form adopted by the commission. The license shall describe the film and shall bear a serial number, and shall state its title, the day upon which it was approved by the commission, and the number of linear feet contained therein.

Sec. 10. That no person, and so forth, producer or importer, shall carry or transport or cause to be carried or transported any film from or into any State, Territory, or possession of the United States, unless such film has been licensed by the commission or unless a permit has been granted in respect to such film: *Provided*, That this section shall not be construed to prohibit the carrying or transportation by the producer of the producer's own film from or into any State, Territory, or possession of the United States for purposes other than public exhibition.

Sec. 11. That no motion-picture film which has not been licensed, or unless a permit has been granted in respect to such film, shall be exhibited in any place of amusement or pay or in connection with any business in the District of Columbia, or in any of the Territories of the United States, or in any place under the jurisdiction of the United States.

Sec. 12. That a fee of \$2 shall be charged for each thousand feet of film or a fractional part thereof. Any change or alteration in the fee for license, except the elimination of a part, shall be in violation of this Act, and shall also void the license. The fee charge shall be in respect to a single copy and a license or permit having been granted additional copies of the film or of not less than the number shall be covered by the license or permit.

Sec. 13. That the commission shall annually, on or before the first day of January in each year, submit a report to the United States Commissioner of Education. In this report, and from time to time by other means, the commission may recommend films particularly suitable for exhibition in schools and institutions regarding the recreational and educational uses of motion pictures.

Sec. 14. That any violation of this act shall be punished by a fine of not more than \$1,000, or imprisonment for not more than one year, or both, and the films unlawfully transported, exhibited, or changed shall be confiscated.

Sec. 15. That the fees received by the commission shall be paid monthly into the Treasury of the United States.

Sec. 16. That upon the expiration of six months from the date

of approval of this act, and from time to time thereafter, as circumstances warrant, the commission shall reduce the license fee to such a sum as will produce no larger income than is necessary to pay the cost of the commission including salaries and all other expenses.

Sec. 17. That this act shall take effect immediately, except sections ten and eleven, which sections shall take effect three months after date of the approval of this act; but nothing in this act shall apply to films which shall have been exhibited to the public prior to its approval.

The bill as printed above will be further perfected as follows:

### **Measure to Be Changed**

Section 1. The provision that "the chairman and at least one other member of the Commission shall be attorneys" will be eliminated.

Section 4. The provision "that the Commission shall establish and maintain a bureau or suboffice at the city of New York, etc., and at the city of Los Angeles, etc.," will be extended so as to include "such other places as the Commission may decide."

Section 4. The sentence beginning "The action of the Commissioner in charge of such bureau shall be deemed to be the action of the Commission, in so far as the granting or refusing licenses may be concerned," will be eliminated, and will be changed to provide that the bureau will have one commissioner and two deputies, and their decision if unanimous shall control; if not, either the Commissioner or deputy disagreeing can appeal to Washington or the manufacturer can appeal, but the public will have nothing to do with these appeals; that is reformers, etc., will not be permitted to intervene.

### **Will Cost Makers More**

Section 5. In second sentence of section beginning "Within one day" will be added "or as soon as practicable" and with corresponding changes as to time in other time provisions.

Section 8. Second sentence beginning "In the event" is eliminated and following inserted: "If the Commission shall not license any film for any of the reasons set forth, it shall furnish to the applicant a written report clearly setting forth the reasons for its rejection, and the part or parts of the film objected to, and may grant a license conditioned upon the elimination of such part or parts."

Section 9 will be amended to provide for a serial seal of some character.

Section 12. Investigation has disclosed that the fee of \$2 for each thousand feet of original film will not produce enough revenue to defray the expense of the Commission. It will therefore be changed to provide the necessary amount.

Members of Congress who have been following the question of film censorship carefully are outspoken in their opinion that the manufacturers and exhibitors should find some common ground upon which they may as a unit oppose censorship in every form or come together on some form of censorship that will be agreeable to all.

The attitude of the several film manufacturers has had a chaotic effect upon some members of Congress who have heretofore believed that films should have exactly the same license as the daily newspapers and should not be restricted by any laws to which daily newspapers are not also subject. These members of Congress, heretofore outspoken in their antagonism to the Hughes censorship bill in any form, now appear to be waiting to see if the film manufacturers will not act as a unit. If the manufacturers and exhibitors will battle along the same lines it is openly predicted in Washington that all censorship measures will die a

legislative death or, if the combined film forces so desire they will obtain any form of modified censorship they may desire.

On the other hand it also is predicted that if the film forces do not combine on some well-defined plan there is danger that Congress will feel that "where there is smoke there must be fire" and take some action that may be regretted by the film men.

### **Carter Against Censorship**

This difference of opinion among the film manufacturers is especially pleasing to Messrs. Craft, Pringle and Chase, who have been in the forefront of the battle for censorship. They are using all their wily arguments to show members of Congress that there must be something wrong when an industry appears to be divided on so serious a question. And they are using these arguments with House members who never have seen a motion picture.

Representative Corter, of Massachusetts, is one member of the House absolutely outspoken against any form of censorship. In a recent statement he said:

"We already have sufficient laws on our statute books to prohibit obscene and indecent pictures. I believe that the police court judges of my district are fully capable of taking care of this situation.

"I do not object to Representative Townner's bill to add a section to the penal code, providing for a penalty to transport in interstate commerce obscene or indecent motion picture films. In fact, I am strongly in favor of the bill, and trust that it will pass. In many instances there have been put on boards to censor motion pictures persons who have had only a limited education, so far as the world at large goes, and who were not competent to act on motion pictures.

### **Clean Plays Pay Best**

"Motion picture producers themselves realize that nothing pays so well as wholesome and clean pictures. A great many of the churches in my district are now using motion pictures for the lessons they teach. I do not believe that these church lessons displayed on motion picture films should be subjected to a government board of censors.

"If a man writes a book or preaches a sermon, he is not required to submit the proof of his book or his sermon to a board of censors. If he converts the same idea into a photoplay and keeps within the bounds of decency, as provided for by the common law, then no board of censors should be allowed to interfere with

this work. We do not, and I pray God that we never will, have to show the proofs of our newspapers to a board of censors to pass on before a paper is published.

"So long as the majority of the motion picture producers of this country continue to conduct their business without giving offense there is no excuse for subjecting them to any censorship board. What this Congress should do is to help business and not to hinder it, and I believe that it is the duty of the members of the committee to vote against the bill and to lend their support to the bill which has been introduced by Mr. Townner."

### **Several Arguments Filed**

The censorship fight this week consisted chiefly of a "battle of briefs," all persons interested filing their typewritten arguments.

William M. Seabury, general counsel for the Motion Picture Board of Trade, filed the brief of that organization in opposition to the Hughes-Smith bill. The brief makes three cardinal points.

First—Any Congressional enactment involving censorship of motion pictures would be unconstitutional.

Second—Assuming, without conceding, that Congress may lawfully enact a censorship bill, the particular law proposed is unconstitutional, and otherwise subject to grave criticism.

Third—Assuming, without conceding, the existence of the power of Congress to enact a censorship law, the enactment of any such law is unnecessary.

The brief continues:

"We predict it will be demonstrated the proposed legislation is not only wholly unnecessary and an utterly ineffective and useless inexpedient for the correction of any existing evil, but that it is also ruinous to the fifth largest industry in the country, and will constitute a vicious, dangerous and un-American piece of legislation, which is itself a serious infringement of liberties of the citizen, and in reality is the announcement of the commencement of a governmental censorship for the drama, the press and of free speech—events also abhorrent and repugnant to the letter and spirit of our institutions as to require from this committee its emphatic and positive denunciation and repudiation.

"As a medium of thought expression the motion picture is said to reach from eight to ten millions of people daily and the percentage of adult and infant attendance at these exhibits is said to approximate re-



Where Pathe pictures are made in the United States. Studio at Jersey City (left) and factory at Bound Brook, N. J.



spectively about 90 per cent for adults and 10 per cent for children.

"Finally, we say, let there be a cessation of governmental interference with the duties and obligations of parents. The responsibility for the welfare of the child rests primarily with the parents, and that responsibility cannot successfully be assumed by Congress, nor can the burden be taken from the shoulders of the parents and placed upon those of any branch of this Government. For all the reasons given we urge the defeat of the bill."

### **Hughes Writes Revised Bill**

Chairman Hughes of the House Education Committee is preparing a revised draft of a censorship bill for the regulation of motion picture films in interstate commerce, and is making this revision on the basis of the objections raised against the bill.

In making this revision Chairman Hughes has before him a tentative revised draft of the bill made by the group of welfare workers headed by Rev. Wilber F. Crafts, Canon William Sheaf Chase, and H. Clark Barbour, and which embodies changes suggested by Messrs. Hodgkinson, Meyers, Lasky, Friend, and others in the motion picture business; also a draft of a revised form of the bill as handed to Chairman Hughes during the conference he had on Tuesday night with Arthur S. Friend of New York, as spokesman for the Paramount-Famous Players, Lasky-World-Equitable picture corporations.

The extent to which Chairman Hughes will accept the modifications proposed by the Crafts-Chase-Barbour welfare workers and those suggested by the Paramount film-makers group has not been determined, but it is believed the new Hughes bill will embrace most of the changes proposed by both groups, and will be submitted to the House Education Committee next week for consideration, paragraph by paragraph.

In the preparation of his revised bill Chairman Hughes will likewise consider the points contained in the briefs that have been filed by the various motion picture interests.

Paul Cromelin, of the Cosmofotofilm Company, of New York, filed a brief particularly with regard to the copyright sections of the Hughes bill. Mr. Cromelin's statements at the hearings directed against the provisions of the bill with regard to copyrights were substantially that not only were they unworkable but that if enacted into law treaties of this country with foreign nations would be violated. As a result the committee already has conceded that these sections will have to be changed so as to conform to the copyright law affecting motion pictures and existing treaties.

Statements advocating the reporting of the bill were filed with the committee by the Rev. John MacMurray, of the Union Methodist Episcopal Church, and by several other clergymen. The Secular League of Washington filed a statement protesting against favorable action on the bill.

### **Paramount Questions Hughes**

The Paramount Pictures Corporation as long ago as April 29, 1915, took up for consideration the question of censorship as shown by a letter addressed to Chairman Hughes and which was sent while the original Hughes bill was pending. It was signed by Carlton Winchester, and is as follows:

*"New York, April 29, 1915.*

"We are anxious to investigate from every angle

in order that we may bring other manufacturers to adopt a definite platform in regard to censorship of motion pictures.

"If it would be convenient, will you outline for us just what assurances there are, that if the bill is passed, local censorship boards will not be formed in every state, county, village and hamlet, as it now appears they will be, and, also, that those local boards, now in force, such as these in Philadelphia and Chicago, will not continue as strong as they are today.

"The majority of the motion picture manufacturers are sincere in their desire to produce only clean films. They feel the public is the ultimate censor, and if there is any real unanimous demand on the part of the public for censorship they will be willing to advocate it, but, what is only natural, they desire there should be only one board composed of men of such caliber that a fiasco comparable to those in Pennsylvania and Illinois would be impossible; in other words, a Federal Motion Picture Commission, having as its members such men as those who now compose the Interstate Commerce Commission.

"They feel that to be asked to pay a fee in every state and in every city in which their film is shown is not only unfair, but that, should a censorship hysteria spread, as it seems well on its way to do, the cost would be absolutely prohibitive. I am writing at this length to give you an idea of how a great many of us feel, and so that you may be better able to give the facts we desire. If you are to be in New York in the near future, or if you have a representative here with whom I can make an appointment, it would be very convenient. We want to find out all we can about your bill, as we realize you are absolutely sincere in advocating it, and that in fact, you asked the motion picture men to present their opinions with regard to it. While they did not take advantage of your offer then, we are going to do so now."

In reply Chairman Hughes said:

"I was glad to get your letter, as I have been endeavoring to obtain an expression from the motion picture people as to the kind of bill that would, in their opinion, meet the situation. I intend to present the bill at the next session of Congress and to urge its passage, and would like to receive any suggestion you care to make. There is no assurance I can give that other commissions, state and local, will be discontinued upon the creation of a national commission."

### **Former Metro Man Has War Film**

Edwin Bower Hesser announces that he has been made general manager for the official Canadian government war film "Canada's Fighting Forces," which began a tour at "dollar top" prices at the Princess theater, Montreal. Two companies, accompanied by lecturers returned from the front, will show the film in every town of any size in the Dominion. Mr. Hesser recently was in charge of Metro's Canada publicity. His war film is in six reels and was made by Lieut. D. J. Dwyer.

### **Oklahoma Exhibitors Meet**

The Oklahoma branch of the M. P. E. of A. held its annual meeting at Oklahoma City February 11 and 12. L. W. Brophy of Muskogee was in charge of arrangements. Censorship was the chief topic of discussion.

## METRO OPPOSES CENSORSHIP

### States Position in Letters to Paramount and Chairman Hughes of the House Committee on Education

The Metro Pictures Corporation, in letters to the Paramount Pictures Corporation and Representative Hughes, chairman of the House committee on education and one of the sponsors for the bill which has caused so much debate in Washington recently, states that it is opposed to federal censorship. The following statement given out by the Metro officials states their side of the case:

On Tuesday of last week Mr. Hodkinson of the Paramount Pictures Corporation requested that Metro give a written statement of its view on the matter of federal censorship and Metro readily responded with the following, which it was understood was to be taken by Mr. Hodkinson with him to Washington:

We have been opposed to the spirit and essence of censorship because it places on the few the responsibility of judging for the many, because censorship is often construed as an invitation to censoriousness and because in operation it bears fruit in rulings that are hampering, petty and needless. Such a condition makes against progress in any art.

On the other hand we welcome regulation, not censorship, that will protect the producer of clean and entertaining pictures from the competition of salacious pictures.

In our opinion such regulation should in plan and operation be broad, sympathetic and designed solely for the protection of the public and the manufacturer against pictures that are indecent, obscene or inciting to crime.

The regulation should be free from the influence of the professionally virtuous, free from the whims of politics and operative in so hard-headed and sensible a manner as to solve the problem for the entire country.

We hope that this makes our position clear on the subject.

METRO PICTURES CORPORATION,  
Richard A. Rowland, President.

Metro definitely stated that it was not for censorship but that it did favor federal regulation and this view is in full accord with the position taken by the Board of Trade and other opponents of the Hughes Bill. Apparently Metro's very definite letter was misconstrued because in the published reports Metro was lined up with those favoring federal censorship. This was diametrically opposite to Metro's position, as is shown by the following letter written to W. W. Hodkinson in answer to a request to sign a statement addressed to Chairman Hughes of the committee on education, which statement favored federal censorship:

Confirming our telephone conversation of this afternoon we beg to advise that after a careful reading of the letter addressed to the Hon. D. M. Hughes, chairman of the committee on education, House of Representatives, Washington, D. C., we find ourselves opposed to its contents and therefore unable to sign it.

Metro Pictures Corporation stands by its previous expression in favor of regulation, not censorship, and believes the proposed amendment to the penal code, which includes motion pictures in the same class with and amenable to the laws governing magazines and newspapers, fully solves the problem rationally.

Metro Pictures Corporation regrets that it is forced to differ with the point of view of Paramount Pictures Corporation in this matter, but it cannot undertake to assume responsibility against its convictions in a matter of such vital importance to the welfare of the motion picture industry.

METRO PICTURES CORPORATION,  
Richard A. Rowland, President.

Metro's attitude has been so firmly against the idea of federal censorship that it is making these letters public in justice to itself and its associates in the film industry.

This statement is published by MOTOGRAHY that all parties to the controversy shall have an opportunity to have their positions known.

## Gets Realism Into Pathe Serial

Edward Jose, directing the Pathe serial, "The Iron Claw," insists on realism. When the play demanded a flood, he hired an island off the coast of South Carolina, built a dike to shut the ocean from a bay, and there built a little village. Then he broke the dike and

had a real flood to photograph. In the second episode of the story, he succeeded in getting a New York city fire company to pose in action. His actor was permitted to send in a real alarm and the engine and ladder companies turned out at full speed for him.

George Fitzmaurice, who will direct Pathe's "Big Jim Garrity," from the A. H. Woods play, has selected the cast, which includes Robert Edeson, Carl Harbaugh, Lyster Chambers and Eleanor Woodruff. Edeson has just completed work in the Gold Rooster play, "The Light That Failed."

"The Horrors of War," released by Pathe recently, has proved a very strong booker. Exhibitors are said to have had to increase the runs originally planned because of the great interest it has aroused.

## "Fans" to See Stars at Ball

The Screen Club and the Motion Picture Exhibitors of Greater New York are completing arrangements for the costume ball to be held at Madison Square Garden, New York City, February 19, when motion picture "fans" will have a chance to see and mingle with their favorite screen stars. Interest at present is in the contest to determine which actress shall lead the grand march. The one elected will receive, among other gifts, a diamond bracelet. Cash prizes also have been offered for unique costumes at the ball. Billy Quirk, president of the Screen Club, and Lee A. Ochs, president of the exhibitors, are in charge.

## Sees Demand for Color Films

The work done in coloring the film of Pathe's "The Beloved Vagabond," was highly praised by Harlowe Hare in a recent issue of the *Boston American*. Mr. Hare expressed his belief that in the not far distant future all films will be colored. While there are several ways of doing this, he says, artistic and beautiful results have been attained so far only by coloring, with great pains and expense, each tiny picture by hand, as the Pathe film was colored. While this will greatly increase the expense and time of making pictures, Mr. Hare declares that the public will demand it after seeing a few pictures like "The Beloved Vagabond."



New York society girls ship rope on roof of hotel in early morning cold to keep slim—*Mutual Weekly*.

## Epoch Corporation Sued

Suit has been filed by the Southern Amusement Company in the New York Supreme Court to collect \$500,000 from the Epoch Producing Corporation, owners of "The Birth of a Nation." According to the complaint, the Southern Amusement Company contends that Thomas Dixon assigned to that company the producing and dramatic rights on May 10, 1906 and by virtue of this sale the Southern Amusement Company became sole owner of the dramatic rights. Despite this fact, however, the plaintiff charges that on March 3, 1915, the defendant caused the "Birth of a Nation" to be prepared from the "Clansman" and presented it in picture form. Judgment is demanded for \$500,000, which the plaintiff charges has been taken in at the Liberty Theater during its stay in New York. The affidavit of service shows that the complaint was served on Max D. Banzhaf, treasurer of the Epoch Producing Corporation, at 2 Rector street.

## Would Increase Censorship Tax

As a result of the deficit of \$9,000 which the censorship board of Chicago showed for last year, the members of the city council finance committee voted to have an ordinance drafted increasing the fee for censoring motion picture films from 50 cents to \$1 a reel. The committee also discovered that City Controller Pike has cut down the appropriation of morals inspectors for 1916 from \$36,000 to \$24,000, and Alderman Willis Nance and others declared that a fight would be made to restore the original allowance.

## National Increases Land Holdings

Two additional lots have been procured at Tampa, Fla., by the National Film Corporation of America for the site of the studio which will be erected on the Bay shore. This makes ten lots in all for the studio property, the site as it stands now being 350x435 feet.

Plans are being made by William Gilmore and William Parsons, director-general and president of the company, respectively, for beginning work on the studio building.

The studio building will be 200x300 feet with an ornamental front, probably of stucco. It will sit forty feet from the sidewalk line and will face an ornamental

park, work upon which will start as soon as the studio building is under way.

The corporation has secured all rights to the works of Rida Johnson Young, author of "Naughty Marietta" and numerous other plays.

Mr. Gilmore's motion picture school, designed to try out local talent, started last Tuesday at the studio of Miss Mary Anderson, 341 Plant avenue.

## Archibald Selwyn Loses Suit

According to decision handed down by Justice Hotchkiss, the New York Supreme Court, Archibald Selwyn must pay William P. Jeffery, the trustee of the bankrupt All-Star Feature Corporation, \$10,000 for stock subscribed and which it is charged he sold for \$3,500. He was a director and vice-president of the defunct company and subscribed to 102 shares of stock at \$100 a share, but it is held that he only paid to two shares. In the complaint it was alleged that Selwyn subscribed in good faith and had been paid and had accepted the dividends on the stock, but that later he had sold the stock, although the sale was not recorded on the books. The amount of the judgment allowed by Justice Hotchkiss included interest on the stock from July 27, 1915.

## Bowles Off for Antipodes

George Bowles, who has been manager of the Chicago engagement of "The Birth of a Nation," has departed for Sydney and Melbourne, Australia, the first stage of the journey in which he will accompany the film drama around the world. "The Birth of a Nation" played from June 5 to January 29, 482 performances, in Chicago, the record photoplay run in that city, crowded houses greeting even the last performances. Now it is packed in two trunks and a duty of \$960 covers it.

## New Talking-Picture Machine

A new talking motion-picture machine, invented by Charles Knapp Cregier of the Chicago bureau of electrical inspection, was given its first public demonstration recently before the Western Association of Electrical Inspectors. The machine pleased the electricians, both in synchronism between action and words and in quality of voice production. Henry Shafer, former president of the International Telephone Manufacturing Company, declares he will put a Cregier machine in the string of motion picture theaters he is building in southern Michigan.

## Fox Bids for Use of Zoo

The Fox Film Corporation is endeavoring to obtain a contract giving it the exclusive right to use the animals of the New York zoo in photoplays for a period of five years. In a letter to Commissioner Cabot Ward of the department of parks the corporation emphasizes the educational value of such films and the interest it would arouse in the zoo. In addition to paying for their use, the company agrees to give bonds for the animals' safety. Credit would be given in the films to the New York menagerie.

Will Irwin has married a widow—Mrs. Inez Haynes Gilmore, of New York, who, like the bridegroom, is a writer.



President and Mrs. Wilson greeted in New York.—Mutual Weekly.



# Finds State Rights Plan Wins

BEYFUSS AIDS BUYER

ALEX. E. BEYFUSS, vice president and general manager of the California Motion Picture Corporation, was in San Francisco on Tuesday, launching the state rights campaign of that company. Just before departure Mr. Beyfuss said:

"We decided to release on the state rights plan because we are making 'better than program' features. The old saying about hitching your wagon to a star works well for the hitcher, but it is rather rough on the star.

"We want California productions in the hands of every exhibitor who demands better pictures regardless of program limitations, and this is the only way we can accomplish that object.

"A good deal of the time I have spent in New York has been concentrated on an advertising system of help for the state rights buyer and exhibitor. It is not enough, we believe, to make a 'better than program' picture. We want the public to know that it is out of the ordinary and we want to make it easy for the exhibitor to tell it.

"We are preparing therefore an unusually comprehensive plan of advertising and all the material necessary will be at the exhibitor's beck and call. The same thing is true of the lithographs we are going to use. Instead of working from the still, we have prepared a series of exceptionally fine sketches, treated artistically in flat color, which are not only strong in advertising value, but have the 'punch' and action that the public likes.

"We shall make also all positive prints at our own laboratories in San Rafael, because we are more interested than anyone in having them perfect in every way. We always insist on flawless negatives, regardless of expense in retakes, and our experience has taught us that the only way to insure prints that we will be satisfied to have go to an exhibitor with the California trade mark is to turn them out under our own jealous supervision."

The anxiety of film men to close for "The Unwritten Law" in their respective states before the producers are prepared to even set a figure on the various territories, has caused the directors of the California Corporation to be enthusiastic. And it is due to this keenness for an exceptional feature, which "The Unwritten Law" has been declared to be, that they are going to some lengths in exploiting Edward Milton Royle's play for the benefit of the exhibitors.

"We are having prepared special music for the state rights buyer to supply his customers," asserted Mr. Beyfuss, "and in fact now that we have definitely determined upon this method of distribution we propose to go further in giving the buyer more assistance to profitably book our pictures than they have ever received."

"We firmly believe the 'open market' for 'better than program' features is near at hand. We intend with 'The Unwritten Law' as our initial entry into this new field of distribution to build up a business relation with the most prominent and capable exchange men in the country, a co-operative relationship that will place the California bear, our trade mark of feature productions, with the foremost.

"We realize that we must place upon the market A1 pictures in every respect to maintain our position of prominence in this industry and consequently are determined to spend whatever money and time are necessary to handle properly and adequately each picture subject engaged upon."

## TRIANGLE'S FEBRUARY FILMS

Billie Burke, De Wolf Hopper, Douglas Fairbanks, Bessie Barriscale, William S. Hart and Lillian Gish Feature

Eight unusual Griffith and Ince dramatic features and a similar number of Keystone comedies from the Mack Sennett studios are announced by the Triangle Film Corporation for release to exhibitors during the month of February. Of prime importance are the general film debuts of Billie Burke and De Wolf Hopper. Both stars have been seen in New York, and "Don Quixote" and "Peggy" have received metropolitan approval. Douglas Fairbanks is due for his third Triangle release. Also in prospect is the first screen appearance of William Collier.

For the week of February 6 "Acquitted" with Wilfred Lucas, and Orrin Johnson in "D'Artagnan," a film adaptation of "The Three Musketeers" of Dumas, will be released. Griffith has provided a typical Fine Arts cast in support of Lucas, who in "Acquitted" is rewarded for his good work with Lillian Gish and Rozsika Dolly in "The Lily and the Rose," and with Marie Doro in "The Wood Nymph" by big type honors. "D'Artagnan" is proof of the belief of Ince that the country will welcome a revival of the good old swashbuckling drama of the days when knights were bold.

"His Picture in the Papers," the new Fairbanks comedy, and "Honor's Altar" follow. In the latter drama from Inceville Bessie Barriscale and Walter Edwards are featured with Lewis S. Stone, the well known leading man of Broadway productions. Fairbanks made "His Picture in the Papers" under the direction of John Emerson in and around New York. It is a comedy from start to finish and shows the young star to be a versatile performer of seemingly impossible stunts.

The week of February 20 brings the long awaited Billie Burke picture, "Peggy." Thomas H. Ince spared no expense to obtain this favorite legitimate star, was extravagant in his staging of the play and assembled an unusually distinguished cast headed by the veteran character actor, William H. Thompson, and including Charles Ray, William Desmond and Gertrude Claire. The Griffith contribution for that week is Lillian Gish in "Daphne." The French atmosphere of this piece is in marked contrast to the Scotch settings of "Peggy."

Right on the heels of this combination of star features is the general release of De Wolf Hopper in the picture play version of "Don Quixote," by Cervantes. As Billie Burke is undoubtedly the biggest woman legitimate star snared by the Triangle, so Hopper is the most prominent male player taken from the American stage for film productions. Interest in "Don Quixote"

is doubled by the appearance of the big comedian and the first pictorial presentation of the Spanish classic. The popular William S. Hart is joined with Hopper in the closing February releases. A powerful western play called "Hell's Hinges" is the medium in which this favorite actor is presented. Real spectacle is provided by the burning of an entire town. Ince has given his star a well balanced cast.

### "The Salamander" a Success

When thousands of persons in all parts of the United States were reading Owen Johnson's "The Salamander," the heroine seemed a mysterious sort of person yet so human as to aggravate the readers. She

represented some girl each one knew or had read about—some girl who had gone to New York from the home town to become a question. But the question has been answered and now she can be seen living and breathing—a composite "salamander" in the person of Ruth Findlay. B. S. Moss has put her on the screen in the delightful picturized version of the novel.

According to office records Miss Findlay was born in New York city on September 19, 1895.



Ruth Findlay.

She went on the stage with a part in "Mrs. Wiggs of the Cabbage Patch," and then William A. Brady found her. It didn't take him long to see stellar possibilities and he engaged her for the leading role in "Baby Mine." That he was correct in his judgment is shown by her success in that play, "Rebecca of Sunnybrook Farm," "The Lure," "The Last Resort," and "What Is Love?"

Her first photoplay appearance was with Robert Warwick in "The Man Who Found Himself."

"The Salamander" opened at the Regent theater in New York to crowded houses.

### New York V. L. S. E. Men Meet

The salesmen of the New York branch of V. L. S. E., which is under the management of Joseph Partridge, met for a discussion of distributive policies at the home office recently. As in the case of the convention of the eastern representatives, this conference had to do chiefly with the "minimum and maximum" price rating, the "open booking" policy and the proper grading of the box office value of films.

Particular stress was laid upon the fact that not only should exhibitors be permitted to select pictures which in their estimation are best suited to their patronage, and pay for them on the basis of merit rather than on a flat rate, but that the sales force should take into consideration the exhibitor's limitations as well as his possibilities—in other words his drawing capacity

—and then see to it that he is charged a price he can afford to pay.

The convention was attended by Walter W. Irwin, general manager; A. W. Goff, assistant general manager; L. J. Bamberger, manager of sales promotion; Joseph Partridge, manager New York branch; F. F. Hartich, assistant manager, New York branch; E. L. Masters, advertising and publicity director; V. M. Shapiro, assistant advertising and publicity director; A. M. Webster, manager Syracuse sub-branch; George Baldson, Jr., booker New York branch, and Salesmen Erickson, Farber, Clark, Allen, Reardon, Sherry and Bradner.

### BLUE BIRD EXECUTIVE HERE

**General Manager Hoffman, Head of Universal Exchanges, Visits Chicago and Reports Big Business in All Exchanges**

M. Henri Hoffman, general manager of Universal Exchanges and head of the recently formed Blue Bird Photoplay exchange system, was a Chicago visitor on Tuesday of this week where he was in consultation with President Carl Laemmle of the Universal Film Manufacturing Company, departing the same day for Detroit, Pittsburgh, and other eastern points before returning to New York, which city he expects to reach about Thursday.

In an interview with a MOTOGRAPHY representative Mr. Hoffman expressed himself as delighted with the business which the new Blue Bird productions are doing, and explained that recently a new system had been put into effect in several of the offices, whereby, instead of a manager and an assistant manager, the two executives were made joint managers, each thus being given joint credit for new business secured or joint blame for any complaints that may arise. He declared that in two of the first offices where the new system had been already put into effect, business showed an increase in excess of twenty per cent and predicted that ere long all offices will be working on a similar basis.

In speaking of coming Blue Bird productions Mr. Hoffman mentioned that a few of the near releases include such subjects as "Hop—the Devil's Brew," "The Wrongdoer," a Carter DeHaven subject; "The Grip of Jealousy" and "Rupert of Hentzau" which, as nearly everyone is aware, is the sequel to Anthony Hope's celebrated "The Prisoner of Zenda." Mr. Hoffman has thirty-six Universal-made subjects to look forward to every year and the balance of the fifty-two subjects per year will be selected from the very best that the open market affords, for Mr. Hoffman has no restrictions placed upon him as to the amount he can pay for a picture, providing the negative is a desirable one.

By way of advertising the Blue Bird features some clever advertising novelties have been designed, one of them a silver-plated pencil guard, bearing on its face one of the now famous Blue Birds, and a second is a tie pin of similar design, and both are so attractive that they are received with thanks by everyone to whom they are offered. Rex Lawhead, a manager of the Chicago office, is credited with the suggestion which lead to the manufacture of these advertising novelties.

M. C. Hughes, formerly of the Twenty-third street

branch of the General Film Company in New York City, and more recently manager of the Atlanta, Georgia, branch of the same organization, has been installed as manager of the Universal's Pittsburgh office, vice Mr. Davis, who recently resigned.

## FIFTEEN VITAGRAPH REELS

**Coming Week Will See Several Feature Offerings and Three One Reelers Released by Vitagraph Company of America**

Fifteen reels of drama and comedy will be released by the Vitagraph in the week of Monday, February 7. They comprise a five-part Blue Ribbon feature, "The Crown Prince's Double," a four-part drama; "The Surprises of an Empty Hotel," a three-part Broadway Star feature; "From Out of the Past," and three one-reelers, "A Cripple Creek Cinderella," "Betty, the Boy and the Bird," and "Freddy's Last Bean."

"The Crown Prince's Double," released on Monday, February 7, features Maurice Costello, in a romantic drama that has its climax in his refusal to relinquish the true love of an American girl, for a mere kingdom in Europe. He plays the character of the prince and that of a young American who is hired to assume the Prince's identity. Costello is supported by an all-star cast of Vitagraphers, including Anders Randolph, Thomas Mills, Howard Hall, Anna Laughlin and others.

Film fans will find a real thrill in "The Surprises of an Empty Hotel," a four-reel drama written by Archibald Claverling Gunter, produced by Theodore Marston, pictured by Jasper E. Brady and released on February 7. The 100-foot yacht, "Wayward," formerly the luxurious plaything of a New York millionaire, was blown to pieces in Raritan Bay to furnish a climax for the mystery that the play tells of. Charles Richman and Arline Pretty in the leading roles give their usual splendid performances, assisted by William Dunn, Leo Delaney, Robert Gaillard, Ethel Corcoran and Charles Eldridge. In lock reel with this film is a one-part comedy drama from the coast players of the Vitagraph entitled "A Cripple Creek Cinderella." William Duncan, Alfred Vosburgh, Carleton Weatherby and others portray the principal roles. The girl in the play is a dance-hall beauty who loses her slipper. That article

is found by a miner who uses it to mark a claim with, and when the mine develops a rich lead, he determines to wed its owner. He is shocked to find that the girl works in the dance-hall, but when she saves his life he decides that she is good enough for him. Another Monday release is "Betty, the Boy and the Bird," showing Zena Keefe in a splendid comedy by Wilfrid North, produced by Tefft Johnson, Gerald Gordon, a new face among Vitagraphers, makes his bow to the motion picture public. "Freddy's Last Bean," a one-part comedy produced by Frank Currier, written by Agnes C. Johnston, serves to show William Dangman in a new successful type. Dangman played Freddie the Ferret in "The Goddess." Freddy, through force of circumstances, is reduced to the last bean of a can which a longshoreman heaved at his head. He is saved from starvation by a good expert named McKann, who gives him money for the last food delicacy.

An all-star cast of Vitagraphers is seen in the Broadway Star Feature "From Out of the Past," written by Ruth Handforth and produced by William Humphrey. The latter, Belle Bruce, Harry Northrup, Charles Wellesley, Garry McGarry, Bobby Connelly, Carolyn Birch, Eulielie Jensen and Lillian Burns are seen in the film. The story tells of the double life led by a wealthy man and the subsequent meeting of his daughter and a youth believed to be his son. It is released on Saturday, February 12.

## Constance Collier Has New Play

Constance Collier, who showed her ability as a screen actress in "The Tongues of Men," is working on her second photoplay, "The Code of Marcia Gray," written for her by Frank Lloyd. In the cast are Forrest Stanley and Harry DeVine. Director Lloyd is sparing neither pains nor expense to obtain proper backgrounds, and several magnificent interiors have been built. Recently, when Miss Collier, Sir Herbert Beerbohm Tree and Herbert Standing, all famous on the English stage, met at the Morosco studios, the discovery was made that while Sir Herbert gave Miss Collier her first chance, he had obtained his first part through Standing's influence.

Thirty Parisian gowns, said to have cost about \$20,000, are worn by Anna Held in the Oliver Morosco photoplay, "Madame La Presidente."



Jacksonville sky line as seen from Gaumont winter studios.



## Bushman and Bayne in Florida

Francis X. Bushman and Beverly Bayne, having completed "Man and His Soul," have gone to Florida to work on two new Metro features, "The Wall Between," from the novel of Ralph D. Paine, and "Boots and Saddles," from the play by Eugene Walters. In "The Wall Between," the hero joins the United States navy, and among the big scenes in the play will be a scene representing a battle between the United States marines and two thousand negroes in an uprising in Nicaragua. John W. Noble, who is to direct the production, is fitted for the task for he is a West Point graduate and spent seven years in the regular army, campaigning in Cuba and the Philippines.

To give realism to "The Soul Market," a Metro play soon to be released, in which Mme. Olga Petrova is starred, the auditorium of the Princess Theater in New York was used. More than two hundred persons appeared on the stage and in the audience. Chorus girls from the Hippodrome were used in the stage scenes. The story, written by Aaron Hoffman, deals with theatrical life. Francis J. Grandon and Virtus Scott are directing the production, and Mme. Petrova is assisted by a capable cast including Wilmoth Miyaki, Arthur Hoops, Gypsy O'Brien and Evelyn Brent.

## Constance Crawley in Boer War

Constance Crawley, English actress now with the American Film Company, played Shakespeare in South Africa at the time of the Boer war. Through the influence of her cousin, Field Marshal Earl Kitchener, former British secretary of war, she and her company were allowed to enter Pretoria. Among her experiences were, crossing the desert in a train often fired upon, burning cologne instead of alcohol to make afternoon tea, having milk, commandeered for the hospitals, smuggled to her in champagne bottles by the officers. Miss Crawley appears in "Lord Loveland Discovers America," and "Powder," both directed by another English player, Arthur Maude, who also appears in the casts.

## Three World Companies Go South

The World Film Corporation's Peerless plant at Ft. Lee, N. J., seems deserted since three producing companies have gone to sunny climes. Two companies have gone to Jacksonville and a third, with Clara Kimball Young, to the newly acquired property in Cuba. Edwin August and Harry O'Neill head the Florida players. At the Paragon studio Maurice Tourneur is directing the production of "The Hand of Peril," the Arthur Stringer play in which House Peters is starred. Frank Crane is finishing the Kitty Gordon feature, "As in a Looking Glass."

## Armstrong in Cub Comedies

Billy Armstrong, recently with Charley Chaplin in Essanay pictures and formerly a member of Fred Karno's pantomime companies in England, made his first appearance in David Horsley's Cub Comedies in "The Defective Detective," February 4. Hereafter an Armstrong release will alternate with an Ovey subject, on the Mutual program. In the cast supporting Armstrong are Grace Gibson and Tommy Hayes. Miss Gibson first appeared at Volk's Winter Garden, New York, in 1905. Later she toured the Orpheum

vaudeville circuit, played in Olga Nethersole's company. Then she played musical comedy parts in Shubert productions. The first Armstrong release will be followed February 11 by "Jerry's Millions," with George Ovey.

## Ambrosio Offers More Foreign Films

Anomina Ambrosio, the continental film producer, before returning to Italy, completed arrangements for the early American showing of two multiple reel features in which Rita Jolivet is featured. The plays are "Zwany" and "The Hand of Fatma." Mr. Ambrosio's intention is to specialize in features for the American market. Not only has he studied American conditions and tastes but he has engaged several American directors and actors. The films will be distributed through the Authors Film Company, Inc., 1432 Broadway, New York City, which acts as sole agent for Mr. Ambrosio in North America.

## Parents Please Call

When Abraham Canter, the youngest technical director with the Metro Pictures Corporation, accompanied Marguerite Snow and company, under Directors Fred J. Balshofer and Howard Truesdell, to Jacksonville recently, the first assignment Mr. Balshofer gave him was to get fifty children to the park right away. Mr. Canter set out on a door to door canvass for "kids," but, unsuccessful in this, borrowed the fifty from an orphan asylum. All went well until Mr. Canter returned the children, when for the fifty borrowed he returned fifty-three. When the company left Jacksonville, the three extras were still on Mr. Canter's hands.

## Herbert Brennon Builds "Cities"

Many changes have been made in Jamaica since Herbert Brennon began preparations for the Annette Kellermann picture he is directing for William Fox. Near Fort August, he banished "Mosquito Point," by disinfectants and a system of drains, and built a white eastern city, using 500 laborers to accomplish this. At St. Ann's Bay, he built a fairy city where 1,000 children acted for several weeks. In Kingston itself, he built the Rose Gardens, with wonderful eastern furnishings. This vast amount of work has given employment to hundreds of the island people, not the least of them the seamstresses who made many of the costumes for the play.

## Royle Converted to Film Plays

Edwin Milton Royle, author of "The Unwritten Law," "The Squaw Man" and other plays, did not always hold the motion pictures in the high esteem he does at present, but his conversion was complete when he first saw the film production of "The Unwritten Law." The play is his favorite and for a long time he refused to sell motion picture rights to it. Now he declares himself pleased with the California Company's presentation and with the work of Beatriz Michelena.

President Wilson has congratulated personally the work of the Selig-Tribune in connection with the news film being made of the president on his tour of the middle west. A special cameraman, Lewis J. Simons, is making a complete film of the tour.

## Essanay Gets Harry Beaumont

Harry Beaumont has joined Essanay as a leading man. His first play for Essanay was "The White Alley," a three-act drama written by Carolyn Wells.



Harry Beaumont.

Mr. Beaumont has been in the film business four years, playing juvenile leads and directing. He also has had a wide stage experience. He has played in "Under Southern Skies," "Captain Clay of Missouri" and "The County Chairman." He played in cities all over the country in stock and was in vaudeville three years.

He is a writer as well as actor and director and has written and produced about seventy comedies and dramas for the screen.

Mr. Beaumont was born in Abilene,

Kansas. He went on the stage at an early age.

Mr. Beaumont's work in "The White Alley" has been praised by the majority of those who have seen the production so it is likely he will be used continually in features put out by that company.

## Wheeler Aids Police Department

Lucian Wheeler, editor of the Selig Tribune, put the topical news film to a new use the other day when, at the request of the Chicago chief of police, he presented in the Selig Tribune, released on January 29,

### \$2,700 REWARD

Offered for Capture of Man who

### KILLED

POLICEMAN JOHNSON OF CHICAGO

Thursday, Jan. 20th, in the performance of his duty, WEEKLY SELIG Tribune, released Jan. 29th, shows 200 feet of ENTIRE Crisis and picture of the suspected man. This film has passed all censorship on account of having been taken in aid police in finding murderers.

Write or write for booking to

GENERAL FILM COMPANY (INC.)  
SALT LAKE CITY, UTAH

Chicago loop at the evening rush hour. The picture created by Mr. Wheeler at the suggestion of the police department opens with a view of the chief of police making the request of Mr. Wheeler, following along with a view of the incidents of the robbery and murder just as they occurred, the characters being played in many instances by the real people who participated in the exciting event, and the robber being impersonated by an actor made up to represent the man the police suspect. The film closes with a close-up view of the Bertillon picture of the suspected man and the offer of a reward of \$500 by the Selig Tribune for the capture and arrest of the guilty man. The manager of the General Film branch at Salt Lake, Utah, took advantage of the unique bit of film in the topical reel to get out postcards calling attention to the reward offered and looking almost like the typical reward notices supplied by police departments all over the country. One of the postcards is reproduced above.

## FILM MEN BACK AARON JONES

Chicago Exhibitor, Running for Alderman, Expected to Have the Support of All in Motion Picture Field

Aaron Jones, who has risen from newsboy to Chicago theater magnate and still is a young man, is going "to the front." But not to the trenches. He is going to the front for those interested in the success of the motion picture industry in Chicago. He has thrown his hat into the ring and, if one may judge by the "boosting" he has received, he will be the next alderman from Chicago's sixth ward.

When a man as busy as Mr. Jones sacrifices time and money for such an office he must have a work of importance in mind. While he, as yet, has made no statement along these lines, Chicago theater men and motion picture exhibitors feel it is Mr. Jones' thought that he can be the friend at court for his associates in the film field. For that reason, aside from the fact that Mr. Jones, through his connection with the firm of Jones, Linick & Schaefer, is one of the most popular exhibitors in Chicago, should give the candidate the support of all motion picture men in that city.

It is reported that his campaign will be carried into the theaters and that slides and film will be used to interest voters in the Jones candidacy.

That nickels and dimes have played a large part in the business life of Mr. Jones is shown in the following short story of his activities:

While still a boy playing around the Anthropological building at the World's Fair of 1893, he saw an opportunity for the sale of magazines. It was the only building where there was no such concession. In a short time he had his brother and playmates working for him and they kept him busy counting nickels and dimes.

When the Ferris wheel was moved to the north side of Chicago after the fair was closed, young Jones got the concession for the sale of candies, popcorn and peanuts. More nickels and dimes.

The same year, in October, a newsboy friend at the Northwestern railroad station showed the young candy merchant a new invention. Jones saw more nickels and dimes and on October 20, in partnership with the newsboy, presented at Waukegan, Ill., what is said to have been the world's first motion picture exhibition. Amet's magniscope was the invention and Jones' partner was George K. Spoor, now president of the Essanay Film Manufacturing Co., vice-president of



How "Madam X" the Pathe-Henry W. Savage production is being advertised in Cleveland.

the General Film Company, and a power in the manufacturing and distributing branches of the industry.

Following the Waukegan exhibition, which was not much of a success except for the novelty, the man who was to become an important factor in the theatrical business in Chicago kept his eyes open for opportunity to reap in the nickels and dimes. He was willing to listen and that got him close to more schemes for small shows that the average man ever would hear about.

On the night of December 26, 1905, before anyone realized that the youthful motion picture pioneer had even enough of a shoestring to start with there was opened in Chicago the first picture theater in Illinois. Aaron Jones was the builder. It was located in State street where a clothing store now stands. This picture playhouse became the nucleus for the present chain of Jones, Linick & Schaefer theaters, which include such loop theaters as the Colonial, at which house "The Birth of a Nation" has just closed a run that took more than \$400,000 out of Chicago in eight months and where the Anna Pavlova production is being shown now; McVicker's, which was formerly one of the best known theaters in the country and which now is on a vaudeville-picture basis; the LaSalle, which most of the time is given over to feature pictures and the Studebaker, the Chicago home of first-run Triangle pictures.

In addition to being president of Jones, Linick & Schaefer, Mr. Jones is the directing head of the Marcus Loew Western Booking Agency.

## HARMON PLANS FILM CITY

**Head of New Motion Picture Concern Announces He Has Obtained Land and Will Build "Mirrorvale"**

Clifford B. Harmon, president of the Mirror Films, Inc., has completed the purchase from the Glendale Development Company of extensive acreage adjoining the studio in Glendale, L. I., and upon this land he announces he proposes to build "Mirrorvale," a new motion picture city.

While the present studio plant is sufficient for interior scenes, the company needs more outdoor room for its productions. And it can be shown, Mr. Harmon declares, that there were more days when pictures could be taken outdoor in that vicinity last year than in Los Angeles.

Plans for the new city are being completed rapidly and architects will be started in the spring on the buildings most needed. A station will be built on the railroad at "Mirrorvale" to accommodate players and to facilitate the handling of freight.

## Kleine-Edison Feature Renamed

"The Final Curtain," originally announced as "Our Lady of Laughter," the Kleine-Edison release for February 2, is a story of business and theater life and has as its theme the clash between the artistic temperament and "solid respectability," which occurs when a Broadway star marries a financier. Arthur Hoops and Alma Hanlon are featured. "The Martyrdom of Phillip Strong," released on this program February 9, is founded on the Rev. Charles M. Sheldon's novel, "The Crucifixion of Phillip Strong," and is said to be a very strong drama. Robert Conness and Mabel Trunnelle appear as the minister and his wife.

## ESSANAY COMPANY IN NORTH

**Calvert Takes Players Into Minnesota Woods to Make Another "Snowburner" Feature from Henry Oyen's Pen**

As early releases, the Essanay company announces several feature dramas with unusual and beautiful outdoor settings. These include "Beyond the Law," from Henry Oyen's story, "The Snowburner Pays," a sequel to "The Snowburner," recently released. Scenes for this story are being taken near Virginia, Minn., the mining country in which the original story was laid. The Edward Hines Lumber Company camp is the headquarters of the players, near Virginia, and the dogs and sledges for the play have been obtained from the Hudson Bay Company. E. H. Calvert, who directs the play, appears as "The Snowburner." Others in the cast are Marguerite Clayton, Arthur Bates, Anne Leigh and Camille D'Arcy.

Another drama of the north country is "The Primitive Strain," in which Edward Arnold and Nell Craig play the leads.

The southwest, New Mexico and Arizona, will also be shown in an Essanay film for a group of cameramen are traveling through that territory and the result, which will include views of the Enchanted Mesa, the Painted Desert, Canyon Diablo and the homes of the cliff-dwellers, will be shown in one reel with the Animated Nooz Pictorial.

"The Discard," five reels, to be released through the V. L. S. E., is the story of a mother who unknowingly wrongs her daughter, then rights the wrong at the expense of her own life. Lawrence Windom directs the drama, which was written by Charles Michelson, a former managing editor in the Hearst service and a war correspondent of note.

## Ridderhof Goes with Coles

C. Ridderhof has been appointed by H. B. Coles as advertising manager for the Coles Picture Machine Corporation, 120 West Forty-first street, New York. Mr. Ridderhof brings to his new position wide experience and knowledge of mechanical, electrical and optical features. He holds a degree from the South Bend College of Optometry and is the author of a course of instruction in electricity. Last year he was advertising manager for the Society for Electrical Development in its campaign for electrical prosperity week. Before that he was manager of the advertising department of the Hotpoint Electric Heating Company. He served his apprenticeship as machinist, foreman and superintendent. He has been assistant manager of the Western Gas Engine Corporation, manager of the Wilmarth and Mormon Company and manager of the Zono Manufacturing Company.

## Ocean Sells to State Buyers

The Ocean Film Corporation, which has marketed its features under franchises awarded to independent exchanges covering definite territory, at a recent meeting of its directors determined upon a new policy by which its releases throughout the territory uncovered by the franchises will be disposed on the state rights plan. The franchises cover New York, New Jersey, Eastern Pennsylvania, Delaware, Maryland, District of Columbia, Virginia, Illinois, Indiana, Wisconsin, Iowa and New England.



# The Man of Tomorrow

BY H. I. DAY\*

WHO are the men of tomorrow in the motion picture industry? This is a question that has been asked hundreds of times by the leaders in the present day field.

The prairie schooners filled with hardy pioneers have beaten their way across the desert and back again—from New York to San Francisco the gospel of the motion picture has been preached on a thousand screens.

Doubters have become enthusiasts and many millions of dollars have passed through the hands of the exhibitors, the exchanges, and the producers.

It has been a rough shod, rough-hewn game, but it has carved out of solid rock the foundation stones of a future.

New ideas have sprung up and made their quota of the millions with all the speed of the lightning shutter.

What is coming with tomorrow?

The young man—the world is seemingly full of

\*Editor of Paramount Progress.

young men, but how many of them are of the character, of the calibre to build an organization, to create?

President W. W. Hodkinson of the Paramount Pictures Corporation recently made the statement, "If I could only get men, I could put across my ideas."

There is no weight so heavy as a dead brain. It is the excess baggage that is dropped by the roadside to success, or else it would drag down with it those who progress.

The motion picture industry is going to be a business for men with brains in the future. Brains enough to see the main issue. Brains enough to be open-minded. Brains enough to realize that anything where anybody can go in without previous training and experience is soon going to be overcrowded, that it is going to take a high degree of skill and efficiency to win out.

Clear the way for the men with brains. Worlds must be found for them to conquer and more pioneer field for them to plow.

## Hodkinson Tells How He Won With Ideal

W. W. HODKINSON, president of the Paramount Pictures Corporation, starting as an exhibitor, opened the first ten-cent motion picture show in Chicago. In speaking of it recently, he said: "I was up against a hard proposition. Everybody called me a fool and if I had listened to the judgment of these people, I do not know where I would have been today. I had the habit of asking 'Why?' and I asked it of everybody who made drastic comments on my ideals. I asked it of myself and I could not see why my proposition would not work. I made up my mind that I was going to stick with my ideals, that I was going to back this thing until I licked it or it licked me.

"We opened a place on North Clark street in Chicago. I think the front is still out there. It had been closed previously to the time I bought it and I opened with a ten-cent show changing twice a week."

"I chose my pictures with care and selected pictures that I had run out West months before. I was not going after the same class of people that the nickelodeons were going after but a higher class. It did not make any difference how old the picture was it was picked because we thought it was good. We had a feature, a comedy, and kept a program at all times.

"At that time they were running one-reels. We got a sign painter to paint a sign to hang across the front. They said, 'You cannot do this; you can't put that program on.' I tried to hire an operator and I could not get one. They said, 'We don't run shows that way.' Finally I found a young man. I asked him if he could operate a picture machine and he said he could not but I showed him.

"So we went ahead to run a continuous show, or tried to. It was not continuous because at that time in Chicago we had to run our films into a can. The can used to blow up occasionally and put the operator through the side of the building. As it had to be run into a can I was afraid if I got No. 1 reel at the bottom I might get it mixed up with No. 2 if I wanted to show it again.

After a good deal of trouble we got a continuous show running.

"The night I opened the place I thought I had a wrong slant on this proposition. I said to myself I am wrong. I can't find anybody in Chicago but who thinks this is wrong, so it must be wrong. I have only been at this proposition five months and I do not know it all.

"Then as I looked over those chairs I said, 'If this thing goes over it is a big thing and I am going to stick with it.' That summer when the nickelodeons did not have anybody, the policeman would come down and talk with me, with a lobby full waiting to get into the next show and he would say, 'I don't know how it is but at all the places up the street there is nobody. It is too hot.' We had shows that brought them out in spite of the heat and that went on all summer and we had them out on the side walk and we didn't get them from Lincoln Park either.

"One night a gentleman came with a party and there was a lady who was very elegantly dressed and she looked around and said, 'I have never been in a moving picture theater before.' She didn't call it a moving picture theater but something else. I cannot remember exactly what it was. I know I did not like it very well, but the man said, 'This is a refined little theater catering to the best people.' That was fine. They enjoyed the show and when they came out told me about it.

"People came to see us on the street cars and came past several nickelodeons to get to our theater.

"One night Sergeant O'Donnell introduced himself to me and gave me his card. He told me his wife and family came regularly to my little theater for every change of program.

"After my first few releases, I never had any trouble with the stringent censorship system then in vogue in Chicago. I rather feel that the inspectors were awed by the class of people that came to my theater."

This merely shows the basic principles on which Paramount has been built by Mr. Hodkinson.

# Drama Critic Assails Censorship

PASTOR CALLS CURB ABSURD

*For a long time many film manufacturers have felt they have had to fight not only the politicians and reformers in the effort to curb censorship of motion pictures but also that they have had the enmity of the clergy, stage devotees and dramatic critics. But times have changed with the remarkable improvement of film plays. The picture producers are winning friends. Proof of this is found in what one of the noted dramatic critics of the country—Otheman Stevens of the Los Angeles Examiner—and two Los Angeles preachers have to say about censorship.*

**By Otheman Stevens**

IF THE Federal censorship of motion pictures law is adopted, it will mean the death of the photo play business.

Photoplays will relapse again into the "movie" stage only a degree more attractive than the old-time magic lantern show.

A Federal board inevitably will feel political pulls.

Any creative work subject to politics must become denatured, unsexed and non-thoughtful.

If we had a Federal board of the stage, we would never have seen "Sapho," "War Brides," "The Man of the Hour," "The Lion and the Mouse," "L'Aiglon," "The Faith Healer," "The Melting Pot," "The Nigger," "Salvation Nell," "The Mikado," and scores of others. If there happened to be a member of Congress of Danish birth, who was vocally susceptible to affairs of his former country, "Hamlet" would probably be blacklisted.

The resentment of over-refined sensitiveness of religious, national, social and even personal prejudices is of such alertness and aggressiveness that it would constantly interfere with the privilege of the uncensored mass of people of being permitted to judge for themselves.

Mayors, police judges and other municipal officials with long ears to the ground for rumblings of re-election, have pestered and persecuted photo-plays because of what this or that class of voters felt about the scenes.

A smashing slapstick joke of a picture would be exempt from attack. A picture that was illuminated with thought, history and psychologic accuracy would nine times out of ten be sent to the storeroom.

It would be exactly as reasonable, perhaps more beneficial, to have a Federal censorship of what we eat and drink, or what we wear. But to censor what we shall think would be as intolerable and ridiculous as some form of Federal law covering the principles of the lese majeste laws of a kingdom.

An amazing instance of the prevalence of Chinese methods of reasoning is found in the fact that some of the important photo-play producers favor the proposed national legislation.

If the picture producers do not fight now, they will later have nothing to fight for—except the unprofitable commonplace.

The Fool Killer seems to have quit his job.

What would happen to "Motherhood," the "problem play without high-brow qualities," if censors ruled the stage?

Three clergymen, it is said, having read the play, censure it as dealing with matters which should be kept under cover.

Other clergymen are quoted as holding that ideas kept under cover are what damages a community.

It was only a matter of ten or twelve years ago

when "A Doll's House" was abused because it portrayed a woman as thinking for herself.

*The Rev. Charles Edward Locke calls the motion picture the wonder of the age, and has the following to say:*

The motion picture is one of the wonders of the age and has come to stay. Its possibilities for good or evil are tremendous. The inclination to play and to be amused should be encouraged up to certain limits. Healthful entertainment has a proper place in the program of the individual life.

I approve of the pictures when they are wholesome and refined, but today a person cannot go indiscriminately to the shows without encountering much that is coarse and immodest and harmful.

There are high class places and there are low class places and I am strongly opposed to abolishing the censorship of the moving picture because there are some people in the business who are willing to make money by debauching the morals of the public.

*Reynold E. Blight, in a strong sermon on "The Absurdity of Motion Picture Censorship," made the following pointed statement:*

Of all the follies and inconsistencies of our American life, censorship is the most absurd. The people, governing themselves, yet fearing for their morals, appoint a commission of ladies and gentlemen to tell them what pictures they may see and what plays they may observe! Not for a moment do I impugn the motives of the citizens who are acting on these censorship commissions. They are good, earnest people, who are acting in the interests of the public welfare. I am opposed to the principle of the thing, which is contrary to the fundamentals of liberty and is an affront to the self-respect of the democracy.



Scene from "The Red Circle"—Pathé.

# Pavlova Picture Opens in Chicago

PREMIER INDICATES SUCCESS

"THE DUMB GIRL OF PORTICI," the most pretentious offering ever prepared under the auspices of the Universal Film Manufacturing Company, had its Chicago premier at the Colonial theater on Sunday evening, January 30. In attendance at the opening performance were Pavlova, the famous Russian dancer who plays the title role in the picture; Carl Laemmle, president of the Universal Film Manufacturing Company, and a group of other officials of the organization who were anxious to see the new production well launched.

Despite the fact that a drizzling rain made attendance at a theater a thing to be looked upon with dread, an audience which packed the Colonial to the last seat in the uppermost gallery assembled to do homage to the picture upon which Lois Weber and Phillips Smalley, the directors, have spent months of preparation and oceans of money. Included in this throng were film manufacturers, ex-changemen, exhibitors who own or control whole chains of theaters, dramatic critics from the big dailies, trade journal reviewers, patrons of Grand Opera who came to see if Pavlova in celluloid was half so attractive as on the big Auditorium stage, folks who never before had seen the celebrated Russian and who consequently were a bit uncertain as to what to expect, and still other hundreds who had read that Pavlova herself was to be present and came out of curiosity to see what a star looked like at close range. And none of them was disappointed.

From the standpoint of pure artistry, excellent photography and backgrounds of lavish splendor "The Dumb Girl of Portici" is a truly wonderful thing. Scene after scene, each more beautiful-



*Pavlova in one of the dances.*

conceived than the one just before, flashes upon the screen and the talented Russian dancer proves again and again beyond all question that her art is not confined to mere dancing—for she is a pantomimist supreme. Though one's first impression is that she is commonplace in looks, as the picture proceeds one discovers that she has a smile which works wonders and finds oneself more and more delighted with her playing and her personality.

As Fenella, the dumb fishergirl who caused a revolution, Pavlova runs the full gamut of emotional acting. She is gay and lighthearted, sad and revengeful, desperate and sorrowful, only to come back once more to the gayety and lightheartedness with which she began. Once more the action changes, Fenella discovers that her lover is false to her, after all, and then she boldly confronts the wedding party of which he is the chief figure, as the groom, and pleads for even a kindly look. Though promised protection and a safe escort to her home Fenella finds herself once more bundled off to prison and from this time on to the end fate has nothing but sorrow in store for the fishermaid.

The story, as every one knows, was adapted by Louis Weber, the director of the production, from the Auber opera "Masaniello," whose scenes are laid in Italy during the seventeenth century when the land was under the rule of the Spanish viceroys. The story opens at a time when all the population are suffering from heavy taxation and are ripe for a revolt against the tyrants who rule them. Fenella lives in an humble hut on the shore with her brother, Masaniello, who, though only a poor fisherman, is so magnetic that he is later able to sway the multitude and reign as a king



*At the left a scene in Masaniello's court after he becomes dictator, and at the right the Spanish dance rendered before the viceroy.*



while the revolution against the Spaniards is at its height.

Though the Duke d' Arcos, viceroy of Naples, is inclined to scoff at the growing spirit of revolution, his two sons, Conde and Alphonso, who disguise themselves in simple attire and mingle with the common people, understand that trouble is really at hand. Alphonso by chance meets and is fascinated by Fenella and calls upon her time and again at her humble home, thus neglecting Lady Elvira, his betrothed. The love of the two ripens quickly under the soft moon, and eventually the call of youth and warm southern blood proves unfortunate for both. When Masaniello finds his sister, in the morning, with the scarf of Alphonso still clutched in her hands, he understands and sets out to wreak vengeance upon her betrayer.

The viceroy, learning of Masaniello's threats and hearing from Conde of Alphonso's indiscretion, sends for Fenella that he may see the type of girl who has bewitched his son. When Fenella gives no reply to the viceroy's questions, he thinks it stubbornness and has her thrown into prison and flogged, but, being dumb, she still can give no answer to his queries.

On the day when Alphonso and Lady Elvira are



*The dumb girl frisks with her brother on the shore.*

wedded the people join in a great carnival in the marketplace and even the prison guards join in the celebration, thus giving Fenella an opportunity to escape. She flees and, encountering the wedding party, begs her lover for just one kindly word. Lady Elvira recognizes in the scarf Fenella has, one which she gave her betrothed and soon the girl's sad story is known to many. Though Elvira orders Fenella escorted home, the guard takes her back to prison and she is there when finally revolution breaks forth, lead by Masaniello.

The viceroy, finding the palace besieged, displays Fenella from a balcony to the mob below and threatens to kill her if the attack continues. Disregarding all, Masaniello orders his cohorts into the palace and soon the oppressors are forced to flee for their lives while Masaniello becomes dictator of all public affairs. Pietro, a former neighbor of Masaniello's, seeks more power for himself and gives the new dictator a slow poison which undermines his reason.

When, as a result of his madness, Masaniello loses all control of the people, Alphonso and Conde, who have hidden themselves with some faithful followers in a nearby monastery, emerge and soon are able to

drive the drunken mob from the palace. The shock of the attack restores the mind of Masaniello and he recognizes in Alphonso the betrayer of his sister. Masaniello makes a lunge with his sword, but Fenella has been watching the battle and it is into her heart that the blade plunges. Wild with grief Masaniello ends his own life, while Alphonso, brokenhearted, can only gather into his arms the lifeless form of the dumb girl of Portici.

Rupert Julian as Masaniello does the best work of his entire career, while Douglas Gerard, as Alphonso, also rises to supreme heights in the part assigned him. Wadsworth Harris as the viceroy, John Holt as Conde, Hart Hoxie as Pietro, Betty Schade as Isabella and Edna Maison as Elvira are also splendidly cast and take advantage of every opportunity given.

No review of the picture would be complete without special mention of the extreme care taken with all the stage settings and the wonderful choice that the directors have made of exteriors, all of which is wonderfully enhanced by the splendid photography. The subtitles are unique in that besides the text matter, all of which is most carefully worded, they include small vignettes in the decorative border in which are inset small motion pictures suggestive of the scene to follow. This bit of artistry is handled unusually well and whoever is responsible is deserving of the utmost credit.

The production proper is preceded by a wonderful dance creation in which the incomparable Pavlova appears alone, demonstrating the art in which she has risen to fame. At the close another dance is given, but this is marred by the double-exposed cloud scene which is both hard on the eyes and sometimes makes it difficult to appreciate the dance itself to the full.

In response to prolonged applause and calls for the star Madame Pavlova, who sat in a stage box, rose and bowed to the audience again and again, though she could not be induced to say even a few words.

The run of the picture at the Colonial is to continue indefinitely, it is understood, and the same production will soon be offered in New York, Boston and other eastern cities. The scale of prices follows closely that of "The Birth of a Nation" which closed at the same house the night previous to the Pavlova opening, and two performances will be rendered daily, accompanied by a symphony orchestra rendering a musical score, specially written for the picture by Adolph Schmidt of Convent Garden, London.

## Next Bluebird Made by Smalleys

The Bluebird people believe that their fourth release, "Hop, the Devil's Brew," a play directed by the Smalleys, founded on incidents in the government's fight on opium smuggling, will aid in the nation-wide campaign against habit-forming drugs which has been organized under Mrs. W. K. Vanderbilt's direction. The fifth Bluebird release, "The Wrong Door," featuring Carter De Haven and Flora Parker De Haven, is a sensational detective story, directed by Carter De Haven. The first release of this company, "Jeanne Dore," with Mme. Bernhardt; "Secret Love," with Helen Ware, and "Undine," with Ida Schall, are being well received.

Roy Stewart, who played the lightly clothed faun in "A Modern Sphinx," the "Flying A" three-reel release for February 15, ran into poison oak in his gambols.

# Vitagraph Plans to Build Big Plant

## NEW BROOKLYN STUDIO PROPOSED

THE Vitagraph Company proposes to build the largest studio of its kind in the world at or near East Fifteenth street and Locust avenue, Brooklyn, N. Y. The building is planned to meet the needs of the modern photoplay director in every particular of its construction.

"We are not prepared just at this time to tell the amount of money we propose to invest in the struc-

According to the present plan, the main studio will occupy a space of 150 by 200 feet. In this will be twelve minor studios, each providing space in which a director can proceed with his in-



*Bird's eye view of Vitagraph plant in Brooklyn.*

ture," said J. Stuart Blackton, vice-president of the Vitagraph Company, "but undoubtedly every need of the producer and director will be taken care of. We have tried to look a long way ahead and prepare ourselves for new developments in the motion picture enterprise, for they are bound to come."

structions. This will do away with wasted time and will thus reduce overhead charges, placing the business on the most efficient basis as regards film output. It will concentrate the work and give opportunity for the production of more plays, thus meeting the continually growing demand for this line of entertainment.



*Two views of present Vitagraph studios.*



*The First Anniversary Banquet of the Motion Picture Board of Trade, Held at Hotel Blumery, New York, January 27. The guest of the evening was President Woodrow Wilson, who was accompanied by Mrs. Wilson, Secretary Timothy, and a group of attaches. A number of other nobles were present and addressed the visitors.*



# Board of Trade Entertains President Wilson

BY CHARLES R. CONDON

THE motion picture industry will never have another Thursday, January 27, 1916. Not only because the calendar provides for but one, but also by reason of its being the first annual dinner of the industry's only representative body, the Motion Picture Board of Trade, which combines the manufacturers, middlemen, and exhibitors in a protective and progressive organization to promote the best interests of the film business.

That President Wilson should be present at this first festive gathering of the members of the Board of Trade and their friends is a distinct honor and a sign of worthy recognition. Although the organization is but little more than four months old the nation's chief executive recognized it as being representative of the fifth industry of the country, and at its first annual dinner delivered a speech which is better classified as a me-to-you talk.

He spoke extemporaneously, wittily and most interestingly. International problems and the weighty matters of the day gave way to an intimate talk on how the president must look to some people and how some people do look to him. Accompanied by Mrs. Wilson, her guests, Secretary Tumulty, Dr. Cary Grayson and several secret service men, President Wilson arrived at the dinner shortly after ten o'clock. After speaking he left with his party, Mrs. Wilson bowing her way out from her seat in the gallery opposite the speaker's table.

The affair was held in the ball room of the Hotel Biltmore whose capacity of eight hundred and fifty guests was fully engaged. Many were disappointed by not making reservations while they were to be had. The enthusiastic delight which pervaded the gathering was very much like the joy of a child on reaching the age where it realizes that it has a birthday. This was the Motion Picture Board of Trade's first birthday party and Executive Secretary J. W. Binder's promise that there would be more of them was received with sincere anticipation.

At the speaker's table were seated: George H. Bell, Martin W. Littleton, Robert Adamson, J. W. Engel, Roy Howard, Nicholas Power, David Bispham, George Eastman, Dudley Field Malone, W. W. Irwin, Dr. Cary Grayson, J. W. Binder, J. Stuart Blackton, Woodrow Wilson, John Purroy Mitchell, J. R. Freuler, Hudson Maxim, W. Stephen Bush, Edwin Markham, J. P. Tumulty, B. S. Weeks, E. A. MacManus, Dr. Cyrus Townsend Brady, William F. McCombs and Bainbridge Colby.

Commodore J. Stuart Blackton, toastmaster, read congratulatory telegrams from Thomas A. Edison, Thomas Dixon, D. W. Griffith and Carl Laemmle, and proposed standing toasts to the President and the ladies. He then addressed the assembly as follows:

The purpose of the Motion Picture Board of Trade is stated in its insignia, which is printed on all the menus; the eagle without spread wings, bearing on his breast the words, "Progression, Protection and Promotion." Protection in every branch of this great industry; protection for every member in that industry; promotion of harmony, of unity, and community of interests; promotion of fair and honest business methods presented with malice toward none and with charity to all.

To hark back to the beginning of motion pictures is not so very far. We have to turn back time for about twenty years,

and I know of no other industry that has grown with such wonderful rapidity and reached such startling magnitude as this industry.

In perhaps ten years, one might say, because it is in the last ten years the wonderful strides have been accomplished.

And it was when it was discovered that the picture could play upon human emotions, could evoke tears or laughter at will—it was then that that other great art was enlisted, the art of literature; and so Shakespeare, Thackeray, Dickens, Victor Hugo, Dumas, became known to millions of people, who before that had never known even what those names meant.

When standard and classic literature began to be shown on the screen in every city, town, village and hamlet in this country and in every other country in the world, men learned that things and places existed of which they had never dreamed, and a new and wonderful world full of marvelous possibilities opened up before the vision of all mankind; and it was the motion picture that presented that new world to their vision. What have pictures done for humanity? Rather let us say what have they not done? Campaigns against disease have been conducted successfully through the motion picture—warfare against carelessness and campaigns for the prevention of fire have, I am told by our fire commissioner, resulted in decreasing greatly the destructive fires in this and every other large city. The widowed mothers' pension allowance was passed in the state of New York because of the widespread exhibition of a motion picture showing the need of such an allowance and through the efforts of one of the ladies who took one of these films to Albany and showed it in the assembly chamber.

Preparedness and the seeds of it are being sown to millions of American citizens now. The latent and perhaps dormant patriotism in their hearts is being aroused. The fear of God and the fear of the enemy is being implanted in their hearts, and the motion picture is doing it.

In the mining districts of Pennsylvania ten years ago there were 4,000 saloons flourishing. Today in that same district there are less than 500, and the motion picture has driven the rest of them out. What has become of the common burlesque show, the low vaudeville, the cheap claptrap melodrama? The motion picture was so much better, so much more real and so much cleaner that it has put all of those very objectionable shows entirely out of business. We hear frantic appeals from professional agitators and notoriety seekers about the need for censorship. What has become of the plays of two years ago, the indecent plays?

The public, that great American public, censored them through the box office, refused to go to see them, and they died in anywhere from two weeks to less than a season. But remember that "The Old Homestead" and "In Old Kentucky" have been running for from twenty to twenty-five years, and are still running and making money for their authors and owners. It is the public, the fifty million people who every week go to the motion picture shows, who are the real censors.

## The Picture is the Drama

I was asked the other day to state what effect the motion picture has had upon the drama. My answer to that was, the motion picture today is the drama. The stage play will always be a power, but the power of the motion picture is an hundredfold. As an illustration, a popular stage favorite such as Maude Adams or E. H. Sothern plays to perhaps one thousand people a night, six nights in the week, and two matinees, or approximately eight thousand persons during one week. Multiply that by forty weeks, the average theatrical season, and you have three hundred and twenty thousand people who have seen that play and that player in one year. As a contrast take the motion picture star or any one of the players. They appear in from thirty to fifty different pictures each year. Those pictures are reproduced in great numbers, and are shown simultaneously every day, in every city, town, village and hamlet in the United States.

So that in one year the audience of a motion picture star is over 50,000,000 people, multiplied by as many times as the film appears in different towns. In other words—and to conclude, the motion picture shows to more human beings in one year than the star of the stage drama shows to in his entire lifetime if he lives to be a hundred.

The motion picture, ladies and gentlemen, is the drama of the rich and poor alike; it is the drama of the universe. It carries its sob and its laugh, its message and its lesson, to

millions and millions of people, and speaks it in a universal language that is understood in every country on the face of the globe. It plays with a myriad fingered hand with infinite harmony on the heart strings of all humanity.

Now what of the future? If the past is prologue for the future what triumphs and glories may we expect? There are gathered here tonight men and women whose names are the greatest in all the arts and sciences: A great poet, a great scientist, notable writers, successful actors and actresses, and every one of those people whose names are by-words and whom we are all proud to know and to be associated with—every one of them is connected or interested in or with some form of motion picture productivity.

### President Wilson Speaks

Mr. Blackton then introduced the guest of the evening, President Woodrow Wilson. The President said in part:

I wondered, when I was on my way here, what would be expected of me. It occurred to me, perhaps, that I would only be expected to go through the motions of a speech. And then I reflected that, never having seen myself speak, and generally having my thoughts concentrated upon what I had to say, I had not the least opinion what my motions were when I made a speech—because it has never occurred to me, in my simplicity, to make a speech before a mirror.

I have sometimes been very much chagrined in seeing myself in a motion picture.

I have often wondered if I really was that kind of a guy. The extraordinary rapidity with which I walked, for example, the instantaneous and apparently automatic nature of my motions; the way in which I produce uncommon grimaces and altogether the extraordinary exhibition I make of myself sends me to bed very unhappy. And I often think to myself that although all the world is a stage, and men and women but actors upon it, after all, the external appearances of things are very superficial indeed.

I am very much more interested in what my fellowmen are

thinking about than in the motions through which they are going, and while we unconsciously display a great deal of human nature in our visible actions, there are some very deep waters within which no picture can sound.

When you think of a great nation, ladies and gentlemen, you are not thinking of a visible thing; you are thinking of a spiritual thing. I suppose a man in public office feels this with a peculiar poignancy because what it is important for him to know are the real, genuine sentiments and emotions of those people.

I came here to say that I hoped you would not believe that I am what I appear to be in the pictures you make of me. I really am a pretty decent fellow, and I have a lot of emotions that do not show on the surface; and the things that I don't say would fill a library. The great cross of public life is that you are not allowed to say all the things that you think.

Some of my opinions about some men are extremely picturesque; and if you could only take a motion picture of them, you would think that was Vesuvius in eruption. And yet all these volcanic forces, all these things that are going on inside of me, have to be concealed under a most grave and reverent exterior; and I have to make believe that I have nothing but respectable and solemn thought all the time; whereas there is a lot going on inside of me that would be entertaining to any audience anywhere.

We all, in our hearts, agree upon the fundamental principles of our lives, of our life as a nation. Now, we ought to tax ourselves with the duty of seeing that those principles are realized in action; and no fooling about it. The only difficult things in life, ladies and gentlemen, are the applications of the principles of right and wrong. I can set forth the abstract principles of right and wrong; and so can you. But when it comes down to an individual item of conduct, whether in public affairs or private affairs—there comes the pinch! In the first place, to see the right way to do it, and in the second place, to do it that way. If we could only agree that in all matters of public concern, we would adjourn our private interests, look each other frankly in the face, and say, "We are all ready at whatever sacrifice of our own interests, to do in common the thing that the



Hampton Del Ruth holding down his job of managing editor and assistant manager of production for the Keystone Film Company.

common wealth demands," what an irresistible force Amreica would be!

When the Chief Executive had finished amid applause, the toastmaster presented Mayor John Purroy Mitchel of New York, who then spoke:

I am glad of the opportunity to congratulate this great industry and art and profession combined, upon the progress that the three together have made during recent years, and on the work that they are doing today and the part they play in the industrial and the social life, not only of this city but of the whole country. Yours is a new industry; that is proved by the very fact that this is the first dinner of your Board of Trade; but already it has become one of the great of the country, in which a vast amount of capital is invested, and which serves the social and the educational purposes that your toastmaster has outlined.

As he said, it is serving still another great purpose this year. On the screen it is bringing home to the people of this country the practical necessity for preparation for national defense.

What will it avail us, what will it avail posterity, if we in the United States build up under these instructions, democracy to the highest conceivable point of efficient serviceability, if at the same time democracy should fail in the elemental and primal efficiency of self-preservation? That is the issue and that is the test, and the appeal is made by the leader of the American people, the President of the United States, to the citizenship of our nation, to the patriotism of our nation. It seems to me that we must say to one another that surely there was a time when that appeal could not have been made to the American people without an instant response.

Are we to admit that patriotism is languishing in this nation? Surely not! If there be any apathy upon this matter, it springs not of a lack of patriotism, but of a lack of appreciation and understanding of the facts. The President is now presenting those facts to the nation. Throughout the country there are ten thousand others who are trying to uphold his hands and to lend every aid to him and to the Government in bringing about an effective system of national defense. Surely, no more fundamental appeal could be made to our people than that which he is making in these days of the trial of the nation, and I think it is a privilege that New York citizens, citizens of this great commonwealth—I might almost call it such, perhaps, more than any other community in the United States, has a direct and immediate influence in the upbuilding of our national defenses, to have heard the President upon this great question tonight; and it should be a stimulus to all of us to renewed efforts to uphold his hands and to aid him in securing from the Congress of our country that legislation which is necessary to the upbuilding of the defenses of the people of the United States.

### Remarks by Walter W. Irwin

"You ladies and gentlemen of the motion picture industry know that we have been having a fight in Washington against legalized censorship," said the toastmaster. "I heard a good story the other day, a sidelight on a farcical value of so-called legal censorship. In one of the states a film of the life of George Washington was censored, and the battle of Bunker Hill was kept out, and this was the report: 'British and American soldiers both were shown to be using firearms in a careless and indiscriminate manner and with intent to kill,' and so they cut out poor old Bunker Hill. The chairman of our Executive Committee was one of the men who did some of the strenuous fighting in Washington, and he will talk to us for a very few minutes; Mr. Walter W. Irwin."

Mr. Irwin then spoke as follows:

This meeting of the Motion Picture Board of Trade tonight celebrates the amalgamation and the co-operation of each branch of the industry, for progression, protection and promotion. Progression in the creation and maintenance of proper business ethics among ourselves; progression in the establishment of economic standards in our business; progression in the development of the merit and the uplifting qualities of our product, so that we may be able to fully comply with our responsibility to an exacting public. Protection against malice and jealousy; protection against intolerance born of ignorance, as demonstrated by legalized censorship. There is only one form of censorship to which we will submit, the censorship of public opinion, the only censorship consistent with American freedom, without a reversal of the United States Constitution; for we live under a government of laws and not of men.

We welcome and honor the confidence of the thinking and discerning public; we want the confidence of the exhibitors, we must have their confidence in full measure, for unless we possess it, we will not be able to obtain their co-operation, and without their co-operation much of our most important effort will come to naught.

We seek their membership, we welcome them; through their membership we will obtain their co-operation, not only for protection, but because they are the best people to furnish us with reliable information of the higher standards constantly demanded by an exacting public.

This month in Washington, in opposing the un-American censorship bill, the large body of exhibitors present was of great assistance; at least equal to that furnished by any other branch of the industry. We are proud of our industry, proud of its success, proud of its moral standards. We have experienced, and we will continue to experience, many trials and tribulations; but with each branch working in perfect harmony with others, our difficulties will be overcome and we will be able to rise higher in the estimation of our fellow men daily.

Our responsibility we must now feel to be the heavier by reason of the recognition and consideration which have been shown to us tonight by the Chief Magistrate of this country.

### Collector Malone Is Heard

The next speaker introduced by Mr. Blackton was his friend, Collector-of-the-Port Dudley Field Malone:

This idea of having anything to do with the temporary care in a large city of the Chief Executive of the Nation is a hectic job.

I have been on the firing line since ten minutes to six this morning, having reached home at 3 o'clock the same morning, and I feel all the vigor and enthusiasm which you hope I feel, and which may best speak an early conclusion. But I do want to say to you that I am very, very happy to have come here, and particularly happy just as an American citizen to pay my tribute of profound gratitude to a man who has proved in national opinion the practical national political and patriotic value of the moving pictures in the picture which is doing such tremendous work to arouse public opinion to national preparation and defense—your toastmaster and my friend, with his picture: Commodore Blackton and "The Battle Cry of Peace"; because, ladies and gentlemen, it is no spirit of race prejudice, it is in no spirit nor anybody or pro anything European that the people of America are bespeaking the necessity of an adequate defense. We are preparing for a war against nobody, and we are preparing for a war of no particular duration and at no particular time, but we have decided as a common sense people that it were an act of supreme folly that America, dedicated in her benevolence to the service of mankind, shall not go out with the smile of justice on her face and with olive branches in her hand, while the nations of the earth, armed to the teeth, may in the future be covetous of our institutions and the integrity of the nation.

"At the place of every speaker," remarked Toastmaster Blackton, "was a little typewritten card bearing these words, 'In your remarks, please omit reference to any motion picture company or to individuals connected with the industry.'"

"Too late, now!" replied Collector Malone.

### Secretary Binder in Conclusion

After the poet, Edwin Markham, had made a few remarks in happy vein, Executive Secretary J. W. Binder of the Motion Picture Board of Trade addressed the assembly:

Newspaper editors tell you, when you bring in your copy, "Stand your story on its head. Cut off the heading and the second paragraph and print it in one short sentence and be done with it."

I have a heartfelt of matter that I would like to talk to you about, about this great industry of ours, an industry which is so dear to me, its brilliant future, its brilliant past. I would like to stand here for an hour and tell you some stories I have heard of the people who made this industry, who were responsible for its beginning, of their tremendous struggles against tremendous odds; how they triumphed over those odds and how they are today the honored heads of great institutions. Those stories must be told at the same time. And one of the things the Motion Picture Board of Trade is attempting to do today is to have that vast material—interesting human-interest material—gathered up in a book of about four or five hundred



pages, to be written by one of the greatest writers in the country, to tell this wonderful story of the motion picture industry.

The history of the motion picture is a fairy tale. It is absolutely unbelievable to a man who comes in from the outside, and views it, as I did, three years ago for the first time, to note, for one instance, a Galician Jew, a poor man, coming to this country with perhaps \$4 in his pocket, with nothing except the tremendous skill which he had as a lens grinder; to follow the history of that man and his struggles, as he came from poverty and emerged into the splendor and magnificence of the riches that he now has, through the motion picture industry; if I could tell you that story as it was told to me, as it will appear when the real biography of the motion picture is written, it would move you first to tears and then to interest, and finally you would share with him that splendid triumph which he now enjoys. I say these things must be told at some time, but this is neither the time nor the place. I simply want to say, before I sit down, that this dinner, the first dinner of the Motion Picture Board of Trade of America, a lusty infant of only four months old, is a fair semblance of what will be in the future; because, ladies and gentlemen, this motion picture industry in which we are engaged and which we so dearly love is but struggling to express itself at the present time. It is still enmeshed and hidden and tangled by the threads of discord, by the fact that the industry itself does not know itself thoroughly, by the fact that the men in it are just beginning to find what a wonderful force they have within their grasp.

The Board of Trade, or the organization—I care not by what name you call it—that has the least help or assistance in shaping the destinies of this tremendous industry, in making them go for the right, in stabilizing the industry, in eliminating from it all the things that are bad, whether they be things of business practice, whether they be things of morals, or what not—I say the institution which has the least part in doing this, and thus in upbuilding and standardizing this great industry, will live in future generations and will be thanked for it.

"I know of no man who can get more fun out of misfortune than the one I am going to ask now to close the speeches of this evening," said the toastmaster, "for it is almost a misfortune to be the last speaker so late at night when everybody is sitting there secretly hoping that he will not say very much. How much he will say depends upon how much you laugh at him and how much interest you show: The Rev. Dr. Cyrus Townsend Brady.

"How do you do?" said the Rev. Dr. Brady. "Good night!"

The guests attending the banquet were:

Mrs. Nellie Anderson, A. W. Atwater, W. W. Atkinson, Charles Abrams, Carl Anderson, Hunter Bennett, C. E. Becroft, Mrs. Stuart Blackton, Rex Beach, George Baker, Graham Baker, Jack Brawn, Louise Beaudet, Van Dyke Brooke, Fred J. Beecroft, Eugene V. Brewster, Harry D. Brewster, Leon J. Bamberger, George Balsdon, Fulton Brylawski, Raymond S. Binder, Mrs. J. W. Binder, F. J. Bird, William Barry, J. A. Berst, George F. Blaisdell, Mrs. George F. Blaisdell, King Baggot, Harry Benham, Whitman Bennett, William Brannan, E. Brulatour, C. T. Britner, L. F. Blumenthal, Naac Childrens, Howard Chandler Christy, F. K. Cannock, Charles R. Condon, Merritt Crawford, Harry J. Cohn, Paul H. Cromelin, J. F. Coufal, Clarence J. Caine, J. P. Chalmers, J. F. Chalmers, Miss E. J. Chalmers, Robert W. Chambers, Mrs. Robert W. Chambers, Harvey A. Cochrane, Mrs. Harvey A. Cochrane, Mrs. Bainbridge Colby, R. H. Cochrane, Mrs. R. H. Cochrane, P. D. Cochrane, Mrs. P. D. Cochrane, Harry Cohn, Jack Cohn, Mrs. Harry A. Cochrane, Frank Daniels, Harry Davenport, W. H. Donaldson, Lynde Deing, Mark M. Dutenfass, Joseph W. Engel, Edward Earl, Mrs. Edward Earl, Mrs. S. M. Field, Mr. Samuel M. Field, Mr. J. H. Finn, Felix S. Feist, Mrs. Felix S. Feist, R. T. Farnum, John C. Finn, Hugh Ford, Arthur S. Friend, Daniel Frohman, Mrs. I. C. Graham, R. G. Garrick, L. J. Gasnier, John W. Grey, J. E. Graef, Lambert Guenther, Jesse J. Goldberg, Walter E. Greene, Joseph Golden, Kendall E. Gillett, Paul Gulick, Philip Gleichman, Mrs. Philip Gleichman, Charles W. Goddard, Samuel B. Goldfish, Ben Goetz, C. B. Henkel, David Horsley, William Humphrey, Guy L. Harrington, J. H. Hallberg, E. D. Horheimer, C. B. Harmon, Fred Hawley, Edgar B. Hattrick, Kenneth Hodgkinson, W. W. Hodgkinson, Hugh Hoffman, M. H. Hoffman, Mrs. M. H. Hoffman, Mrs. Walter W. Irwin, Ralph Ince, Mrs. Ralph Ince, Owen Johnson, Arthur James, William A. Johnston, Mrs. William A. Johnston, Joseph Kilgour, Maxwell Karger, Arthur Kane, A. A. Kaufman, Charles Kessell, Dorothy Kelly, Stanley Kingsbury, Felix Kalin, Arthur Leslie, Florence La Badie, Capt. Harry Lam-

bert, Roger Lytton, Edwin M. LaRoche, A. J. Lang, Mrs. Carl Laemmle, Jesse L. Lasky, Tracy H. Lewis, Al Lichtman, Otto Lederer, Siegmund Lubin, Roy L. McCordell, Mrs. Dudley Field Malone, Mrs. Edwin Markham, Mrs. Hudson Maxim, Antonio Moreno, Mary Maurice, Harry Morey, James Morrison, Garry McGarry, Miss Estelle J. Murphy, Felix Matz, Joseph Miles, E. L. Masters, R. W. McFarland, Leslie Mason, A. MacArthur, John F. Miller, Miss Violet Mersereau, Mrs. Edward A. MacManus, J. J. McCarthy, Hy Mayer, Matt Moore, P. J. Morgan, Harry Meyers, J. A. Milligan, Aubrey Mitchell, Harry Mitchell, J. A. McKinney, Mrs. Tom Moore, Tom Moore, Wilfred North, Lee A. Ochs, Evart Overton, Ingvald C. Oes, Walton W. O'Hara, Mrs. Walton W. O'Hara, William Oldknow, H. H. Poppe, Kate Price, P. A. Parsons, Carl H. Pierce, Mrs. Carl H. Pierce, Paul Panzer, Raymond Pawley, O. A. Powers and guests, L. J. Rubenstein, Mrs. L. J. Rubenstein, Terry Ramsaye, J. V. Ritchey, A. F. Rock, Charles Richmond, B. A. Rolfe, S. L. Rothapel, Mrs. S. L. Rothapel, Harry L. Reichenbach, Mrs. Harry L. Reichenbach, M. Ramirez-Torres, Frank H. Richardson, Harry Rapi, Arthur D. Reeve, Edward Roskam, Watterson R. Rothacker, Mrs. Watterson R. Rothacker, Nat W. Rothstein, Mr. D. J. Sullivan, Mrs. W. E. Shallenberger, G. H. Sheldon, Penrhyn Stanulans, Victor Smith, William Shea, S. M. Spedon, Anita Stewart, Paul Scardon, Max Speigel, Edward Speigel, Edward M. Saunders, Charles K. Stern, William Steiner, Victor Shapiro, A. I. Siegel, Rufus Steele, Mrs. Rufus Steele, J. G. Skeritt, W. C. Smith, George B. Seitz, William M. Seabury, Mrs. William M. Seabury, Peter Schmid, Winfield R. Sheehan, Robert J. Shores, R. Sanborn, F. W. Singh, Arthur M. Smallwood, Miss Agnes Smith, Julius Stern, Mr. Edwin Thanouser, Mrs. Edwin Thanouser, Rose Tapley, Harvey F. Thew, W. C. Toomey, Samuel Trigger, Louis Joseph Vance, Wally Van, C. W. White, Earle Williams, Lillian Walker, Dr. J. Victor Wilson, H. A. Wyckoff, Thomas G. Wiley, Lloyd D. Willis, John Wylie, Dickson Watts, Leo Wharton, Mrs. Leo Wharton, William Welsh, Ben Wilson, Otis F. Wood, Adolph Zukor.

The Committee on Arrangements was composed of Walter W. Irwin, chairman, John R. Freuler, Watterson R. Rothacker, Paul Gulick and J. A. McKinney.

## Famous March Plays Announced

In addition to the seven-reel "special" in which Mary Pickford is starred, the Famous Players Film Company has promised for the Paramount program for March three other features of special interest.

Jack Barrymore will be seen in "The Man Who Found Himself," Hazel Dawn is said to have made the most of an excellent opportunity in "The Longest Way Round," and Pauline Frederick is starred again, the story being "Audrey."

The Mary Pickford play is one in which she plays an Italian girl and is called "Poor Little Peppina." Kate Jordan wrote it.

"The Man Who Found Himself" is from the pen of Willard Mack, author of "Kick In." It is the story of a respectable young man who turns burglar as the result of a blow on the head.

Hazel Dawn has the role of a young girl whose father is at war with his next door neighbor. The neighbor has a son the girl hasn't seen. They meet and fall in love and then the trouble begins.

Pauline Frederick's vehicle is from the novel of the same name by Mary Johnston in the stage version of which Maggie Mitchell was starred.

## Rothapel Uses Mutual News

The Mutual Weekly is growing in popularity. Not only is it shown in the Palace theater of New York City, which is a proof of excellence, but Samuel L. Rothapel is now using it on Broadway. Keith's Royal theater, leading vaudeville house of the Bronx, New York City, has installed it, and beginning with February 6, it will replace another news reel at the Market Street theater in San Francisco.

# Lubin Plants Being Rebuilt

## LIGHTING SYSTEMS INSTALLED

THE plant of the Lubin Manufacturing Company at 26th and Indiana, Philadelphia, is being rearranged because of announced increase in business. Extensive alterations are being made under the direction of Edward L. Simons.

The old floors are being replaced; columns and abutments are being removed to enable the occupants of the studio at any time to extend the field of operations by throwing the three studios into one and a new lighting plant is being installed.

When all these alterations are completed the Lubin company will commence work on several feature productions safe in the knowledge that weather conditions will not interfere.

The Lubin company also is installing at the plant in Glenwood avenue, between 16th and 17th streets, a new lighting plant and a sectional glass roof.

While the present winter has not been severe, the sun has been hidden a good part of the time and this has caused many expensive delays in the turning out of the required number of features and it has been a troublesome problem at times to keep seven directors and their companies from getting in each other's way.

The improvements will solve all difficulties. Director Jack Pratt and his company will occupy the Glenwood studio. Edgar Lewis is in Georgia with his company and Directors Kaufman, Terwilliger, Greene and others will occupy the 20th street and Indiana avenue studio.

Director Pratt is working on "Her Bleeding Heart," a multiple reel feature by Daniel Carson Goodman. Director Kaufman, when the studios are ready, will begin work on an adaptation of Clyde Fitch's famous play "The Woman in the Case." The scenario

At the second regular business meeting of the Lubin Beneficial Association 112 members were present. Jack Pratt, the new president, was presented with a basket of flowers and a gavel. Mr. Pratt spoke upon the



*Lubin plant at Twentieth and Indiana avenues, Philadelphia.*

future plans of the association. He appointed an entertainment committee consisting of I. Schwartz, Richard Buhler, Wally Helston, George Spink, Miss Rosetta Brice, Miss Gertis St. Clair, and Miss Arona M. Hubbard. An informal dance followed the meeting.

## LASKY PRESENTS MAE MURRAY

**Former Comic Opera Star to Be Seen with Wallace Reid in "To Have and To Hold" on Paramount Program**

The Jesse L. Lasky Feature Play Company announces a new star for the Paramount program for March in the person of Mae Murray, former comic opera star. Miss Murray will make her screen debut as Lady Jocelyn Leigh in "To Have and To Hold," Mary Johnston's story, and Wallace Reid will be the leading man. Others in the cast will be Tom Forman, Raymond Hatton, William Bradbury, James Neill, Bob Gray, Lucien Littlefield, Camille Astor and Bob Fleming. This play will be released March 5.

The second Lasky-Paramount feature will be "For the Defense," in which Fannie Ward, who was featured so successfully recently in "The Cheat," will be starred. The story of the play is by Hector Turnbull, who wrote "The Cheat," and the scenario is by Margaret Turnbull. Frank Reicher is the director.

The third feature for March will be Blanche Sweet in "The Sowers," a picturization of Henry Seton Merriman's story of the same name.

## Fireman Tricked for Picture

For the fire scene in "The Woman in Politics," Thanhouser-Mutual Masterpicture, the entire fire department of Portchester, N. Y., was called out. A tenement building about half a mile from the center of town was burned, and only three men in the fire department knew it was for a picture "rescue."



*The Glenwood avenue (Philadelphia) Lubin studio.*

is being written by Anthony P. Kelly. Ethel Clayton will be starred in this feature.

The Lubin company recently entered into an agreement with one of America's greatest fiction writers and will soon present his works on the screen.

## MARY PICKFORD IN "SPECIAL"

**Famous Players Star to Be Seen in Seven-Reel Feature in Large Cities Before Regular Release on Paramount Program**

"Poor Little Peppina," in which Mary Pickford is next to appear, will be her first seven-reel feature. The play, which was written by Kate Jordan and directed by Sidney Olcott, will be released March 2 on the Paramount program, and is the first Pickford picture released since the formation of the Famous Players-Mary Pickford Company, in which she has a half interest.

In "Poor Little Peppina" Miss Pickford again plays the part of the abused child. This time she is a little American girl kidnaped in Italy. To escape her captors she puts on boy's clothing and comes to America. Throughout most of the play, she appears as this ragged little urchin, who acts as messenger boy, boot-black and general servant for a group of counterfeiters.

There is opportunity for many exciting adven-



Mary Pickford and members of Famous Players Company in scene from "Poor Little Peppina," Paramount special.

tures, before the gang is captured, and the girl is released to her parents. There is a love story in the play also, the romance between Peppina and the lawyer who befriends the little messenger "boy."

In the supporting cast are Edwin Morand, Eugene O'Brien, Antonio Maiori, Ernesto Torti, Cesare Gravinga, W. T. Carleton and Jack Pickford.

Special presentations in New York and several other large cities will be given before the regular release. The Famous Players Company has arranged special advertising sheets for exhibitors.

### Property Owners Should See This Film

At a time when so many disastrous fires are causing loss of life through inadequacy of protection against fire, the latest feature film of the Vitagraph Company just completed, comes at an opportune time, teaching a lesson of preparedness that makes it a valuable aid to reformers seeking to better conditions. The officials of the Vitagraph Company plan to give a press exhibition in the near future to which Fire Commissioner Adamson and other city officials will be invited.

According to fire statistics, there has been an

appalling loss of human life through the negligence on the part of property owners to safeguard the lives of factory workers. The fire in the Triangle shirt-waist factory in which one hundred and forty-five girls were either burned to death or plunged to destruction from the tenth story of the Asche building; and the still more recent Diamond shirt-waist fire in Brooklyn, have served to point out the careless manner in which fire laws are enforced.

"The Writing On the Wall" based its theme on the matter of fire protection. In filming the production, Director Tefft Johnson constructed two one-story stores in the lot opposite the Vitagraph studios in Flatbush, equipped them thoroughly as a paint shop and a clothing store and then proceeded to burn them up. He staged a scene with three hundred school children running panic-stricken from the suffocating fumes of the smoke, and portrayed a scene that differs little from almost daily occurrences in a big city.

It is a film that every property owner should see. The film tells of a wealthy man who disregards the safety of his tenants by painting his fire escapes instead of replacing them. His own son is caught in the fire and the man perishes in attempting to rescue him. In the character of the wealthy man, Joseph Kilgour gives a powerful portrayal. Naomi Childers, Virginia Pearson, Bobby Connelly, Charles Wellesley and others are in capable roles.

"The Writing On the Wall" is a Blue Ribbon Feature, written by William J. Hurlburt, picturized by Marguerite Bertsch and is released as a five-part drama on Monday February 14.

### Triangle Now Settled in New Home

With a five years' lease that provides that no other film company may have quarters in the building, the Triangle Film Corporation moved Monday, January 24, from Twenty-third street, New York, to the new Brokaw building, in Broadway between Forty-first and Forty-second streets, New York. The Triangle takes the entire upper section of the structure, occupying the eleventh and twelfth floors and the roof. On the eleventh floor are the executive offices of H. E. Aitken, president of the Triangle Film Corporation, and the vice-presidents in charge of production, David W. Griffith, Thomas H. Ince and Mack Sennett. The various departments, exchanges, publicity and promotion, etc., are also on this floor.

Above are film storage vaults, projection rooms and an emergency studio for rush work on unfinished scenes. The Triangle is fortunate in obtaining quarters in this modern and centrally located building. The amount of rental involved in the lease is said to be between \$75,000 and \$100,000.

### Collier Picture Completed

William Collier, well known stage comedian signed for the Triangle by the New York Motion Picture Corporation, has nearly completed his Mack Sennett comedy, "Getting Married," and is preparing to devote all his time to a new five-reel Kay-Bee feature which Walter Edwards is directing for Ince. Since his arrival on the coast Collier has been dividing his time between the two studios. "Buster," Collier's stepson, has convinced Ince that he has ability far beyond his fourteen years, and is to have an important part in a forthcoming Kay-Bee production.



# Paramount-Burton Holmes Films Shown

"EASY CHAIR JOURNEYS"

NOW that the new Paramount-Burton Holmes travel-pictures, released weekly through the Paramount Picture Corporation, have been shown the public seems to have realized that more thought is being given to travel pictures than ever before.

Travel pictures to be sure are not a new thing in the motion picture industry, but the affiliation between Paramount for the exclusive rights for the releasing of the pictures of Mr. Holmes, who is conceded to be the greatest traveler in the world, will mark a new era in travel motion pictures similar, to say the least, as was created in the lecture field by Mr. Holmes when he brought to that form of entertainment something new and human and up-to-date.

No longer will travel pictures, such as these, be used by the exhibitor as his polite means of telling one audience that it is time for them to make room for another crowd, or using them as "fillers" on any old program, for they are just the opposite from the old miscellaneous and ill-assorted pictures, depicting scenes in "any old place," poorly titled and a drag on the market.

This collection of pictures, which is enormously large, is valuable in its every detail and will grant any person the privilege of traveling with absolute safety and comfort; quickly and economically—even in the war-ridden countries of Europe—seeing the world at close range with much thoroughness and with as much leisure as any multimillionaire possessing unlimited income and unlimited time. Here is granted the opportunity of giving one universal citizenship, taking them to alluring nooks and unfrequented corners of the world—off the tourists' trail—and on trips where tips are not required.

Aside from the wonderful pictures which were given their first showing and which are to follow as "easy chair journeys" each week, most notable was the vast improvement in the titling and sub-titling of the pictures. In obtaining the co-operation of Mr. Holmes, Paramount has secured far more than a wonderful collection of pictures, for Mr. Holmes will personally arrange all of the films and write all of the titles, thus infusing them with that human interest, that correct and authoritative information, and those occasional bits of humor which, for the past twenty-three years, have distinguished Mr. Holmes' spoken travelogues.

Novelty and variety are the keynotes of these latest travel pictures; novelty because they take the traveler in the theater to the uniquely interesting places that are away from the beaten paths of the average tourist and show them instructively interesting places that are rare, beautiful, and at times amusing; variety because in all his travel lectures and pictures that has been the great traveler's chief point. He knows through his twenty years of traveling that audiences like variety as much as he does, so he has arranged his weekly journeyings so that there is not too much at any one time of any one country, and he has edited his pictures so that there is just enough of this or that, a glimpse here or there, intermingled with a title giving some necessary information tersely, then an amusing incident, then something startling or of vital human

interest, so that the little journeys—which closely follow the lines of a real travel experience and give a remarkable idea of the place visited—are always full of life and interest—never dry or monotonous.

The principle that "every true American should see America first," is the one upon which the early releases of these pictures are based, for they will all treat of our native land. With this end in view the first two deal with a motor trip through the beautiful state of New Mexico, starting in Chicago, where are first witnessed the "Cliff Dwellers" of the Windy City, later visiting the ancient capital city of Santa Fe, thence to its ranches and marvelous mesas and its pueblos, where Indians of today dwell in prehistoric apartment houses which were old before Columbus discovered America.

The second takes the fellow travelers to the Grand Canyon, the biggest, most beautiful thing in the world, and thence down the awe-inspiring, dizzy trails into its very depths more than a mile below the surface of the surrounding country. The third deals with West Point and the lives of our future generals, while the fourth takes you to Annapolis, getting familiar glimpses of the Naval Academy and what it takes to make admirals who will in the years to come carry the stars and stripes with honor on the high seas.

## BIDS FOR FILM STUDIOS

Jacksonville Committee in New York Trying to Induce Manufacturers to Increase Importance of Film Center

Jacksonville, Florida, is making a strenuous bid to become the motion picture manufacturing center of the country. Mayor J. E. T. Bowden, who is in the forefront of the movement, recently named a committee which now is in New York endeavoring to persuade the operating companies of the metropolis to erect their plants in the Florida city.

The movement was started at a dinner given by the Rotary Club of Jacksonville to the motion picture men now working in and around the city. More than one hundred attended the dinner. The motion picture men were called upon to express their opinions of why Jacksonville was the logical point as a motion picture center.

Louis Burstine, general manager of the Vim Company there, advised that he would do everything in his power to pave the way for the members of the committee when they reached New York, and George Welsh, of the Thanouser Company, gave the committee letters of introduction.

Those of the motion picture men who spoke were: Louis Burstine, of the Vim; Billy Sullivan, of the Thanouser; Walter Heirs, Thanouser; Riley Chamberlain, Thanouser; Paul Price, assistant director for the Rolf-Metro; Mr. Moses, of the Thanouser; Tom Boyd, of the Kalem; George Welsh, of the Thanouser; William A. Howell, director of the Thanouser; Arthur Albertson, Kalem; George Grimmer, general manager of Thanouser; Harris Gordon, Thanouser; Mr. Lewis, of the Vim; Roy Gahrns, Vim; Bert Tracy, of Vim, and Billy Fletcher, of Vim.

## V. L. S. E. BUSINESS GROWS

### "Big Four" Finds It Necessary to Increase Forces in Various Offices—Other News from Branches All Over the Country

The "minimum and maximum" price rating and the "open booking" policy developed by V. L. S. E. has resulted in such business gains that the sales forces have had to be augmented in nearly all of the branches of the company.

D. F. Heenan, who was shipping clerk of the Philadelphia branch, has been promoted to the sales force and Edward H. Freiberg, formerly an inspector, has been made shipping clerk.

I. Van Ronkel in Chicago has added to his staff Marmaduke McCaffrey, who has specialized in publicity and sales development work, and who will travel Iowa and part of Illinois; Philip Dunas, formerly with Schiller's Film Company; Frank W. Redfield, formerly with the Fox Film Corporation and the General Film Company; Owen C. Devine, formerly with Robert Stevenson Company, wholesale druggists, and Harry A. O'Brien, formerly with the Famous Players. Four of these salesmen will work out of Chicago, and the others in the city.

In Cincinnati C. E. Shurtleff has engaged J. A. Conant, recently of the Metro exchange in Des Moines, and James R. Beale, formerly with the Mutual. P. B. Elliott of the same office will be responsible for Indiana and Ohio; Mr. Conant, for Ohio and West Virginia; Mr. Beale for part of Kentucky and the city of Cincinnati.

J. E. Huey, who has been the booker of the V. L.

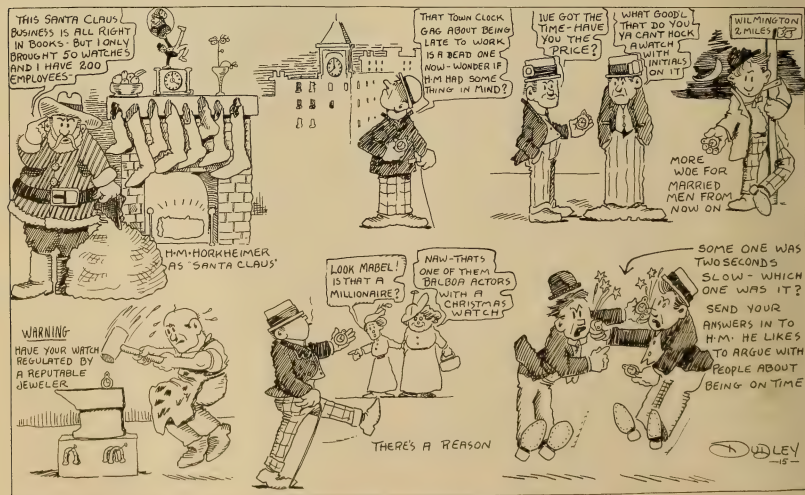
S. E. Dallas office, has been advanced by C. A. Meade, branch manager there, to the sales force, taking the position made vacant by R. K. Evans, manager of the New Orleans sub-office. The booking department has been placed in charge of F. J. Murphy, who was the shipping clerk in Dallas. Edward Fogham has been promoted to shipping clerk. J. B. Dugger has been made assistant branch manager and also will have charge of advertising and publicity.

Fred Solomon, formerly of the Denver office, will represent that organization in Kansas City hereafter.

In Pittsburgh Edward C. Brown and C. D. Roche have been added to the sales force.

That sales ability is not confined to the sales force is shown in two deals closed in the Philadelphia V. L. S. E. offices. Miss Jennie Geberd, the re-wind girl whose business is doctoring films, in the absence of J. S. Hebrew, branch manager, recently booked "The Rosary" to an exhibitor, because she spoke so sincerely of the film's appeal and its success. Miss Geberd, in spreading her enthusiasm to her girl friends, one of whom is employed by Mr. Hassinger of the Palace theater, Ardmore, brought in three more days' bookings without any solicitation on the part of the sales force.

V. L. S. E. has found business of such volume in New York state that it has been found desirable to open a sub-office in Syracuse under the management of Joseph Partridge, the New York branch manager, and directly in charge of A. M. Webster, who has been representing the "Big Four" in the western and middle part of the state since July. The Syracuse office will serve Buffalo, Rochester, Ithaca, and all towns in that territory.



Horkheimer Brothers presented their employees with watches at Christmas time, and Charles Dudley, a member of the Horkheimer forces, created the above cartoon dealing with the distribution of the timepieces.

# Selznick Heads New Company

## SPIEGEL CONTROLS WORLD

THE World Film Corporation and the Equitable Motion Pictures Corporation have combined and have obtained eight hundred thousand dollars of additional working capital, according to Milton C. Work, chairman of the executive committee of the World Film Corporation.

Coincident with the combination comes the announcement of the formation of the Clara Kimball Young Film Corporation with Lewis J. Selznick as president and general manager. Mr. Selznick was vice-president and general manager of the World Film Corporation.

With the combination of the World and Equitable Companies Arthur Spiegel, president of the Spiegel, May, Stern Company, of Chicago, becomes the directing head. Mr. Spiegel already has assumed his duties with headquarters at the offices of the Equitable Motion Pictures Corporation, 130 West Forty-sixth street, New York City.

An official announcement of the combination was issued by Chairman Work of the executive committee of the World company. It reads:

For some time we have been considering the acquisition of another film company, as it became apparent that by doing so we could greatly enhance our efficiency and make and distribute pictures more economically. The board of the World Film Corporation has therefore decided, and its decision has been ratified by the voting trustees, to acquire the stock of the Equitable Motion Pictures Corporation. The majority of the Equitable shareholders have accepted this offer and we believe that all of the shares of the Equitable Corporation will be exchanged under the proposed plan.

Arthur Spiegel, president of the Spiegel, May, Stern Company, of Chicago, will head the new combination and take immediate charge of the active conduct of the business. Eight hundred thousand dollars of additional working capital has been provided. The corporation will release two feature pictures each week. Mr. Spiegel was induced to come to New York only after he had become satisfied that the capital requirements of the new organization had been adequately taken care of, and that the future of the company was assured and that it might be used as the basis of a world-wide organization.

Mr. Selznick has cancelled his contract as general manager and resigned as vice-president of the corporation. He proposes, however, to engage in the manufacture of pictures and will thoroughly co-operate with the new management of the World Film Corporation in the future development of its business.

The million-dollar Clara Kimball Young Film Corporation was incorporated at Richmond, Virginia, and is the realization of the widely-known actress' ambitions as she has desired to have a motion picture corporation she could call "all her own."

The first release of the new corporation is dated for next October, after which the present plans call for one release a month of the multiple reel variety.

Arrangements have been made for three studios. One is to be situated in the vicinity of New York City, another in Jacksonville, Fla., and a third at Santiago, Cuba. A large company is being engaged, together with three or four directors.

Besides Miss Young and Mr. Selznick there is a wealthy business man interested in the venture.

Before each feature film is released Mr. Selznick will go over every foot of the pictures. The direction of the various studios will also be under his supervision.

Miss Young will be featured as the star in each picture.

The company is remarkable inasmuch as Clara Kimball Young will be the first motion picture actress in the history of American drama who ever started a motion picture producing company for the purpose of starring herself. Sarah Bernhardt has a film studio now in Paris, based on the same idea, but these two cases are the only ones of their kind.

Miss Young is in Cuba for the World Film Corporation working in a feature film there. She has been under contract with World for two years. Before that she was with the Vitagraph Company of America.

## E. K. Lincoln Joins Lubin

E. K. Lincoln, a screen actor of considerable note, has joined the Lubin company as a leading man.

Mr. Lincoln is an actor whose career has been both interesting and successful and before joining the

rank of motion picture actors had a wide schooling and reputation in the spoken drama.

After putting in a conscientious and difficult apprenticeship he soon became recognized not only for his unusual ability but also for the originality that characterized his interpretation of the parts which fell to his lot.

His early experience, like nearly every other star who has achieved fame on the stage, was in stock companies and at the time he decided to enter the motion picture field he was already regarded as a promising aspirant for the highest of dramatic honors.

He had in successive seasons played, during the first years of his apprenticeship, with stock companies in Johnstown, Pa., Paterson, N. J., Columbus, Ohio, Janesville, Cleveland and Pittsburgh. He was the leading man in such plays as "Over Night" "The Virginian" and "Graustark." His first film connection was with the Vitagraph company. He played a leading part in "Million Bid," the photoplay that signalized the opening of the Vitagraph theater on Broadway in New York. Mr. Lincoln has an office in New York city, where the E. K. Lincoln Players, Inc., have their headquarters and a studio in Grantwood, N. J.

Ben H. Atwell has succeeded P. Powers as director of publicity at the Knickerbocker theater, New York. Mr. Powers has been recalled to the Triangle general offices.



E. K. Lincoln.



## V. L. S. E. STRENGTHENS PROGRAM

### Announcement of Coming Releases by "Big Four" Companies Promises Strong Heart-Interest Features

Exhibitors who have found the box office value in heart-interest features of unusual quality have shown their belief in the output of the Vitagraph, Lubin, Selig and Essanay studios for the V. L. S. E. program by booking the announced multiples without knowing anything but the titles and the names of the players, according to a statement from "big four" headquarters. The organization announced a stronger program and the orders have been increasing steadily, it is said.

Lubin's first February release, scheduled for the 14th, is "Dollars and Cents," by Albert Payson Terhune and featuring Ethel Clayton, who made such a favorable impression in "The Great Divide," and Tom Moore in what will be his initial appearance on the V. L. S. E. program. Joseph Kaufman directed the production.

Following this release, Lubin will present "Her Bleeding Heart," featuring Richard Buhler and Rosetta Brice, another story of intense sentimental carrying powers, which will be ready for booking February 28.

"Thou Shalt Not Covet," is Selig's release for February 7. Tyrone Power, Kathlyn Williams, Eugenie Besserer, and Guy Oliver are featured.

On March 6, Selig will release "Unto Those Who Sin," with Fritzi Brunette in the principal part. This is a drama written by James Oliver Curwood and directed by William Robert Daly.

Essanay's offering for February 14 is a five-act feature, "Vultures of Society," written by Richard Goodall and directed by E. H. Calvert. Lillian Drew, Marguerite Clayton, Ernest Maupin and Mr. Calvert are the leading players. For its second release in February, Essanay will present a modern day drama called "The Discard," by Charles Michelson.

Vitagraph has re-arranged its releases so the schedule for February is made up of "The Crown Prince's Double," released on the 7th; "The Writing On the Wall," on the 14th; "Kennedy Square," on the 21st; and "One Night," on the 28th.

In March Vitagraph will put out through the "big four": "The Hunted Woman," "Colton U. S. N.," "The Two Edged Sword," and "The Supreme Temptation."

### Alma Hanlon Now a Fox Star

The latest screen star to sign a contract with William Fox, to appear in feature pictures, is dainty, petite Alma Hanlon, daughter of George Hanlon of the world famous family of acrobats who will be remembered in America especially for their productions of such popular stage success as "Fantasma," "Superba" and "La Voyage en Suisse." Miss Hanlon was born in New York City, April 30, 1894, and is the youngest member of a family, who for nine generations have appeared before the public either on the stage or with a circus. Her father was born in London, England, as was her mother, who, before her marriage was Helena Reynolds, member of an old English family. Miss Hanlon's great-great-grandfather was stage manager of Drury Lane theater when Lord Byron was its director and another Hanlon was

stage manager for Edmund Kean. Miss Hanlon comes to the William Fox forces with a thorough knowledge of the requirements of photoplay, having worked in a number of feature pictures she helped make successful through the excellence of her work and unusual beauty. Her debut as a William Fox player will be in "Gold and the Woman," in which Theda Bara is being starred under the direction of James Vincent, and although she had just begun work in the picture she has already attracted the attention of her director who predicts for her a success in pictures parallel with that of her family on the legitimate stage.

### Frankie Mann Is Impressive

"There is the type of girl that raises the tone of the motion picture—she's a sure enough little aristocrat!" This comment was heard at a showing of the recent Vitagraph feature, "Youth." The "little aristocrat" who had attracted the speaker was petite Frankie Mann of Lubin and Vitagraph fame. The little lady who carries her head with such patrician grace is one of the daughters of J. R. Mann who, previous to the panic of 1907, was a powerful financier. Accustomed to every luxury until that time, his high spirited daughter lost no time in vain regret but, making quick inventory of her abilities and inclinations, decided to try the route to fame via the footlights. Making good in the Castle Square stock in Boston, she next essayed the Orpheum stock in Philadelphia. The flickering films beckoned and she deserted spoken drama for the screen.

During her four years with Lubin, Miss Mann appeared in most of the big productions, among them "The House Next Door," "The Sporting Duchess," "The Climbers," "The Great Ruby," "The College Widow," etc. Skilled in sports, possessed of a petite figure, expressive face, and the intangible something that stamps her as "different," Frankie Mann is rapidly winning for herself an enviable place in filmdom.

### Cochrane to Direct Company

George Cochrane, brother of Robert H. Cochrane, vice-president of the Universal Film Manufacturing Company and who for the past few months has been acting as assistant director to Sydney Ayres, has been placed at the head of a dramatic producing company of photoplayers at Universal City. The first picture which he will make is a one-reel story adapted for screen purposes by F. McGrew Willis from the story by Laura Oakley. In it Carmen Phillips and Douglas Gerrard play the leading roles.

### Lubin Beats Censors to It

While there are motion picture players there will be sex problems to be depicted, is the contention of Lubin directors. But these plays can be handled in a manner fit for presentation to women and young folks, they also say. The sex problem films can be clean before they reach the censorship boards and that is the way Dr. Daniel Carson Goodman's "Souls in Bondage" is being handled, according to a statement from the Lubin studios in Philadelphia.

Beatriz Michelena is about to have published in more than five hundred newspapers a second series of weekly "talks" to "screen struck" girls.

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**Volume XV****CHICAGO, FEBRUARY 12, 1916****Number 7**

## The Exhibitor—a Big Man in His Community

**T**HE exhibitor sticks close to his work. Most of his waking hours he gives to the problems of his theater and its program. He feels that he hasn't time to mix actively in the civic and social life of his community and run his own business too; so he naturally chooses the business and lets the rest go. Then, some day, he is surprised to find that the community that he has neglected is running him.

The city passes an ordinance restricting his rights and affecting his profits. He discovers this when he is served with a notice to change his house or to pay an additional tax. These things come upon him suddenly. He has never heard of them before.

The president of the women's club decides the town should have a board of censorship. Having nothing else to do, she pursues the idea through its proper legal channels and becomes chairman of the new board. The exhibitor finds that out when he is notified to show no films that do not bear the mark of the local censors. Possibly he got his information a little earlier than that through the newspaper.

The exhibitor owns and is responsible for the most popular place in town—and we use the word "place" because it includes everything. Everybody goes to him. He has a firm hold on a majority of the people in his community. Yet he has no voice in making the laws that govern him; no part in appointing the individuals who are allowed to dictate his affairs. He doesn't even know about them until they become common and public knowledge. He is not consulted on anything.

**Why?**

Simply because he does not take his part in the activities that make these events. He is not a member of the board of trade. He does not belong to the chamber of commerce. He joins no civic societies or commercial clubs. His fellow-townsmen overlook his importance to the community because he overlooks it himself. The attitude needs changing. Only he himself can change it.

The exhibitor who protests against laws and regulations and censors after they are established is too late. The people who promote those activities are often of less civic importance than he is. But they do not know him personally, though they know his theater. If they realized his real value they would consult him first. It is plainly up to the exhibitor to become a big man in his community. And the big man in any community can just as well be a motion picture man as a railroad man or a lawyer or a store-keeper. Whatever his occupation, he is always the one who is interested and active in public work; a member of the board of trade and the association of commerce; a booster and a worker for his town and his fellow townsmen. The exhibitor can be all that.

There is an old saying—when you want something done right, ask a busy man to do it. There is a lot of truth in it. We all know men who appear to get at least thirty hours into a day. There may be a trick to it; but it is the trick of success. So we will not admit the argument of the exhibitor who says he has no time for anything but his theater.

The things that make a man big in his community make him a part of the force behind

its government—the government that dictates and maybe tries to run his business. It is the only way to turn the tables—to help run the town, and, as a bigger man, to run a bigger business and build more theaters.

## Motion Picture Departments in Newspapers

**M**OTION picture departments are already established features of a number of important newspapers. These publications need no arguments on the desirability of such departments. Their own demonstration is sufficiently convincing. Unfortunately newspaper publishers, like most people, are not always willing to profit by the experience of others. The benefits to the motion picture industry accruing from newspaper co-operation is so self-evident that it behooves every film man with the proper spirit to assist in the work of education.

In a very able discussion of this subject General Manager Walter W. Irwin of V. L. S. E. mentions baseball among other things as a parallel in popularity. We cannot claim, of course, that the people are interested in nothing but pictures. The national sport still holds a great deal of attention. Automobile news is read eagerly even by people who do not own cars. There are other entertainments besides pictures. With all these things, and others, the films must divide their popularity.

Local theater advertising, with the possibility of future support by the film manufacturer, is held out to the newspaper by Mr. Irwin as the reciprocal benefit of a motion picture department. The commercial promise of this reciprocity is excellent and practical. We, indeed, have always advocated local newspaper advertising by the exhibition, even when the newspapers were not so friendly. But we believe the broad-gauged newspaper man must see the question of a motion picture department from a still bigger angle. He must see that the indirect results of such a department outweigh the direct results. The direct dollars and cents return in advertising is the small end of the proposition.

Newspapers maintain sporting departments at great expense. They compete for the services of specially trained and talented editors, writers and artists for the sporting sheet only. They install extra wire facilities that their sporting news may be the latest. For all this expense and effort do they get any direct commercial benefit in sporting advertising?

Take baseball for a good example. It is the greatest of all sports because the greatest number of people are interested in it. The amount of newspaper space given to this particular amusement—summer and winter, in season and out—passes all count.

For all this lavish devotion to one subject the newspaper publisher gets nothing in the way of advertising, or next to nothing. He presents it to the people because he knows they want it—not because the baseball interests ask him to. He would hold up the news and demand advertising recompense if he thought he could get away with it. But he knows if he does not print it his competitors will, and he will lose circulation. And there we have the gist of the whole matter. Circulation is the real, legitimate reason for any department.

The whole philosophy of publishing is summed up in this: The people want to read about certain subjects; the paper containing the most or the best about those subjects gains circulation; because of the circulation the advertiser buys space. The newspaper's special department of any kind is intended to gain readers, and those readers will buy advertised goods.

Popular as baseball is, the motion picture is immeasurably more popular. Mr. Irwin points out that more people attend picture shows every day than see professional baseball games in an entire season—or who own automobiles, move in society or are interested in the stock market. Newspapers being printed for the greatest possible number of readers, this fact is of the most vital significance to them, whether they realize it or not.

For we are convinced that the newspaper motion picture department is not legitimately a subsidized department. Let the exhibitor advertise. We urge him to advertise—for his own good, but not to make the newspaper department directly profitable. The newspaper publisher must make up his mind to install the department anyway. The people will demand it, just as they demand the baseball news.

So the motion picture people may look forward with confidence to the early day when film news will be as much an established feature of newspaper work as baseball news is now. And we know, although the publishers do not yet realize it, that that time will mark the greatest step ever taken in the building of newspaper circulations.



# Some Current Releases Reviewed

## "Spike's Awakening"

Chapter Seven of "The Girl and the Game"  
Reviewed by Neil G. Caward

CHAPTER seven of the Signal Film Corporation's exciting serial "The Girl and the Game," while perhaps not containing as many thrills as some of the other chapters of this spectacular story, contains at least one stunt that is as hair raising as any single incident so far performed by the dare



Helen interferes in behalf of Spike.

devils who make up the cast. Two thugs named Lug and Bill, both in the employ of Seagrue, undertake to kidnap Helen from a moving flyer and the manner in which they perform this daring feat will hold audiences breathless in their seats until the desperate attempt ends in success; for while the two men are clambering to the roof of the speeding passenger car by means of a rope and later lowering themselves from the roof and climbing in an open window, it is not a make-believe performance but the real thing, and certainly must have been accomplished at peril to both life and limb.

To add still further punch to the exciting incident the unconscious form of Helen is tossed from the rear platform of the car into a speeding automobile which drives alongside at a dizzy speed.

Chapter seven also is unique in that it shows the reformation of Spike, the man who in past chapters had been Seagrue's willing tool in his nefarious schemes. Spike's reformation is brought about by the fact that Helen takes pity on him when he is forcibly ejected from a train on which he sought to ride, and her kindness wins its way straight to his heart so that later he refuses to do Seagrue's bidding.

As the story opens we discover that Rhinelander, Helen's uncle, has moved his construction camp to Baird and that Helen has been transferred to Las Vegas, a nearby station. Spike, who is forcibly put off a train on which he was attempting to steal a ride, is rescued by Helen from the angry train crew, and moved by her generosity Seagrue's former assistant vows that if he ever gets a chance he will prove his gratitude.

Rhinelander and Storm telegraph Helen that important right-of-way contracts are expected on train No. 19 on Sunday and they request her to bring them to Baird herself, Storm agreeing to meet the train and drive her to the camp. Seagrue learns of the plan and prepares to kidnap Helen, thus securing the contracts.

When he broaches the matter to Spike he is amazed to have the latter reply that the man who harms Helen must reckon with him. Failing to find Spike a ready tool, Seagrue sends Lug and Bill, two other accomplices, to kidnap the girl operator. Lug and Bill climb aboard the roof of the passenger train on which Helen departs from Las Vegas, and later manage to lower themselves by means of a rope and enter the car through an open window just behind the seat in which Helen

is sitting. They chloroform her and after securely binding her with stout rope, toss her from the speeding train into an automobile that is driven alongside the track by a third associate of Seagrue's.

Helen is taken to a place that Seagrue has provided for her imprisonment and there a search is made of the wallet in which are many papers, though not the contracts that she was delivering to Rhinelander.

Spike accidentally learns where Helen is hidden and, later, when she fails to appear at her destination and Storm starts out to seek her, Spike and he meet. Storm attempts to throttle Spike, believing he is implicated in Helen's kidnapping, but the latter succeeds in proving his innocence and offers to aid Storm.

The two manage, after a terrific fight, to break into the place in which Helen is imprisoned and rescue her. Most of the gang are captured, but Seagrue himself escapes.

Later Helen draws from their hiding place the contracts which she has been able to preserve during all of her adventure and with Storm starts back for the construction camp. Rhinelander, though amazed at the regeneration of Spike, the former criminal, believes the latter is sincere in his reformation and a bond of real friendship springs up between the two.

## "Lillo of the Sulu Seas"

A Three-Reel "Flying A" Drama Released February 8  
Reviewed by Neil G. Caward

HAROLD LOCKWOOD and May Allison were never seen to better advantage than in the story of the tropics entitled "Lillo of the Sulu Seas," which will be released under the Flying A brand on the Mutual program on Tuesday, February 8.

As its title indicates the story is told for the greater part amid backgrounds suggestive of the Sulu Seas, and with American's wonderful photography some truly superb scenes are revealed. The director has most carefully chosen his locations and the scenes along the rugged coast, with the waves breaking on the rocky shore, have to be seen to be appreciated.

Harold Lockwood is cast as Ralph Holt, the son of a pearl merchant who goes out to study the pearl fisheries at close range and there meets Lillo, the girl portrayed so vividly by May Allison. Unusually pleasing is Miss Allison in her role, which well adapts itself to the player's sprightliness and vivacity. The heavy role is in the hands of that sterling actor, William Stowell, and he makes Jeb Foster a most villainous sort of a chap. Harry Von Meter does splendid work as Captain Rand and is entitled to no little credit for the way in which he creates the part of the one-armed sea captain.

As the story opens Ralph Holt departs for the Sulu Seas



Lillo prepares to dive for pearls.

and, falling in with Jeb Foster, master of a pearl fishing vessel, he sails with him to study the art of pearl fishing at close range. On board the schooner he meets Lillo, a beautiful girl who is an expert diver, whom he is told is Foster's daughter.

Foster has evil intentions regarding Ralph, but a typhoon ends the cruise by wrecking the schooner and Foster makes his escape with the crew in the only small boat aboard the vessel. Ralph and Lillo are washed ashore on a bit of wreckage and all are cared for by Captain Rand who lives on an island with only a servant named Pahui.

Foster accidentally learns that Rand has a small store of wealth hoarded away in an old sea chest and plans to steal it. In the absence of Rand he enters the cabin but is surprised by Pahui and, after a struggle, is killed with his own knife. Meanwhile the members of the crew secure some rum and after getting thoroughly intoxicated, attack Lillo, who is rescued by Ralph, after the latter has whipped the drunken crew.

After Ralph, Lillo and Rand Assemble in the captain's cabin to discuss the attack which has been made upon them all, Captain Rand relates the story of Foster's early life and tells the young people how, years before, Foster had induced Mrs. Rand to elope with him and the couple had taken with them the captain's baby daughter. As the story proceeds Lillo begins to understand that she was not, after all, Foster's real daughter, and eventually realizes that Captain Rand is her father. A joyful reunion occurs and in the happy days that follow Ralph declares his love for Lillo and is accepted.

In time Ralph returns to New York, but finds that the old society life, to which he had been accustomed before his departure for the Sulu Seas, has palled upon him. Eventually the firm of Holt & Company decides to establish a branch office on the island of Captain Rand near the fishing grounds, and so, as the story ends, Ralph returns to the arms and love of Lillo.

## "The White Rosette"

American Mutual Masterpicture, Five Reels, Released January 31. Reviewed by Genevieve Harris

REINCARNATION is the theme of this drama, which tells a story of a thousand years ago, in the first reel, then puts the same tale in the setting of today in the remaining reels. That is, the stories are alike until the end, when



"The White Rosette" contains this gay scene.

the tragedy which occurred in the ancient story is righted one thousand years later.

The settings and the photography of the first part are wonderfully beautiful. Sir Errol, a knight, comes back to the castle of his liege lord, the Baron, after a successful campaign. In the moonlight, in the castle garden, he meets again Lady Maud, his sweetheart, a member of the baron's household. The next evening, at a celebration in his honor, Sir Errol meets the baron's young bride, Lady Elfrida. She falls in love with the knight, and when she finds that he loves Lady Maud, she has the young girl sent away from the castle, back to her father. When Sir Errol and Lady Maud part, the girl pins a white rosette on his breast, as her token, but the knight does not remain true to his love, for he succumbs to the wiles of the Lady Elfrida, even going so far as to plot with her against her husband, the baron.

Under the leadership of Lord Kerrigan, a group of noblemen plan to overthrow the baron, and they win Sir Errol and Lady Elfrida to them by promising to put Sir Errol in his place. Lady Maud, at her father's home, learns, during her

father's absence, of the plot to kill the baron, and she rushes to the castle, disguised as a boy, to save him. The plotters arrive just as she does, and in the struggle, she is wounded and dies. Then Sir Errol discovers that he has killed the girl he loved and, pinning the white rosette on her breast, he swears some day to atone for his crime.

One thousand years later, Eric, a civil engineer, returns after a successful survey, to his employer, Pierpont Carewe. At a reception in his honor he meets Carewe's wife, Frieda, who falls in love with him. Discovering that he is in love with Joan Long, daughter of Ben Long, in Carewe's employ, she has Long and his daughter sent away. Then she tries to win Eric's love. Von Kerr, a rival of Carewe, is trying to get control of Carewe's railroad stock and then "freeze" him out of the company. He uses Frieda as his tool to get some of the shares, and through her tries to get control of Eric. Eric, however, resists Frieda and she resorts to trickery.

One night she gives a costume ball. Before he goes, Eric has a strange dream, in which the scene of the murder he committed in a past life comes to him. He recalls his vow to atone, and remembers the white rosette. At the party, Eric wears a suit of armor, and both Frieda and Joan, who had returned unexpectedly, dress as ladies of medieval times. So, in appearance as they were in the first story, the old tragedy is righted, for Carewe discovers the treachery of Von Kerr and Frieda, and Eric is saved. In the garden, he meets Joan, to whom he has been true, and on her breast she wears the white rosette.

The drama was directed by Donald MacDonald. E. Forrest Taylor appears as Sir Errol and Eric; Helene Rosson is Lady Maud, later Joan; Richard La Reno is her father; Eugenie Forde is Lady Elfrida and Frieda Carewe, while Harry Von Meter is the baron, later the financier, and William Stowell is the treacherous friend in both stories. The various roles are well handled and the story is interesting throughout.

## The Current Triangle Bill

Latest Offerings of Griffith and Sennett Studios  
Reviewed by Neil G. Caward

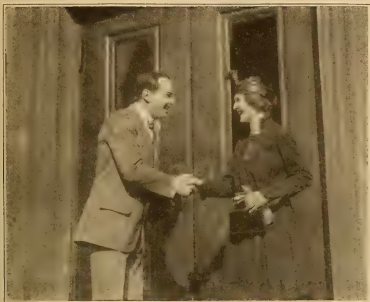
ONE would have to search a long time before he would be able to find a more entertaining program than that offered the first half of this week at the Studelaker, where the current Triangle offerings are "His Picture in the Paper," with Douglas Fairbanks, and "He Did and He Didn't," with Roscoe Arbuckle and Mabel Normand, unless it would be in the program which concluded the week just previous when "Acquitted," with Wilfred Lucas, was offered, accompanied by another "Fatty and Mabel" Keystone called "Fatty and Mabel Adrift."

To begin with the last mentioned program, it is not stretching the truth one iota to state that many consider "Acquitted" the most finished production which has come from the Fine Arts studios. Wilfred Lucas as John Carter creates an individual who grasps and holds your sympathy at his first appearance and maintains your interest at fever heat until you see him safely established in his old position as the picture ends. The director has been unusually careful as to details and there is scarcely a flaw of even the smallest sort in the entire five reels of film. The story is one that deals with just common folks and audiences all over the United States are sure to be held spellbound by it.

Mary Alden as Mrs. Carter gives a wonderfully genuine portrayal of a woman in her supposed situation, while Bessie Love as the daughter is also seen to advantage. Elmer Clifton makes of Ned Fowler a reporter of a convincing kind and W. J. Fremont, as the drug crazed night watchman, runs Lucas a close race for first honors. The plot is the creation of Mary Roberts Rhinehart and depends for its success not upon thrilling situations or unusual happenings, but just little every day incidents which combine to cast a dreadful blight upon the career of Carter, the hero.

Carter is a bookkeeper for a large insurance company and when a drug crazed night watchman kills Ryder, the cashier, while the latter is working late at night in company with Carter, suspicion falls upon the man who is known to have been in the office with the murdered man. A typical police third degree makes Carter so nervous that he appears really guilty and it is only through Fowler's summoning of the chief of police himself that Carter escapes from the "sweat-box." Eventually he is cleared and the real murderer locked up, but then Carter finds that the publicity has resulted in losing his job. Desperately he tries to get another, but the weeks pass without his being successful and at length a full year later he decides upon suicide, that the money due on his policy may give his family a

new start in life. He rents a hotel room with his last change, turns on the gas and prepares to meet his Maker, but in the meantime the president of the insurance company has learned of Carter's dire need, and of his last effort to secure funds for



Douglas Fairbanks and Loretta Blake in "His Picture in the Papers."

his family. He hurries to the hotel and barely succeeds in rescuing Carter before it is too late. As the picture ends we know that Carter will next day return to his old job, his future assured.

"Fatty and Mabel Adrift" the accompanying Keystone, is a scream and shows how Fatty and Mabel, after being married and nicely settled in a little cottage by the sea, are cast adrift by the suitor whom Mabel discarded for Fatty. Upon awaking and finding themselves and their home at sea, the two honeymooners dispatch their dog for aid and finally are rescued, wet and bedraggled, but still as much in love with each other as ever.

This week the Triangle bill headed by Douglas Fairbanks in "His Picture in the Papers" is keeping Chicagoans in gales of merriment. Besides Fairbanks such excellent players as Loretta Blake, Clarence Handyside, Charles Butler and others are in the cast, but after all it is Fairbanks about whom the success of the picture centers for he has the best role that has yet fallen to his lot and makes more of it than he has ever been able to do with the others. The plot is clean as a whistle and yet just bubbles over with funny situations and laughter producing incidents.

Fairbanks appears as Pete Prindle, son of Proteus Prindle, manufacturer of Prindle's 27 Variegated Varieties, and proves himself a black sheep of the family by absolutely refusing to

engaged to Melville, a devotee at the shrine of Prindle's 27 Varieties. When Christine's father tells Pete that he can only marry his daughter when he has secured a half interest in the Prindle factories, Pete thinks it will be easy for him to make good, but he reckons without his dad, for that worthy gentleman insists upon Pete getting his picture in the papers before he will give him even a quillioneth interest in the firm.

Pete vows to have his picture in every New York paper, but after pretending to be the victim of an auto accident and only drawing a three line "reader"; after appearing as an "unknown" and whipping a champion boxer only to have the pictures taken of him confiscated by the police who raid the boxing club; after being laughed to scorn by his dad when he indorses Peruna and breaks into the limelight with his picture in an ad for that medicine, he decides it is not so easy. Finally, by pure chance, he happens to prevent a desperate pot to blow up Christopher Cadwalader and his daughter while they are aboard a train bound for Atlantic City, and gets whole columns of publicity on the front pages of the newspapers, with his picture in every story. True to the promise previously made, Pete is given a half interest in the firm and promptly claims the heart and hand of Christine.

"He Did and He Didn't" is a two-reel Keystone that shows Fatty and Mabel as husband and wife who quarrel when Mabel's former sweetheart comes to visit them. All eat too much for dinner and Fatty has a dreadful dream in which he does all sorts of desperate things to both Mabel and the "other man," but eventually awakes to discover that "he didn't" after all do half the dreadful things he had imagined.

## "A Night Out"

A Five-Part Vitaphone Blue Ribbon Comedy  
Reviewed by George W. Graves

THOSE unfortunates who are made to toe the line of rigid conservatism and to over-subdue their spirits during youth, often, when old age arrives, leap from the fetters of self-restraint and proceed to make up for lost time in enjoying the pleasures of life.

Such a one is "Grannum," the main figure in this play, with May Robson in the part. When now and again "Grannum's" safety valve pops off and she just must do some wicked thing or other—such as play cards or read trashy novels, she has to keep her weather eye peeled for storms, which are sure to emanate from the lean figure of her ultra-strict habited daughter, Mrs. Haslem (Flora Finch), who positively cannot countenance anything which appears to be in absolute decorum. She even sees to it that her own rather wild-spirited sons, Jack and Paul, retire at exactly ten p. m. This, however, does not prevent these clever youths from escaping shortly after, and sneaking forth to the Three Lights Cafe.

The boys, who are in love with Grace and Betty, daughters of Mrs. Duncan, a neighbor, are Grandmother's pride and joy. She, through Mrs. Duncan, confidentially offers a costly ring to the first couple to be married.

Jonas Deacon, president of the Purity League, calls on Mrs. Haslem to receive a contribution to his noble work, part of which is holding the threatening sword of destruction over Jeff Dorgan, the proprietor of the Three Lights Cafe. Unknown to his friends, the sanctimonious looking Deacon is a hypocrite and a grafter, secretly extracting large sums of money from Jeff Dorgan (Hughie Mack). On this particular visit, Deacon takes his son, Waldo, who steals the ring.

To his father, Waldo is an angel. Outwardly he is a molly-coddle and "too good to be true," but we, who have the advantage of viewing some of his private affairs through the aid of the screen, see him every now and then making ardent love to Nitza, a dancer at the "Three Lights."

At last "Grannum" catches the boys returning late at night from the cafe, and determines to make a trip to the place to see if it is good enough for her grandchildren (and possibly herself). She and the boys manage to elude the vigilant Mrs. Haslem one night and make for the scene of festivities. "Grannum" comes perilously near having "cold feet" at the last minute but, once inside, she enters the whirl and makes a hit with Jeff Dorgan, who teaches her all the latest steps.

Deacon raids the place with the police. "Grannum" and the boys escape, but in the excitement she loses her bag, which fact later compels her to confess to the spree. Her drawing room becomes filled with all of the people who have been in any way connected with affairs, including Deacon, Jeff Dorgan and the young people. There is great consternation and tribulation about the stolen ring and other troubles. Nitza comes in with some more of "Grannum's" lost property and accidentally drops the



Wilfred Lucie as Carter is given the "third degree" in "Acquitted."

have anything to do with any of the 27 varieties of food produced by his esteemed dad. Pete is strong for athletics and pretty girls, so it is not hard for him to capture Christine Cadwalader even though, when he first meets her, Christine is



ring out of her pocketbook. Waldo owns up, and "Granmum" forgives him.

Mrs. Haslem, who is aware of the fact that "Granmum" and not she is the moneyed one, and for other good reasons, becomes subdued, and engages her mother in the first genuine



Scene from Vitaphone "blue ribbon" feature, "A Night Out."

kiss exchanged between them for some time. A jubilee dinner closes the story.

"A Night Out" is a genuine comedy which actually gets over without the aid of horseplay. It is one of the best comedies Vitaphone has ever put out. Its five reels abound with good clean humor of the kind which appeals to the intellect because of consistency.

Besides May Robson, who has the role of "Granmum," this picture combines the efforts of some Vitaphone comedians old in service and experience—Hughie Mack, Kate Price and Flora Finch; all of whom are at their best. In fact, the entire cast does well. Eva Taylor, Charles Brown, George Cooper, Belle Bruce, Ethel Corcoran, Jack Storey and Arthur Cozine have good parts in the play.

The director, who knows much of the demands of comedy and deserves a very liberal share of credit, was George D. Baker. The story was written by May Robson and C. T. Dazey.

## "Betrayed"

Thanhouser Mutual Masterpicture Released January 29  
Reviewed by Genevieve Harris

THE tragedy of the Indian race is the theme of this five-reel drama staged by Howard M. Mitchell. Some of the scenes were taken at an Indian reservation in the state of New York, others at a nearby co-educational college.

A young Indian from the reservation enrolls at the college. Because of his athletic ability he becomes a college hero, and a close friend of the wealthy young students, and it seems that the race prejudice counts for little. When the crew of which he is a member wins the boat race, he is more than ever lionized, and on this occasion he meets and falls in love with the sister of his chum. Success, however, does not turn his head, and he realizes that the race barrier is still there, and that his love is vain.

The next year his sister accompanies him to college. She is also popular with the students, but her brother sees danger for her in her association with his chum. In spite of warnings the little Indian girl falls in love with the white man. During the Christmas holidays the white brother and sister visit near the Indian reservation and call on their college friend. While the Indian is teaching the white girl to paddle a canoe, his sister and his chum run away. The Indian, although very much alarmed, first takes his companion back to her friends, then sets out to find his sister. He finds her and his chum the next morning at a hunting camp nearby owned by the white man. To his demand that the man marry his sister, the white man answers that he cannot marry an Indian.

Wild with grief and rage, the Indian thinks of one fitting form of revenge. The white man's sister shall pay the price of the Indian girl's wrong. Ordering his sister away, he binds the white man and then departs, to return later with the man's sister, whom he tricks into coming. But the little Indian girl returns, and begs her brother's mercy for her friend. This gives

the white girl a chance to release her brother and they are about to escape. As the Indian turns to them again, his sister seizes a knife and kills herself. The Indian's desire for revenge now overcome by his hopeless grief, he bids the others leave him "alone with his dead."

The melodrama is very sad and very stirring. Robert Whittier portrays very well the stoical Indian, giving him both dignity and pathos. Grace de Carlton plays the appealing little Indian girl. The play is worked up to a high pitch of feeling, in which it ends. There is no anticlimax. Sympathy is with the Indian throughout the play, although he is not treated sentimentally. The white man is shown more as a cad than a villain, and this is not particularly convincing because through several reels he seemed to be a typical college student, and it is hard he believe he would act in quite so cowardly a manner as he does. This, however, serves as an excellent contrast to the Indian.

There are many pretty scenes in the play, particularly the boat race in the early part and the snow scenes in the last.

## "The Dragnet"

Three-Reel Selig Melodrama Released February 7  
Reviewed by Neil G. Caward

THE suspicion that ever hovers over an ex-convict is vividly illustrated in the three-reel Selig feature, "The Dragnet," scheduled for release on Monday, February 7. The police hound the man just released from the penitentiary, despite his announced desire to "turn over a new leaf" and he is driven from one position to another until well nigh tempted to return to his old criminal habits out of desperation. He resists the temptation, however, and ere the picture ends is freed from the shadow of suspicion that has haunted his life.

Harry Mestayer has the leading role in this three-reel story and makes of James Durkin, alias "Red" Durkin, a chap who quickly wins the sympathy of the audience. Wheeler Oakman is given an opportunity to create a character a bit out of the ordinary for him, in the role of Bill Avery, Red's former cellmate, and Al Filson is careful not to overplay his part of Detective Schulte. Vivian Reed as May Vernon is always convincing and will find many admirers among screen fans.

Frank Beal directed the production and while there is no opportunity given for settings of a lavish nature in this picture the producer has arranged his interiors with care and they are just the sort that one expects to see.

James Durkin, just out of the "pen," vows to turn over a new leaf, though Schulte, the detective who "sent him up," is ever suspicious that Durkin is going to return to his evil ways. After James secures a job as a cigar clerk, Bill Avery, his former cellmate, finds him and suggests that they commit another crime. Bill is seen in conversation with Durkin, and Schulte at once comes to the conclusion that "there is something doing." He makes it so unpleasant for Durkin that the latter gives up his job and while wandering near the wharfs of the city saves May Vernon, a homeless girl, from suicide. Durkin encourages her to start life over again and assists her in securing a position as maid in the home of some wealthy people.



The detective tells Durkin that he has nothing more to fear.

In the meanwhile Bill again visits Durkin and seeks to induce the latter to assist him in a robbery. Durkin refuses, but as the two leave the building in which Bill has his lodgings they are arrested by Schulte and taken to headquarters. Durkin is

able to prove himself innocent of any wrong-doing and, still later, both Bill and Durkin are released.

By a happy chance Durkin gets a job as an iceman and thus is able to occasionally see May in her new home. When, however, the lady of the house misses some money and summons Schulte to aid her in finding it, the latter enters the kitchen in time to see Durkin and May together and at once accuses the two of the theft. Ere he takes them away the son of the family confesses that he robbed his mother and once more Schulte is foiled.

Durkin determines to leave the city and escape further suspicion, so with May he starts for South America, where, in later years he secures a good position. In time, however, Schulte is sent to South America to bring back a criminal and once more comes face to face with Durkin. The latter resists arrest and in the scuffle Schulte drags over a sewing basket and so discovers some baby clothes which May has been making. His heart is touched as his own wife has been busy on some similar garments, and as the picture ends Schulte tells Durkin that he need no longer fear arrest. The wire sent back to New York headquarters informs the police that "the wrong man has been suspected."

### "Destiny"

Essanay Three-Reel Release for January 29

Reviewed by Genevieve Harris

WITHOUT sacrificing its interest as a story and without sentimentality, "Destiny" teaches a strong temperance lesson. The best feature of it is that it is presented simply as a story. There are no texts in the sub-titles, no scenes dragged in to show the effects of liquor, nothing in the play to make the audience feel that it is preached at. It is the story of Richard, a brilliant young lawyer, whose career for a time is eclipsed by his taste for strong drink. Incidentally we learn that his father



For Ethel's sake, his father sends Richard away.

had once been given to this vice but had reformed when his son was a baby.

The play begins as Richard, now a down-and-out tramp, sits at a table in a saloon, thinking over his past life. As he remembers, we see the scenes of his younger days. He takes honors at college, then comes home to his adoring parents and little sister and begins his law practice. At his first trial, he saves a poor fellow from prison and puts him again on his feet. A little later, he wins the love of Ethel Dixon. She promises to marry him and the future looks very bright.

But Richard, successful and feted, occasionally takes a glass or two of liquor when persuaded at a banquet, or when he feels tired. At first it makes him more brilliant, then merely over-talkative, to the amusement of his friends. As the habit grows on him, Robert Gray, who also loves Ethel Dixon, sees a chance of winning the girl away from Richard. He warns her, at first vainly, then, shortly before the day set for the wedding, he manages to have her see Richard actually drunk. In disgust, she breaks the engagement. When Richard discovers what Gray has done, he strikes him, almost killing him.

When Richard's father learns of this, he is alarmed and although Richard would rather stay and take the consequences,

he urges him to go away. At last, when Ethel, too, wishes him to go, he leaves home and for several years loses his grip on things.

The story so far is told as Richard remembers events. Then he leaves the saloon and seeks a place to sleep in the park. There he is picked up by a prosperous stranger, who takes him to his lodgings and urges him to brace up. He tells Richard that he was once a tramp and had been saved by a good man, a lawyer. The lawyer proves to have been Richard himself in his better days, for this is the man he defended in his first trial. When the stranger learns this, he manages to communicate with Richard's father, who comes to take him home. There he regains control of himself and wins Ethel's love once more "and they lived happily ever after."

While conventional in many respects, the story is logical and in general only too true to life. The various roles are well handled. Bryant Washburn playing Richard; Ruth Stonehouse, Ethel; Sydney Stone, Robert Gray, and Charles J. Stine, Richard's father. Bryant Washburn IV, five months of age, makes his screen debut in this play.

### "The Ballet Girl"

A Five-Part Brady Feature Released by World Film Corporation. Reviewed by Hugh Hoffman

THE seamy side of stage life is set forth in this production with a seeming tenacity of purpose and a considerable amount of interest. The principal interest, of course, is the lovely Alice Brady, who is always delightful in any picture she happens to do. Holbrook Blinn is featured with Miss Brady, but his part is not as good as hers. Mr. Blinn does not appear until the second half of the picture, in a role that probably does not suit him, because the part is not really strong enough for a man of his ability. Yet he puts into it the best there is in him. He is more happily cast in roles that require an extreme degree of masculine forcefulness or depravity, as the case may be.

Practically all the story is taken up in illustrating the many pitfalls that await a young woman who tries to go it alone behind the scenes. There are so many thousands and thousands of stage-struck maids in the world that the lesson carried by this story may well be reiterated from time to time, for the sake of the rising generation. In this particular story there is a double lesson. In the first part of the picture Alice Brady plays a mother who is a ballet dancer at the theater. The picture shows how her life was wrecked by a brutal husband who lived on her wages. The husband was killed in a saloon brawl and the child was left an orphan in the care of the woman who had been its mother's maid.

A period of years intervenes and Miss Brady is next seen in the part of the daughter grown up. All knowledge of her mother's true occupation has been withheld from her, and she is a stranger to the theater. In this part, as the young and innocent daughter, Miss Brady is extremely charming and ingenuous. The dancing talent, however, inherited from her mother, finally breaks out and struggles for recognition. The girl finds in an old trunk one of her mother's ballet dresses, and then the story of her mother comes out by installments from her foster mother, the old nurse, and the aged clown who loved her mother and who watches over her child with a fatherly interest.

They decide to give her dancing lessons and prepare her for a career upon the stage. This being done, the ballet girl makes her appearance on the stage and proves immensely successful. About this time Holbrook Blinn appears on the scene as the girl's country cousin, who has loved her from childhood. He has many misgivings and objects to her being allowed to go upon the stage. He is overruled by the other three and thereafter is obliged to spend many hours reflecting upon the dubious welfare of his sweetheart. The ballet girl, surrounded by flatterers and sycophants in general, becomes fickle toward her country suitor and shows a preference for being wined and dined.

She has a rude awakening, however, from one of her love affairs with a society man, and in the end is quite content to accept the love and the home of her country sweetheart. As a country lover, Mr. Blinn does not appear as a hayseed. He has studied out the character of the modernized farmer so that in many respects he resembles a hard-working business man and is not unlike any respectable laborer in the city. All of this is, of course, quite true to life, because it is well known that the "B'gosh" type of countryman has pretty well disappeared from everywhere except the comic weeklies. Still, the part did not contain any dynamics, which are a component part of the Blinn personality.

Alec Francis, as the old clown, registered exceedingly well

in a part that required sympathetic treatment at all times. Considering the number of deep-eyed villains that Mr. Francis has played, for quite a while, his art stands out well by contrast when he is seen in his character of the gentle-hearted old pantaloon.

More care has been given to the acting than to the photog-



From "The Ballet Girl," *World*.

raphy and scenic arrangements. The back-stage atmosphere might have been developed a little more by showing a few other people belonging to the company besides the two or three principals. This is only a matter of detail, with no bearing on the story, yet it would have heightened the idea of the scenes taking place when the theater was full of life instead of resembling a cold morning rehearsal. As a feature, however, it stands up very well, and teaches a lesson that should be repeated every now and then.

### "Man and His Soul"

Francis X. Bushman and Beverly Bayne Star in Metro Drama Released January 31.

UNDER the title "Man and His Soul," the Quality Pictures Corporation has produced a picture for Metro which, in addition to telling a good story well, sets forth a moral of no little strength. Conscience is the subject matter of the play. Much like other great gifts to which man falls heir, conscience is at times a burden. One well-known writer of modern fiction



Scene from Metro's "Man and His Soul."

said, in effect, that if the exact location of one's conscience could be found, surgery would be as busy removing it as surgery is now with the troublesome appendix.

In "Man and His Soul" the moral is drawn with little or

no overdoing of certain conditions existing everywhere today. When the story depicts all the flourishing business establishments with whom the central character, a man of principle and honor, becomes affiliated, it is not wandering far from the truth. The story does not contend that all success in the world of business is built upon dishonorable methods, but it shows how often the man without any conscience is respected in communities apart from those that have been made to feel the pain his grasping hand causes.

The discomfiting part of it is that the circles to which most men aspire are the very ones wherein no questions are asked of the person with wealth enough to gain entrance. So why not smother conscience and accumulate wealth and power as the character in this story does. John Conscience, later John Power, is the main character. He considers himself a failure because he has a strict conscience and because of it has lost many positions. When he loses the girl he loves because he is poor, he determines to gain wealth as he has seen others do it, and begins by taking a bribe to make known confidences of his former employer to a rival firm. This may or it may not bring one to the conclusion that John is a bit of a sentimentalist.

Then John becomes rich and powerful. We see him more grasping than any of those he so vehemently opposed. But one night he realizes that he is not really happy, and determines to turn his power to accomplishing good for the oppressed. That same night he is reunited with the girl he loves. It must be taken for granted that he, with the return of conscience, will not lose his business as he did in the beginning lose every job he could procure because of his principles, which, of course, means that "Man and His Soul" could be a stronger story than it is.

Francis X. Bushman is featured with Beverly Bayne. Both of these popular artists have ample opportunity for the display of their talents. John W. Noble produced the picture. The settings are, in their sumptuousness, characteristic of Metro offerings.

### "Vengeance Is Mine"

Horsley Masterpicture Featuring Crane Wilbur  
Reviewed by Neil G. Caward

THE problem of capital punishment and whether or not it is ever justified is most carefully considered in "Vengeance Is Mine," the five-reel Mutual Masterpicture, de luxe edition, issued from the Horsley studios on January 31.

Crane Wilbur is both the author and the star of this multiple reel offering, which was produced under the direction of Robert B. Broadwell and is excellent both as to plot, action, photography and direction. Mr. Wilbur as John Loring, later the governor of a state, has given himself ample opportunity in the story for emotional acting, and he scores heavily all the way through. Opposite Mr. Wilbur appears Gypsy Abbott as Marion Grey, later Mrs. Loring; while Carl von Schiller is cast as Richard Loring, John's brother.

As the story opens we see Marian Grey, a gay and thoughtless pretty girl, starting for an auto ride with a man named Clark who is one of her acquaintances. She knows little about Clark, other than that he is a good dancer and owns a pretty car. While many miles from any habitation Clark pretends to have motor trouble and announces that it is impossible for them to go farther. After a tramp down the road the two come to a road house which bears an unsavory reputation and Clark suggests that they enter while he telephones for help. Unknown to Marian he signs the register "Mr. and Mrs. Clark," and then has the girl shown to a room. The landlord, suspicious, telephones Marian's father, whose address he secures from a card that Marian drops, and the angry parent arrives just as day breaks. Clark, finding Marian is able to resist his advances, takes the precaution of tearing out the page of the hotel register upon which he had signed their names, and then hurries away.

A year later Marian is happy as the wife of Governor Loring, a grim believer in capital punishment, and she and her husband find themselves ideally mated and the future offering them still more happiness. Then suddenly Clark appears to blackmail the happy wife, showing her the page torn from the hotel register and asserting that he will tell the story of her indiscretion to her husband unless she meets his demand of a large sum of money without delay.

Richard Loring, the governor's brother, accidentally overhears Clark's conversation and follows Marian when she goes to Clark's apartments to announce that she has been unable to raise the sum he demands. Richard stalks into the apartment while Marian hides behind some portieres and insists that Clark give him the page from the register. In the struggle that ensues



Marian discharges a revolver she has picked up from Clark's desk and the latter drops, dead. Richard is arrested, tried for the murder, convicted and sentenced to be electrocuted, though Marian attempts during the trial to clear his name.

Governor Loring finds himself then faced with the problem of either pardoning his brother and proving faithless to his ideals of capital punishment or standing by his beliefs and seeing his brother electrocuted. The days pass and the problem is still unsolved. To escape all callers, the governor hurries to his hunting lodge in the woods on the eve of the execution, and there Marian follows him to confess that it was she who killed Clark. The governor attempts to telephone a pardon to the prison, but the wires are down and he leaps into his auto and begins a wild race with death that ends in his arrival at the penitentiary just as Richard is being strapped into the electric chair.

The life of his brother spared at the last moment, Governor Loring, seated in his study, seems to see before him the inscription "Vengeance is mine, saith the Lord," and knowing that it is no longer possible for him to believe in capital punishment and that he has been false to his campaign promises, he resigns his post and with his wife and brother goes away to begin life anew amid different surroundings.

## "The Strange Case of Mary Page"

Essanay Serial Chapter Three, "The Web." Released February 7. Reviewed by Genevieve Harris

INTEREST in "The Strange Case of Mary Page" will be, if possible, increased by this episode, which shows a continuation of the trial. The prosecuting attorney calls to the stand Ruth Pollock, sister of the murdered man. She goes back to the days when Mary, Phillip, her brother and herself, lived in a little town, where the girls were schoolmates and chums, and Mary and Phillip very good friends. She tells of the discovery that Mary Page's father forged Pollock's name to a check, and of her pleading with her brother to be merciful to the man. Pollock agrees not to prosecute Page, but demands as a reward Mary's promise to marry him. Ruth knows that her chum loves Phillip and does not want to marry Pollock, and she begs him to give her up.

Brandon, the reporter, is next called to the stand. He, too, had lived in the little town and had been Phillip's friend. He tells of meeting Phillip after Mary's engagement was announced, when Phillip was trying to forget his troubles in drink. Both men know that Mary does not love Page. Later they meet Mary and she and Phillip plan to outwit Pollock by an elopement. They succeed in reaching the minister's house, and there they are overtaken by Pollock and Page, who arrive in time to stop them. Brandon explains that he had aided the eloping couple until he overheard Pollock threaten Page with a prison term for forgery if Mary married Phillip. Frightened, Brandon revealed the plot and helped to overtake the runaways. He



Ruth hears Mary say she hates Pollock.

described the scene at the minister's house, when Mary in rage declared she would some day kill Pollock.

Then the reporter's story turns to more recent events, when the scene in the police court the morning after the murder, when,

as he was discussing the affair with the men, an officer brought in Mary Page, whom he had found wandering, dazed and almost delirious. As the men try to understand what she is saying, she falls unconscious.

This ends the episode. The court scenes are very vivid and interesting. The settings are good, and the stories of the witnesses are clear. The photography is unusually good in many of the scenes. The story is nicely advanced by the chapter, and those who have followed it will certainly be eager to learn how Mary escapes from the web now being woven closely around her.

## "The Upstart"

A Metro Five-Reel Comedy Released February 1  
Reviewed by Thomas C. Kennedy

ADAPTED from the play of the same name by Thomas Barry, Metro's "The Upstart," is a diverting comedy founded upon a young man's opposition to divorce and loveless marriages. Coventry, Petmore's opposition to this evil is vehement, it is violent. In fact Coventry is a "nut" and nothing short of that. The picture has some clever situations and some bright, witty sub-titles. Much of the humor depends on the sub-titles, and while their frequent use is a thing to be avoided, "The Upstart" is all that it pretends to be, an amusing play.

The foundation upon which the story is built is Coventry's theory. There is repeated reference to this theory, but in all



Scene from Metro's "The Upstart."

truth it must be said that if he really has one the story is shy about making it known, and the spectator never finds out what it is. But as the incidents arising from a source, which is more or less of an unknown quantity, are amusing and the picture holds the interest consistently, one is perfectly willing to make concessions. Furthermore, "The Upstart" is, in style, a screen comedy such as we have all too few of, it represents a step toward satire, whose possibilities as far as the photoplay is concerned have scarcely been tested, let alone developed.

The production, directed by Edwin Carew, is by Rolfe Photoplays, Inc. The direction is such that every possibility of the story is realized and the production has all the artistic settings and pretty outdoor locations usually found in a Metro picture. In every particular of acting and staging "The Upstart" is praiseworthy. It should appeal, and appeal strongly to those who enjoy high-class screen comedies.

The story is of a youth who, in the opening scene, leaves his home, wife and baby included, to go out into the world and preach a sermon against divorce. Through circumstances he is invited into the home of Judge Mitchell, who often presides over divorce proceedings. The judge's son, a minister, and his wife live with him. Coventry has plenty of opportunity to apply his ideas. The minister's wife is discontented. Her husband is quite as distant as a husband could ever be.

Beatrice, consequently, grows fond of the chauffeur because he has a most romantic feeling for her. This Coventry discovers and he encourages Beatrice by telling her that he will arrange matters so she will either find happiness with her chauffeur or remain contented with the minister. He instructs her to tell her husband that she is in love with another man. If her husband really loves her he will tell her to secure her happiness at no matter what cost to him. But things do not turn out that way and Beatrice's reconciliation with her husband comes

about through an unexpected move on the part of the judge. In the end Coventry is still "a nut with a theory."

The closing scene is rather novel. This shows Coventry preaching the virtues of his theory to the spectator. Marguerite Snow is featured as Beatrice Mitchell. She does a great deal with her part and renders a very pleasing performance. George Le Guere is Coventry, which is really the leading part, and he plays it to good effect. James Lackaye, Frederick Sumner and Frederick Sittenham complete an exceptionally good cast.

## "The Gods of Fate"

Impressive Spectacular Scenes in Lubin Offering  
Reviewed by Thomas C. Kennedy

THE Lubin Company has gone to great lengths to add force to Daniel Carson Goodman's "The Gods of Fate" in producing in so spectacular and impressive a manner two of the story's incidents. The incidents referred to are the fire which causes the death of the man who stole his friend's invention and the train wreck planned by his son in a last effort to inherit his father's ill-gotten money.

The fire scenes and the head-on collision of a passenger and freight train are really the features of the picture, and owing to a story containing good melodramatic situations these feats of production are not wasted. By that we mean that one is not compelled to sit through boring moments of a picture which depends entirely for its appeal on such impressive effects. As it happens in "Gods of Fate" the fire and train catastrophes have a real place in a story dealing with convincing people and interesting situations.

The story is laid in a factory town. George Estey and John Miller are on quite friendly terms. Estey lives with his motherless daughter and works most of his spare hours on an invention. He dies suddenly after completing his invention. Miller is the first to find him and noticing the machine and aware of its value to the officials of the steel mills, takes it to his home. He sells the invention for a large sum. Made uncomfortable by a guilty conscience he adopts Estey's little daughter.

Fifteen years later we see Jane living happily in the Miller home and in ignorance of the fact that she is not Miller's daughter. Miller has two sons, Gordon, hard working and ambitious, and Kent, his favorite, who is really worthless. Miller is accidentally killed and his will states that Kent is to inherit all his belongings provided he marries Jane, the will explaining that she is an adopted child. When Jane learns this she promises to marry Gordon, who insists that she receive the money her father's machine brought. Kent is enraged at this and when they board a train for the city, where the affairs are to be strangled out, he causes the wreck. Fortunately neither Gordon or Jane are seriously injured.

The characters are well interpreted. Richard Buhler and Reseta Brice are the featured players but the most important part falls to William H. Turner as Miller. Mr. Turner plays the part in a highly effective manner and whether or not it is because of the opportunities given him he carries off the act-



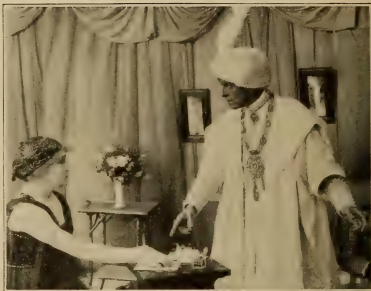
Wreck scene in "Gods of Fate," near Altoona, Penna.

ing honors. Mr. Buhler is satisfactory as Gordon and Arthur Housman is good in the heavy role. In a few of his scenes he over-acts but for the most part he does commendably. Miss Brice as Jane is pretty and photographs well but her acting deserves no praise. Inez Buck is pleasing as Mrs. Miller. Jack Pratt produced "The Gods of Fate."

## "The Ruling Passion"

William Fox Five-Reel Feature Released January 30  
Reviewed by Genevieve Harris

HYPNOTISM is the theme of this drama, the scenes of which are laid in India. It is a well-told story, interesting and, in the main, well-planned. A native prince, Ranjit Singh, is inciting his followers to rebellion against the Government. He



The prince puts Claire under his spell.

has a great fascination for women, and in his harem is an English woman whom he has tired of and is putting to death. This piece of cruelty arouses the wrath of one of his servants, who reports it to the governor of the province. When the prince discovers this, he orders the servant blinded.

A young English girl, Claire, meets the prince and feels his hypnotic spell. This remains after she is married, and a year later the prince lures her away from her husband. The spell does not last long and she escapes. In the meantime her husband has been hurt and has returned to England.

Just as the prince is about to lead his men against the governor, the blinded servant and his daughter come back to the palace and the girl stabs the prince. Claire, after her baby is born, returns to England and rejoins her husband. The picture ends with a close-up of the laughing baby, the only cheerful scene in the play.

As a play of cruelty and horror, the release will furnish many thrills. William E. Shay portrays the prince very skillfully and Claire Whitney is the young English wife.

## "The Woman in 47"

Five Parts. Released by World Film Corporation  
Featuring Alice Brady. Reviewed by Hugh Hoffman

THE trials of an Italian girl, both before and after her coming to America, are set forth in a very entertaining, not to say a thrilling manner in this five part World Film corporation release for February 7. The picture, produced by the Frohman Amusement Corporation, was directed by Edwin August, who also appears in one of the leading parts. To Jack Sherrill is entrusted the difficult and unenviable role of the story-mad reporter. It appears that Mr. August has lost none of his powers as an actor, and it is also apparent that he is improving as a director, although he is inclined to be ultra-melodramatic at times.

As a native Italian girl, Miss Brady fits nicely into the part, and if the observer is willing to delude himself a little bit, he can make himself believe that Miss Brady is typically Italian. The general Italian atmosphere has been obtained by dint of careful attention to detail in costuming and scenic effects. It is all very charming to look at, even though the poor girl does have to suffer the lashings of a cruel father and the leers of an unwelcome fiancé, who appraises her gleefully, as though she were some kind of a domestic animal about to become his property.

To get out of it all, she runs away from home and comes to America. But it is like jumping out of the frying pan into the fire, because, having missed her lover on this side of the water, she falls into the hands of more men who would like to use her for their own benefit, without being particular as to

the methods employed. In America she gradually begins to adopt our ways and our manner of dress, until she becomes quite a modernized young woman, and appears finally as her own very charming self.

Miss Brady has a little more opportunity to do emotional work in this production than she has had in some of her other



Scene from "The Woman in 47." World.

plays of late. She has had so many unemotional parts that some were beginning to suspect that she could not do emotional work. This picture, however, will quite dispel that idea, and it is to be hoped that she will get a few more parts that will give her an opportunity to show her ability in big dramatic scenes.

One of the morals of this story is well calculated to get under the skin of newspaper men, particularly the conscienceless reporter, who would plunge man, woman, or child into the depths of hell for the sake of getting a story for the next edition. It is about time something came along to show up the inhuman avidity displayed by newspaper men who ruin the lives of unfortunate people who come within the eyes of the law, either accidentally, innocently, or technically. The feeling aroused by Mr. Sherrill in this character speaks well for the ability and sincerity with which he plays it.

Many of these men are utterly regardless of consequences, and in time they take a fiendish delight in their work. Therefore, more power to any author or producer for turning out a story that will penetrate the hide of such a man.

## "A Knight of the Range"

Latest Red Feather Features Harry Carey. Reviewed by Neil G. Caward

A REAL old fashioned rip-roaring melodrama, with fast riding by a bunch of dust covered cowboys, a hold-up of a stage coach, the wayward lover of the pretty heroine who is protected by the handsome hero, and the other elements that used to constitute about eighty out of every hundred of the western features made a few years ago, come back to the screen in "A Knight of the Range," the five-reel Red Feather offering scheduled for release on February 7.

It mustn't be assumed, however, that because the producer has gone back to the lurid melodrama for his play the subject is handled in the antiquated manner in which the earlier westerns were staged. Quite the contrary—for "A Knight of the Range" is a feature in the modern meaning of that word. To begin with Harry Carey, than whom there are few men better fitted to enact the role of a cowboy, plays the leading role and does it most acceptably. Olive Fuller Gordon is the pretty heroine of the tale and Hoot Gibson is Bob Graham, the young man who, when he thinks his sweetheart false to him, becomes a bandit for a day just for the sake of excitement.

Jacques Jacard, who produced the picture, has given us some splendid long range views of a roundup with hundreds and hundreds of cattle milling about in a circle, and makes wonderfully effective use of the close-up in scenes where such camera work is necessary. The story opens with the gathering of the cowboys in Lariat after the roundup and the registering of the fact that Both Bob Graham and Cheyenne Harry (Harry Carey) love Bess Dawson, the postmistress.

Bob has sent Bess a curious ring as a token of his love and while Gentleman Dick, a notorious gambler of the village,

is calling upon her he seeks to embrace her and in the struggle the ring is dropped. Bess hurries into the house and Gentleman Dick picks up the ring and slips it on his finger.

Bob later discovers the ring in the gambler's possession and offers to pay him a game of cards with the ring as a stake. Bob loses, but the gambler presents him with the ring and he hurries off to confront Bess. Refusing to believe her explanation of how it came into the gambler's possession, Bob goes to the saloon and proceeds to get himself highly intoxicated.

Gentleman Dick and his pals, Buck and Nick, plan to hold up the stagecoach and induce Bob to assist them, he being just desperate and drunk enough to do anything that is suggested. During the hold-up Bob drops the ring, and later the Mexican loosens one of the shoes of Bob's horse, thus causing it to go lame. The sheriff and his posse set out to capture the robbers and soon are on the trail of the lame horse. Harry happens along, hears Bob's story and for Bess' sake endeavors to help him to escape. Bob is sent afoot to the village and Harry mounts the lame horse. He escapes from the sheriff's posse, but is badly wounded in so doing and finds shelter in Bess' home.

Later Bob comes there and Bess berates him for letting Harry take the blame for the hold-up. The sheriff discovers the ring dropped by Bob and sets out to capture the latter. Thinking Gentleman Dick has played him false Bob shoots the gambler, but the bullet is buried in a pack of cards in the gambler's pocket and Bob, hurrying away, believes himself a murderer. Finally Bob is run down by the Sheriff and shot, and Bess, with her eyes open to Bob's real weaknesses, decides to accept Harry's proposal.

## "Should a Baby Die?"

Arthur Donaldson in Five-Reel Hanover Offering Reviewed by Thomas C. Kennedy

THE Hanover Film Company presents "Should a Baby Die?" a romance written by Charles K. Harris, the songwriter and author of several photoplays. Arthur Donaldson, who has appeared in many notable screen plays, is starred in a Jewish character role which he enacts convincingly and with intelligence. The manner in which the producers have staged the picture is commendable. The settings are remarkably good and the photography satisfactory.

As suggested by the title this picture touches upon a question which has recently created quite a stir, but the touch is a light one. In explaining that Lydia is only his adopted daughter, Jacob Cohen relates how he took her into his home when she was a baby, whom, the doctors maintained, would be a cripple if she lived. Lydia is now a pretty girl of nineteen. After Jacob's story the spectator is confronted



Scene from "Should a Baby Die?"

with the interrogatory title, and the answer comes quickly and naturally in the negative.

The main part of the story is the romance of a wealthy chap who is working his way to a responsible position in a machine shop and the daughter of a Jewish pawn broker. Jacob welcomes young Burton upon his first few visits to



Lydia. Then later he becomes alarmed when they become noticeably fond of each other. He strenuously objects to their engagement because Burton is a Gentle, but this objection he overcomes because Lydia's happiness is at stake.

Through the jealousy of a girl who desires to marry Burton, Jacob learns that he is the son of a senator, and wealthy. Then, of course, he suspects Burton's real motives and commands Lydia to break the engagement. Burton persuades his parents to help him, but when they learn that Lydia is a Jewish pawn broker's daughter it is their turn to object. For the sake of Lydia and Burton, Jacob then proves that she is not his daughter. It turns out that she is the grandchild of some wealthy friends of the Burton's, which means that the end finds all happy but the jealous girl.

The synopsis gives little idea of how interesting "Should a Baby Die?" really is. Its appeal is not restricted but the picture will find its most enthusiastic audiences in the less pretentious houses. The many human touches and the pretty sentiment as expressed in the character of Jacob which result in continued interest make this a picture that will please.

Supporting Mr. Donaldson, whose characterization is remarkably impressive, are Gazelle Marche, J. W. Johnston, Sonia Marcelle, Florence Hackett and Camille Dalberg. These are all players of ability and they prove adequate in every detail.

## "The Spider"

**Famous Players Paramount Drama Featuring Pauline Frederick. Reviewed by Thomas C. Kennedy**

PAULINE FREDERICK makes her latest appearance in a dual role, which means that those who see "The Spider" produced by Famous Players under the direction of Robert G. Vignola, will be well pleased with the picture, if only because the opportunities given the star are so great. Were it written especially for her, and it may have been, this story by William H. Clifford could hardly be improved upon as a vehicle for Miss Frederick, who is seen as a famous, or notorious, Paris beauty, and Joan, Valerie's daughter.

In "The Spider" Miss Frederick is, to use the word in its truest sense, excellent. She conveys the emotions she is supposed to experience, and playing two entirely different characters that include nearly all any woman ever experiences, with great feeling and power. It would, indeed, be difficult to praise Miss Frederick too highly.

The author has used material that is of no great consequence of itself, splendidly. The story is exceptionally well built for screen purposes. One might say that the scenario has been expertly devised. Aside from the smoothness with which he tells the story and the opportunity he has given the star, the author has not done much. The picture is remarkably interesting, it holds the spectator from beginning to end, but credit for that, it would seem, belongs to the cast and the director.

Valerie St. Cyr, who deserted her husband and child in order to live in luxury with the Count Du Poissy, poses as a poor girl and in this way realizes her whim to have Julian St. Saens, a young artist, paint her portrait. She falls in love with St. Saens, and when he spurns her, she misrepresents matters to Du Poissy, inducing him to formulate a plan to avenge her.

The count serves his own ends in avenging Valerie. He has seen Joan, St. Saens' fiancée, and is attracted by her beauty. He kidnaps the girl. In a struggle with him in his apartment, Joan stabs Du Poissy. At this time Valerie learns that Joan is her own daughter, and she assumes the guilt. She is convicted and executed on the guillotine. Joan remains ignorant of this fact and marries the artist.

The story is produced with such realism that there is a genuine illusion. The interest is compelled by this picture. A picture so consistently interesting is not frequently to be found. In one scene the realism is carried to an extreme. This is in the execution of Valerie on the guillotine. "The Spider" is sadder enough of tone without that. All the details are vividly depicted and the situation is led up to in a manner which is admirable as a piece of direction, but it is a case where Mr. Vignola has misused his ability.

Great as the scene is in its power to hold the spectator's attention, even against the will, the execution scene is not in the least commendable. It is unpleasant. "The Spider" is Mr. Vignola's first Famous Players production, and if he can maintain its standard, that company has done well to acquire his services. Frank Losee gives a highly artistic performance as Count Du Poissy. Thomas Holding as the artist is satisfying, but he was more than that in other pictures.

## "The Drifter"

**Gaumont-Mutual Masterpicture Released February 7  
Reviewed by Thomas C. Kennedy**

GAUMONT'S latest Mutual Masterpicture, of the De Luxe Edition, entitled "The Drifter," centers about a man in whom there are two impulses which conflict strikingly. Harold Derwent studies diligently for the ministry and apparently loves his vocation, yet he has a trying time of it in striving to overcome his passion for gambling. For a time he gives himself up to the game of chance but events lead him back to the two objects he temporarily cut himself off from, the pulpit and a pretty girl.

The story, by John B. Clymer, has much about it that is admirable. It is interesting and in the main, convincing. There is used the marked resemblance of the near minister and a real minister, which occasions some double exposure scenes that are well done, but two people who look exactly alike can be found in stories only, and as in this case the "double" is really not necessary to the working out of the plot the story would be better without it.

After the divinity student is expelled for gambling and leaves the girl, the spectator follows him through some of his experiences at the race track and when the girl comes into the story again she is the wife of another minister who, by his books, cannot be distinguished from Harold. There is not enough explanation by titles or action to make this point clear and one wonders for a time whether "Pittsburg Hal" is the divinity student introduced in the beginning or merely a person who resembles the minister, who, it is natural to believe, has killed his desire for gambling and married Faith Willis.

There is in "The Drifter," however, enough good dramatic action to make it a thoroughly satisfying picture. If the story as a whole was poor the weaknesses mentioned would not be so noticeable, very probably. Expelled for betting on horse races, Derwent becomes a drifter. He leads a rather fast life until reverses come. On a railroad train he meets the Rev. William Ashton, who is his double. The train is wrecked and the minister killed. Derwent decides to impersonate the minister. He is successful in this until he meets Mrs. Ashton, who is Faith Willis, the girl Derwent was once engaged to. He is well liked by the new congregation and in the end marries Faith, first having announced his true identity, and overcome his passion for gambling.

Richard Garrick produced the picture. The scenes at the race track are really enjoyable and add color to the picture. Alexander Gaden is Harold Derwent and Lucille Taft an attractive Faith Willis. There is every reason to believe that "The Drifter" will be well received by audiences.

George Le Guere was injured by being trampled upon during the filming of a mob scene for "The Blindness of Love," a Metro feature, at Jacksonville, Fla.



Tense moment in V. L. S. E. (Lubin) "Souls in Bondage."

## Mirror Engages Ione Bright

Ione Bright, quite recently leading woman with Julian Eltinge, will be leading ingenue for Nat Goodwin in the first picture in which he will star for the Mirror Films, Inc., under the direction of Lawrence



Ione Bright.

Marston. The company will begin work in a few days at the Glendale studio of the Mirror Company. Captain Harry Lambart, who engaged Miss Bright, is said to have her in mind for a number of ingenue roles in future pictures made by the Mirror. Miss Bright was originally the product of a mining camp way up in the Sierra Nevada mountains of California, where she was born some few years ago. Her schooling was had in a convent in San Francisco, to

which she went shortly after the earthquake and fire. From the convent she went almost immediately to the Liberty Playhouse in Oakland, where she had small parts, filled admirably because of the training which she got in dramatic work in the convent. The east beckoned in the shape of an engagement to play a role in "Wallingford" under the direction of Cohan and Harris and she came to New York. She has three years of experience in this and then went to the part of Miss Patsy in "Officer 666," which was followed by an engagement with Elsie Janis in "The Lady of the Slipper." Her most recent work on the stage was as leading woman with Julian Eltinge in "Cousin Lucy." She has done picture work for the Pathe Company.

Blue Bird Photo Plays, Inc., announces the opening of a Buffalo branch office. J. M. Ryan is manager.



Jane implores the Tollivers to save Hale's life.

## Three New Players Join Horsley

The cast which David Horsley has selected for "A Law Unto Himself," featuring Crane Wilbur, includes three newcomers to Horsley productions, Louis Durham, the former big league ball player, who comes from the New York Motion Picture Company; Steve Martin, who was last with the Universal in the "Graft" serial, and Francis Raymond, who, although only eighteen, has had considerable screen experience. In addition to these, the cast includes George Clare, Jr. The release date is February 28.

## \$10,000 Rug Used as "Prop"

Before the throne of the mythical kingdom of Vesperia, in a scene from "One Day," a sequel to Elinor Glyn's "Three Weeks," released January 29 by the Moss forces, there is a rug which the director, Hal Clarendon, declares to be one of the most expensive "props" ever used in a motion picture. It is a Joolnaise rug of the sixteenth century and was sold recently to H. G. Kelekian from the collection of Thomas B. Clarke, noted art collector, for \$10,000. It is six feet eleven inches long and four feet seven inches wide.

## John W. Grey Quits Vitagraph

John W. Grey announces that he has resigned from the Vitagraph Company of America. For the last nine months Mr. Grey has been assistant to Albert E. Smith, president of the V. L. S. E., formerly treasurer of the General Film Co., and treasurer and general manager of the Vitagraph Company. While with Vitagraph Mr. Grey was in charge of sales plans, sales manuals, posters, press sheet, the monthly bulletin, the trade paper and general advertising. It is intimated that his new connection will be announced soon.

## Curwood Comedy Being Made

A rollicking single-reel comedy by James Oliver Curwood, entitled "The Beauty Hunters," is now in course of production at the Selig Zoo studios. James Bradbury, Martha Mattox and Cecil Holland all have exceptional opportunities. William Robert Daly is the producer. T. N. Heffron is making extensive preparations for the forthcoming production of Hallie Erminie Rives' remarkable story of Southern life, "The Valiants of Virginia."

## Mrs. Miller Holds Ohio Job

Mrs. Maud Murray Miller, the only woman member of the Ohio State board of motion picture censors, has been reappointed to that position by unanimous vote of the industrial commission. Mrs. Miller was appointed to the board first by Governor Cox. There were two other candidates for the place: Carlotta Price-Shea, of Bellefontaine, and Mrs. Poe, of Zanesville, Ohio.

To meet an increasing demand for help in selecting proper music for features, V. L. S. E. is sending to exhibitors music cue sheets prepared by S. M. Berg, who for more than ten years has been a music director in New York City. Much of that time he has conducted for motion pictures.

### Small Boy Idolizes "Dusty" Farnum

Another Dustin Farnum, so they said, while a boy of seven played with a miniature lariat. The small boy in chaps with cowboy hat and make-up was Gordon Griffith, who is playing the childhood days of



Dustin Farnum's part in the Pallas picture, "Ben Blair." Quiet and manly, with a childish unconsciousness that wins affection, he is following in the footsteps of his hero. For in all things, his hero, Dustin Farnum, is always right. Serious and businesslike, he swaggers when Dustin swaggers, and grows stern when his idol grows stern. Not only does he emulate his leader, but always he is absorbed in his work and carries his part with the assurance of a veteran.

The No. 00 size chaps he wears are a present from Frank Bonn, the six-footer, who is also playing a leading part in "Ben Blair." As Mr. Bonn, in a moment of waiting, glanced from a prop window he spied the youngster busily performing the difficult cowboy stunt of spinning a lariat and in his enthusiastic appreciation had the woolly trousers made for his little pal.

### Paul Panzer an "Ambassador"

Paul Panzer, a popular screen artist, has returned from Washington, D. C., where he visited the Capitol and White House in the role of an Italian ambassador. But Mr. Panzer did not couple with this the role of impostor. During his visit of several days he was a real ambassador, as "Illusive Isabel," a future release of the Universal company, will prove. Florence Lawrence is playing the part of Isabel in the picture, which is directed by Stuart Paton. Mr. Panzer played with Miss Lawrence in her second screen appearance.



Dorothy Gish and Lenore Harris in Fine Arts' "Betty of Graystone."

### She's Called "Five Feet of Fun"

Gretchen Hartman of the Biograph has been called five feet five of fun, mischief, prettiness, cleverness and sympathy. She is one of those bewitching actresses who feel their parts and make you feel them too. She has dark brown hair and brown eyes which can express what she feels. She has a trim, well-knit figure and is both vivacious and graceful.

With all that she should achieve the biggest kind of success. Miss Hartman was born in Chicago, but both her father and mother declare Sweden was their previous home, although Miss Gretchen does not look it. She ought by rights to be fair and she is anything but fair.

She has been on the stage since she was seven years old. She traveled with the Ben Greet Players for some time, playing all the child roles. She was the Cosette in "Les Miserables" in New York and created the part of Little Eyolf in Ibsen's play. She was the Mary Jane in "Mary Jane's Pa" with Dixey and played with Max Figman all over the States in the same part.

Then came the "awkward" age and she was sent to school for a while, but she quit her studies to come out as a real child actress with Julius Steger and Florence Reed in "The Master of the House." Sandwiched in with engagements in musical comedy under Mort Singer and with Christie Macdonald in "Sweethearts," Miss Hartman acted in pictures and was told that she had a big future in them.

So—it became pictures for her and she has been with the Biograph Company for eighteen months.

### Pathe Educational Very Popular

"Human Movements Analyzed" and its sequel, "Animal Movements Analyzed," two single reel educational subjects, have received larger bookings than any Pathe one-reel pictures in years. The newspapers everywhere have united in declaring them to be as interesting and instructive as any films that have ever come under their observation. At the Strand theater in New York every audience greeted them with long continued applause, a remarkable tribute for educational films.

### Nathaniel Sawyer Dies

Nathaniel Sawyer, vice-president of the Industrial Moving Picture Company, 223 West Erie street, Chicago, died at his home, 4151 Sheridan road, February 1. He leaves a widow and two children. The funeral services was set for February 4 from his residence. Interment in Graceland cemetery.



Gretchen Hartman



# Sifted From the Studios

## ATLANTIC COAST NOTES

In several scenes for "The Drifter," Iva Shepard wears an evening gown in an outdoor set. On the day these were taken Jacksonville had its first snow in eighteen years!

Albert Macklin is given the best role of his screen career as the divinity student in "The Drifter," a Gaumont Mutual "masterpiece" released February 7.

Robert Mantell is working on his second picture for the Fox Film Corporation. The cast includes Genevieve Hammer, Stuart Holmes, Claire Whitney, Henry Leone, William Gerard and Franklin B. Coates, the author. The scenes are taken in Jamaica.

Alice Brady is in Pensacola, North Carolina. Her friends, not finding the town on the map, thought she meant Pensacola, Florida, and sent her mail there. Finally a postal with the postmark "Pensacola, N. C." convinced them of the existence of the village.

"The Marble Heart," William Fox feature film produced in Jamaica, includes Walter McCullough, Rhy Alexander, Henry Armetta, Louise Rial, Violet Horner, Harry Burkhardt, Walter Miller, Hal De Forrest, Mlle. Marcelle, Mark Price, Cr., and Arthur Leslie.

William F. Haddock is directing "I Accuse" at the Gaumont studio in Jacksonville. The story was written by Marjorie Howe and adapted for the screen by George D. Proctor. Alexander Gaden has the leading role.

Edna Mayo once studied clay modeling and sculpture at the Art Students' League in New York City.

Billy Sherwood recently returned to New York after a vacation spent at his home in New Orleans.

Edgar Lewis and his Lubin company, headed by Nance O'Neil, have departed from Philadelphia for Thomasville, Ga., to take exterior scenes for "The Bird of St. John," the picture production of Miss O'Neil's stage success.

Helen Marten, last seen in Gaumont's "Lessons in Love," will appear, opposite Alexander Gaden in "I Accuse."

Emmanuel A. Turner, in musical comedy for two seasons, is now working under the direction of Van Dyke Brooke in a photoplay written by Leah Baird, who plays the lead.

Lucille Crane is now a member of the Vitaphone Bay Shore stock company and will appear in pictures produced by Ralph W. Ince.

Gypsy O'Brien, who makes her screen debut in "The Soul Market," with Mme. Petrova, was formerly one of the ingenue leads of the London Gaiety Theater company in London.

Mary Miles Minter's new poodle dog, "Wolf-Woolf," will make his screen debut in "Dimples."

"According to the Law," in which Richard Garrick will direct Howard Hall,

## Financial Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	87	95
Biograph Company	40	47
Famous Players Film Co.	78	103
General Film Corp., pref.	44	44
Mutual Film Corp., pref.	39	44
Mutual Film Corp., com.	35	41
No. Am. Film Corp., pref.	93	..
No. Am. Film Corp., com.	66	75
New York M. P. Corp.	43	54
Thanhouser Film Corp.	3 3/4	4
Triangle Film Corp.	5 1/2	6 1/2
Universal Film Mfg. Co.	182	182
World Film Corp.	1 1/4	2 1/4

### "Par \$5.00.

American Film Co., Inc.: It is reported this company has just declared another dividend of 2 1/4%, payable sometime this week. As they paid a dividend of 2 1/4% in December, this makes 5% within a period of about sixty days. The next quarterly dividend of 2 1/4% is not payable until April 1st. This company has the cleanest dividend record of any company in the film industry.

World Film Corp.: According to advices from Wall street, Arthur Spiegel of Chicago will be the new president of this company, which has taken over the Equitable Motion Pictures Corporation. Thanhouser Film Corp.: The stock of this company was in demand the past several days and stock was sold at from \$3.25 to \$4.00 per share.

Vogue Films, Inc.: It is claimed the present earning rate, if continued to July 1, will enable the company to pay over 40% semi-annual dividend. These comedy productions are based on broad burlesque lines and have made an "instantaneous hit." They have obtained their biggest popularity in the eastern cities.

was written for the Gaumont company by Paul M. Bryan and Joseph H. Trant.

The February 6 release of Harry Palmer's cartoon, "Keepin' Up with the Joneses," is entitled "Pa McGinis Fails to Pass Censorship."

Charles Richman, and a company of Vitaphone players, making "The Surprises of an Empty Hotel," boarded the yacht Wayward, which was loaded with fifty pounds of dynamite, a quantity of black powder, loving cups, and the kerosene and gasoline. After acting several emotional scenes aboard the ship, the company left it just in time to escape the explosion which blew the yacht to pieces.

Joseph Kilgour, of the Vitaphone Company, was formerly one of the Lambs' Club recently for the best account of a thrill experienced as a film actor.

Ernest Truex will appear in a forthcoming Vitaphone comedy written by George Ade.

Hazel Dawn is posing in riding togs for a set of magazine pictures.

Mary Pickford, one of the highest paid actresses in the world, will appear soon in a Paramount factory story, as a miserable, underpaid child laborer.

Pauline Frederick is pleased with her dual role in "The Spider," of the innocent girl and the worldly woman, for she does not wish the reputation of playing only adventures.

Jack Barrymore, in "Nearly a King," fought a sword battle with three men.

Richard Garrick, supervising director of the Gaumont stock companies, spent three days in New York recently, supervising the cutting of "The Drifter," Mutual Masterpicture, released February 7.

C. M. White is in charge of the Gaumont studios at Flushing, N. Y., while F. G. Bradford, general manager, is in Jacksonville.

"The Idol of the Stage," Malcolm Williams starred, released February 3, and "The Drifter," with Alexander Gaden, released February 7, were directed by Richard Garrick.

The first Gaumont Mutual Masterpicture Edwin Middleton will direct is "The Sorceress," by O. A. Nelson, author of "As a Woman Sows."

When "The Yellow Streak" was presented at the Loew theater in Newark, N. J., William Davidson, who played the lead for the film, appeared in person and made a speech.

Clara Whipple had a fine time snow shoeing and skating at Lake Saranac while with the Equitable company playing scenes there for "The Pain Flower," in which Marguerite Leslie appears.

"The Ballet Girl," in which Alice Brady stars, is the screen adaptation of Compton Mackenzie's novel, "Carnival."

Grace Wynden Vail, wife of Director Edwin Vail, who has been appointed press representative of the Gaumont studios at Jacksonville, was formerly dramatic editor of the Battle Creek Enquirer. Later she was press agent for Norman Hackett, then for Lucille LaVerne and then for the Jake Wells houses in the south. For nine months she had charge of thirty theaters of the Crescent Amusement Company.

One thousand children, from two to nine years of age, appear in the Gnome village scenes in the Annette Kellerman picture being filmed in Jamaica by the Fox Film Corporation.

Alice Brady has written a scenario called "The Woman Rebels," dealing with the suffrage question.

Harry McRae Webster, who lately directed King Baggot and Violet Mersereau, has resigned from the Universal Company and is a free lance. Webster was for six years director general of the Essanay studios in Chicago.

Anna Q. Nilsson will play opposite Robert Warwick in "To Him That Hath," which the Premo Company will release on the World program.

Tom Terriss, in charge of the Marion Leonard studio in Brooklyn, has engaged Harold Vosburgh for his five-reel feature. Helen Ziegfeld, niece of "Flo" Ziegfeld, will play the ingenue role.

Maurice Tourneur's first picture for the new Paragon Films, Inc., is "The Hand of Peril," by Arthur Stringer. House Peters will star, with June Elvidge opposite, in this first feature from the Paragon plant at Fort Lee.

Since Ethel Barrymore is playing a stage engagement at the Lyceum Theater in New York, "Our Mrs. McChesney," William Nigh, who is directing her in "The Kiss of Hate," a Metro picture, has a hard time finding suitable snow covered landscapes required for the Russian scenes near enough New York to permit the star to return each evening.

"Romeo's Overcoat," a short story by Ashley Miller, author of the "Ashton Kirk, Investigator," series of photoplays, is being used as a vaudeville sketch.

Director Herbert Brennon sends word from Kingston, Jamaica, that the Annette Kellermann feature is half completed. A large amount of construction work had to be done before the picture was taken.

"Gold and the Woman," a William Fox feature, deals with Indian land scandals of the early nineteenth century. Mary Murillo wrote the story and James Vincent directed it. In the cast are Theda Bara, H. Cooper Cliffe, Alma Hanlon, Carleton Macey, Chief Black Eagle, George Walsh and Pauline Barry.

Virginia Pearson's ambition is to appear in vampire roles and she will doubtless have a chance to do so in William Fox pictures.

William E. Shay likes to entertain his friends at his Long Island summer home. He has a parrot there which can say "Hello, old man, how are you" in five languages.

Boody, a New York photographer, has asked permission to make a series of photographic studies of Helen Weir, of the Lubin company, for a coming exhibition.

E. K. Lincoln has signed a contract to appear in Lubin features for the coming



Virginia Norden who has been assigned to Ralph Ince's Vitagraph forces.

year. He will soon be seen with Ethel Clayton in "Ophelia," by Shannon Fife.

Gypsy Abbott likes weepy roles. She is given one in her first Mutual picture, "Vengeance Is Mine!"

William Davidson, playing leads in Metro pictures, has a baritone voice which won praise from Riccardo Martin.

Virginia Pearson, now with the William Fox forces, has written a book on "Color Influence."

Claire Whitney's earliest ambition was to be a nurse.

Alma Hanlon, who appears in "Gold and the Woman," is going to save every penny until she has 10,000 of them.

William J. Butler, for six years with Biograph, is working at the Gaumont winter quarters at Jacksonville under Director Richard Garrick.

Valli Valli, now a Metro star, played before the late King Edward when she was a young girl.

Walter Hitchcock, leading man in "The House of Tears," was once an interior decorator.

Julie, the two-year-old-daughter of Marguerite Snow, appears with her mother in "Rosemary."

William Nigh wrote, directed and played a prominent part in the Metro feature "Her Debt of Honor."

Zadec Burbank, who plays old women parts with Metro productions, is a sister-in-law of one of the owners of the Barnum and Bailey circus and once traveled with it.

Edwin Carewe completed the five-part picture, "The Upstart," featuring Marguerite Snow and George Le Guere, in eight days. This included a flying trip for exteriors in Savannah, Ga.

Jack Dillon and Chance Howard, directors of Vogue comedies, are continually thinking up stunts for their company which are funnier to watch than to do.

Howard Truesdell was called on to furnish a pack of ferocious wolves and

a bull moose for a coming Metro picture. The wolves were obtained in a community in Northern Maine, where the animals are bred. The story shows an attack on a hunter by a pack of wolves, and fight between a man and bull moose.

Billie Reeves and his company are working on "Hamlet Made Over," a one-reel comedy written by Mark Swan and directed by Earl Metcalfe.

Charles Griffith, who appears in "Hamlet Made Over," as the property man, was for many years a clown in the Drury Lane Pantomime in London.

Julius Steger was once a baritone soloist in his native city of Vienna.

William Bailey, directing "Man and His Soul," trained a stray cat to play a part. But the cat would not perform under the studio lights until Beverly Bayne came to Bailey's rescue, with catnip.

"The Blindness of Love," written by Ruth Comfort Mitchell, marks Julius Steger's debut on the Metro program. Steger has had a long stage career, playing everything from musical comedy to tragedy.

Sydney Ainsworth, who plays Dave Pollock in "The Strange Case of Mary Page," is a clever clog dancer.

Bryant Washburn, of the Essanay Company, is to have a billiard room in his new bungalow, which will be completed in the spring.

In a scene for Essanay's "Folly," Randall McAllister was several minutes recovering from a blow from Darwin Karr.

Henry B. Walthall has bought a new seven-passenger car.

Warda Howard of the Essanay Company is in New Orleans and will remain for Mardi Gras. She has attended the Mardi Gras in New Orleans for the last five years.

Lillian Drew is a lover of grand opera. She attended nearly every performance of the Chicago season.

Thomas Commerford, who plays the judge in the "Mary Page" serial, has won cups and medals in chess tournaments.



Marguerite Snow—Schla.



June Elvidge—Lubin.



Mand Fealy.

## PACIFIC COAST NOTES

Blanche Sweet is working at the Lasky ranch, under the direction of William C. De Mille, in the exterior scenes of "The Blacklist," written for her by Mr. De Mille and Marion Fairfax.

Mae Murray became lost among the sand dunes recently while acting in exteriors for the Lasky production of "To Hold."

Charlotte Walker and supporting company, under Cecil B. De Mille, are in the mountains doing exterior scenes for "The Trail of the Lonesome Pine."

"The Girl and the Lantern," which the Selig Company will release soon, is a railroad story featuring Kathlyn Williams and Guy Oliver.

"The Grinning Skull," by W. E. Wing, a Selig release for March 6, features Eugenie Besserer.

James Marcus, George Walsh, George Benoit, John Resse are at Edendale, Cal., where they will work under the direction of Raoul A. Walsh in feature productions for William Fox.

Willard Mack, author of "Kick In," and other plays, is a recent addition to the scenario staff of the Jesse L. Lasky company. Others who are members of this staff are William C. De Mille, Marion Fairfax, Margaret and Hector Turnbull, George Bronson-Howard and Paul Dickey.

Director Bertram Bracken has resigned from the Balboa company.

Neva Gerber, who has appeared principally in light roles, is showing what she can do in an emotional part in an American feature now being produced at Pasadena.

"The Fortunate Youth," the story by William J. Locke, released in February by the Ocean Film Company, will be followed by "Driftwood, or the Wrong Way," in which Vera Michelena is starred, supported by Harry Spingler and Charles Graham.

Harry Spingler recently showed unus-

pected musical ability when in a scene for "The Wrong Way," instead of faking the piano playing the act demanded, he gave a good rendition of Rubenstein's "Melody in F."

A family of snakes, which came out for a sunning in the Vitagraph studio, stampeded not only the fine ladies and gentlemen appearing in a "Bohemian Club" scene for Director Wolbert, but also a group of desperate "whisky runners" staging a scene nearby for Director Sturgeon.

"Bill Peter's Kid," produced by Rollin S. Sturgeon, is written by Marie A. Wing and features Mary Anderson and William Duncan of the western division of the Vitagraph company.

Webster Campbell, while appearing in a three-reeler at Truskee, fell through the ice of a rapid river and was swept sixty feet under water to an air hole, where he was rescued by a frightened company, led by Director Wolbert.

Winifred Greenwood, Edward Coxen and George Field appear in "The Suppressed Order," a Civil War play soon to be released by the American Film Company. Tom Ricketts staged it.

"The Silken Spider," a "Flying A" feature directed by Frank Borzage, contains a fight so realistic that the contestants were quite used up, one coming out with a swollen jaw and the other with a severely cut wrist.

Chief Big Tree, who appeared as the Indian in the "Buck Parvin" story, "Author! Author!", when he first saw the picture wrote Director William Bertram a note of praise.

"The Craven," produced by Charles Bartlett at the American studios, features William Russell as a young man who fights an inherited taste for liquor.

Rollin Sturgeon, for an interior scene, needed two antique fire-screens. To get just the kind he wished he wired to his family home in Illinois and had shipped to him two which had been heirlooms in his family for several generations.

During the showing of a "Red Circle"



Aaron Jones, Chicago Exhibitor.



William D. Taylor, Pallas.

episode at a Los Angeles theater recently, just as Ruth Roland in the picture is about to step into a trap, someone in the audience shrieked a warning to her.

Reaves Eason has joined the Balboa company as assistant to Henry King.

A live fish was needed recently for a Balboa production and Bruce Smith was sent to catch one. It took him a whole day, for which he drew a day's pay.

Bessie Barriscale received a letter the other day from a little English girl, who addressed her as "Dear Bessie Sparrows-tail."

The Los Angeles college boys who took part in a football game which is shown in the American feature, "The Craving," were much charmed with Helene Rosson, who plays the heroine, and presented her with banners, knitted caps and a regulation college sweater.

Myrtle Stedman was one of the entertainers at the Jewish Orphans' Home in Los Angeles a short time ago, when a concert was given for the Federation of Charities.

"Fighting Blood," in which William Farnum stars, was inspired partly by the song, "My Old Kentucky Home." This is the first production to be made at the William Fox California studios.

Another company reported snowbound in the mountains is that of Director Frank Beal, who is taking pictures above San Bernardino.

Thomas Santschi has lost a fob set with diamonds and a valuable watch, gifts from William N. Selig.

"Major," the Selig zoo zebra, was killed in the recent flood which damaged the zoo studio to the extent of more than \$10,000.

"Fighting Blood," in which William Farnum stars, has been completed under Director Oscar C. Apfel at the William Fox Ellendale studios in California.

The "Lonesome Luke" comedies made by the Rolin Film Company for Pathe,



in which **Harold Lloyd** appears, are proving popular with exhibitors.

At the closing performance in the Morosco Burbank Theater, many artists were in the audience who had played on its stage. Among these was **Forrest Stanley**, now a screen star.

**Anna Held** is adding technical film terms to her English vocabulary.

**Fannie Ward** received a bad shaking up recently when the tire of her automobile exploded and the machine skidded into a ditch.

**William Russell** declares that "Babe," the horse he rides in "The Thoroughbred," has the "camera temperament" and "acts" only when the crank is turning.

**Anita Snell**, five years old, who appeared with **Francis Bushman** and **Beverly Bayne** in "Man and His Soul," is being reared under the Montessori school system.

In the first Metro picture he directs, **Howard Truesdell** wins in one scene, a fight with a bull moose.

A newcomer in the Selig Zoo is "Billy," a pet fox sent from Chicago by **William N. Selig**.

**Julius Steger** has completed work in the five-reel picture, "The Blindness of Love," his first appearance in Metro productions.

"The Ill-born," under the direction of the **Smalleys**, is nearing completion. **Tyrone Power** is starred in this screen adaptation made by **Lois Weber** from the story by **Lucy Payton** and **Franklin Hall**. **Marie Walcamp** and **Juan de la Cruz** appear in the cast.

**Harold Lockwood** tried to become a doctor, a business man, and finally a lawyer before he went into the pictures, while **Boyd Marshall** studied for grand opera.

**Blanche Sweet** is appearing in the Lasky production of "The Blacklist."

"Lavinia Comes Home," another story by **Isabel Ostrander**, is being filmed, under the direction of **William C. Dowling**.

**Grace Cunard** is the author of "Mr.

Vampire," the two-reel story **Francis Ford** is working in while **Miss Cunard** is in the hospital.

"The Breed and the Girl" is being produced under **Jacques Jaccard's** direction at Universal City. **Harry Carey** and **Olive Fuller Golden** are featured.

**Charlotte Walker** is working under **Cecil B. DeMille** in the screen adaptation of "The Trail of the Lonesome Pine." **Miss Walker** appeared in the stage version of this story.

**Olive Fuller Golden**, leading woman of **Director Jaccard's** Universal 101 Bison Company, in "In Sunset Land," is called upon to stampeede wild horses, then in attempting to escape, to fall from her mount running at full speed. **Miss Golden** refused to have a "double" and did the dangerous trick herself.

A Parisian street of the Montmartre district has been constructed at the **Fine Arts Studio** for "The Little Apache," in which **Mae Marsh** and **Robert Harron** appear.

The **Oliver Morosco Photoplay Company** has added a new stock room to its plant. **Russel Stapleton**, formerly with the **H. J. Heinz and Company**, will have charge. **Charles Stallings**, formerly with the **American Company**, is now property man for **Director Frank Lloyd**.

**Herbert Standing**, the English actor who appears as **Spicer South** in "The Call of the Cumberlands," is the father of seven motion picture actors.

The **Lasky Company**, having completed "Pudd'nhead Wilson," announces that screen production of **Mark Twain's** other stories, "Tom Sawyer," "Huckleberry Finn," and "Innocents Abroad," will follow soon.

## BRITISH FILM GOSSIP

**H. C. Coupe**, lately with the **Walturdan** company, **Birmingham** branch, has joined the mechanical transport section of the army service corps. He has been in the cinema trade for eight years.

The film version of "The Charlatan," by **Robert Buchanan**, produced by **Sydney Morgan**, has been sold by the **Davison Film Sales Agency** to the **Crown Film Hiring Company**. The cast in-

cludes **Violet Graham**, **Edward Dagnall** and **Eille Norwood**.

**Broadwest Films, Ltd.**, in addition to its **Esher** studios, has acquired the freehold of the **Cunard** company's studios at **Walthamstow**.

The **Topical Budget** photographed the 11th service battalion when it arrived at **Brixton** palladium and showed the picture four hours later.

A branch of the **Initial Film Service** has been opened at **Leeds**. The first pictures shown the trade were "The Patriot of Canada" and "The Motto on the Wall."

**Joseph R. Darling**, European representative of the **Fox Film Corporation**, recently visited exchanges in **Cardiff**, **Birmingham**, **Liverpool**, **Manchester**, **Newcastle**, **Glasgow** and **Edinburgh**.

The **Thompson-Thanhouser Films** Company has been formed by **Thomas Thompson** and **Paul Kimberley** with branches in **West Middlebury**, **Manchester**, **Leeds** and **Newcastle**.

**F. W. Baker** of **Messrs. Butchers Film Service, Ltd.**, has been appointed one of the directors of the company.

**Lieutenant F. Watts** of the 9th **Manchester** regiment, formerly outside representative of **Pathe Freres** at **Liverpool**, has been promoted to a captaincy.

**Harold Speer** is starting a film lettering and printing business at 7 **Archer street**, **London**.

The beautiful home of **Alma Taylor**, leading woman of the **Hepworth Company**, has been destroyed by fire. The house, situated at **Sunbury-on-Thames**, was once the home of **Anne Boleyn**.

Picture houses in the central district of **Leicester** report good business. Many **Metro** productions are shown. In the outlying houses, in factory districts, workers are too busy to attend the theaters very regularly.

**Rowland Talbot**, recently scenario editor with the **Barker** company and author of the **Transatlantic** company's "The Woman Who Dared" and "Love" (**Eve Balfour** Films), has written "Fate and a Woman," a four-reel picture produced by **F. Durrant** for the **Neptune** Films Company.



Scene from "Hazel Kirke"—Pathe.



A dinner scene in "Fatty and Mabel Adrift"—Triangle.

# Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

## General Program

### Monday.

D	1-31	When Kings Were the Law.....	Biograph	1,000
C	1-31	A Reformation Delayed.....	Lubin	1,000
C	1-31	Diamonds Are Trumps.....	Selig	1,000
T	1-31	Selig-Tribune News Pictorial No. 9, 1916.....	Selig	1,000
C	1-31	Jane's Bashful Hero.....	Vitagraph	1,000

### Tuesday.

D	2-1	The Chain of Evidence.....	Biograph	2,000
D	2-1	The Roughie.....	Essanay	2,000
C	2-1	Artful Artists.....	Kalem	1,000

### Wednesday.

D	2-2	The Smugglers.....	Biograph	3,000
C	2-2	Dreamy Dud Lost at Sea; Seaside.....	Essanay	1,000
D	2-2	The Moth and the Star (No. 11 of the Stinger Series).....	Kalem	2,000

### Thursday.

D	2-3	A Modern Paul.....	Lubin	3,000
T	2-3	Selig-Tribune News Pictorial No. 10, 1915.....	Selig	1,000
C	2-3	A Sticky Affair.....	Vim	1,000

### Friday.

D	2-4	The Lurking Peril (No. 15 of the Ventures of Marguerite).....	Kalem	1,000
C	2-4	The Crime of Circumstance.....	Knickerbocker	3,000
D	2-4	The Getaway.....	Vim	1,000
C	2-4	The Wrong Mr. Wright.....	Vitagraph	1,000

### Saturday.

D	2-5	The Primitive Strain.....	Essanay	3,000
C	2-5	The Broken Wire.....	Kalem	1,000
D	2-5	The Election Bet.....	Lubin	1,000
D	2-5	The Desert Calls Its Own.....	Selig	1,000
D	2-5	Bill Peters' Kid.....	Vitagraph	3,000

### Monday.

D	2-7	A Chance Deception.....	Biograph	1,000
D	2-7	Her Wayward Sister.....	Lubin	4,000
C	2-7	The Diamond Thieves.....	Lubin	1,000
C	2-7	The Dragnet.....	Selig	3,000
D	2-7	Selig-Tribune News Pictorial No. 11, 1916.....	Selig	1,000
C	2-7	Betty the Boy and the Bird.....	Vitagraph	1,000
D	2-7	The Surprises of an Empty Hotel.....	Vitagraph	4,000
C	2-7	A Cripple Creek Cinderella.....	Vitagraph	1,000

### Tuesday.

D	2-8	The Man in Him.....	Essanay	2,000
C	2-8	Wurra-Wurra.....	Kalem	1,000
D	2-8	The Last Shot.....	Lubin	2,000

### Wednesday.

D	2-9	The Iron Will.....	Biograph	3,000
C	2-9	The Fable of "The Grass Widow and the Mesmerist" and the Six Dollars.....	Essanay	1,000
D	2-9	The Darkest Hour (No. 12 of the Stinger Series).....	Kalem	1,000

### Thursday.

D	2-10	Sold to Satan.....	Lubin	3,000
T	2-10	Selig-Tribune News Pictorial, No. 12, 1916.....	Selig	1,000
C	2-10	Bangles Rainy Day.....	Vim	1,000

### Friday.

D	2-11	The Trail's End (No. 16 of the Ventures of Marguerite).....	Kalem	1,000
C	2-11	Title not reported.....	Knickerbocker	1,000
C	2-11	The High Sign.....	Vim	1,000
C	2-11	Fredie's Last Bean.....	Vitagraph	1,000

### Saturday.

D	2-12	Golden Lies.....	Essanay	3,000
C	2-12	The Peril of the Rails.....	Kalem	1,000
C	2-12	Billy's Lucky Bill.....	Lubin	1,000
C	2-12	A Mix-Up in Movies.....	Selig	1,000
D	2-12	From Out of the Past.....	Vitagraph	3,000

## V. L. S. E. Program

Oct. 11	In the Palace of the King.....	Essanay	6,000
Oct. 11	The Valley of Lost Hope.....	Lubin	5,000

Oct. 18	A Black Sheep.....	Selig	5,000
Oct. 18	The Man Who Caught a Beat God.....	Vitagraph	5,000
Oct. 25	The Rights of Man.....	Lubin	5,000
Nov. 1	The Turn of the Road.....	Vitagraph	5,000
Nov. 1	The Crimson Wing.....	Essanay	6,000
Nov. 8	The Raven.....	Essanay	5,000
Nov. 15	Sweet Alyssum.....	Selig	5,000
Nov. 15	Heights of Hazard.....	Vitagraph	5,000
Nov. 22	The Nation's Peril.....	Lubin	5,000
Nov. 29	The Caveman.....	Vitagraph	5,000
Dec. 6	The Alister Case.....	Essanay	5,000
Dec. 6	The Man's Making.....	Lubin	5,000
Dec. 13	I'm Glad My Boy Grew Up to Be a Soldier.....	Selig	4,000
Dec. 13	The Price for Folly.....	Vitagraph	5,000
Dec. 20	The Great Divide.....	Lubin	5,000
Dec. 20	A Daughter of the City.....	Essanay	5,000
Dec. 27	What Happened to Father.....	Vitagraph	5,000
Jan. 3	Thou Art the Man.....	Vitagraph	6,000
Jan. 10	No Greater Love.....	Selig	5,000
Jan. 10	Green Stockings.....	Vitagraph	5,000
Jan. 17	My Lady's Slippers.....	Vitagraph	5,000
Jan. 17	Captain Links of the Horse Marines.....	Essanay	5,000
Jan. 20	The Wonderful Wager.....	Lubin	2,000
Jan. 24	Gods of Fate.....	Lubin	5,000
Jan. 24	The Island of Surprise.....	Vitagraph	5,000
Jan. 31	A Night in the City.....	Lubin	5,000
Feb. 7	Souls in Bondage.....	Vitagraph	5,000
Feb. 7	The Crown Prince's Double.....	Vitagraph	5,000
Feb. 14	Thou Shalt Not Covet.....	Vitagraph	5,000
Feb. 14	The Writing on the Wall.....	Vitagraph	5,000
Feb. 14	Dollars and Cents.....	Lubin	5,000
Feb. 14	Vultures of Society.....	Essanay	5,000
Feb. 14	The Misleading Lady.....	Essanay	5,000

## Mutual Program

### Tuesday.

D	2-1	The Broken Cross.....	American	2,000
C	2-1	A Clever Collie's Come Back.....	Falstaff	1,000

### Wednesday.

D	2-2	The Knotted Cord.....	Thanhouser	3,000
C	2-2	Billy Van Deusen's Fling.....	Beauty	1,000

### Thursday.

C	2-3	Sammy Versus Cupid.....	Vogue	1,000
C	2-3	Harry's Happy Honeycomb.....	Falstaff	1,000
T	2-3	Mutual Weekly No. 57.....	Mutual	1,000

### Friday.

C	2-4	The Extra Man and the Milk Fed Lion.....	Mustang	3,000
C	2-4	Mammy's Rose.....	American	1,000
C	2-4	Title not reported.....	Cub	1,000

### Saturday.

S	2-6	See America First No. 21.....	Gaumont	500
C	2-6	Keeping Up With the Joneses No. 21.....	Gaumont	500
C	2-6	The Laird O'Knees.....		1,000

### Tuesday.

D	2-8	Lillo of the Sulu Seas.....	American	3,000
C	2-8	Booming the Boxing Business.....	Falstaff	1,000

### Wednesday.

C	2-9	Won by One.....	Beauty	1,000
D	2-9	The Spirit of the Game.....	Thanhouser	3,000

### Thursday.

C	2-10	Snow Storm and Sunshine.....	Falstaff	1,000
T	2-10	Mutual Weekly, No. 58.....	Mutual	1,000
C	2-10	Title not reported.....	Vogue	1,000

### Friday.

	2-11 Title not reported.....	Cub	1,000
D	2-11 According to St. John.....	Mustang	3,000

## Universal Program

### Monday.

C	1-31	When Auntie Matilda Fell.....	Nestor	1,000
D	1-31	Old King Coal (Graft Series No. 8).....	Universal	2,000

## Tuesday.

D	2-1	Three Fingered Jenny (No. 3 Lord John's Journal)	Gold Seal	3,000
C	2-1	In Dreary Jungle Town	Rex	1,000
C	2-1	No release this week	Imp	

## Wednesday.

D	2-2	Son o' the Stars	Victor	3,000
C	2-2	Sea Dogs and Land Cats	L-Ko	1,000
T	2-2	Animated Weekly Vol. 3 No. 4	Universal	1,000

## Thursday.

D	2-3	The Wise Man and the Fool	Laemmle	2,000
C	2-3	No release this week	Big U	
E	2-3	Building Up the Healers of a Nation No. 3	Powers	500
C	2-3	Caged With Polar Bears	Powers	500

## Friday.

D	2-4	The Soul Man	Imp	1,000
D	2-4	A Child of Circumstances	Rex	1,000
C	2-4	Flowers, the Smoke Eater	Nestor	2,000

## Saturday.

D	2-5	Phantom Island	Bison	2,000
E	2-5	Uncle Sam's Children (No. 7 Uncle Sam at Work)	Powers	1,000
C	2-5	Wanted—A Piano Tuner	Joker	1,000

## Sunday.

D	2-6	On Who Passed By	Rex	1,000
C	2-6	No release this week	Laemmle	
C	2-6	A September Morning	L-Ko	2,000

## Monday.

C	2-7	Mixed Kids	Nestor	1,000
D	2-7	The Insurance Swindle (Graft Series No. 9)	Universal	2,000

## Tuesday.

D	2-8	Yust from Sweden	Gold Seal	3,000
C	2-8	No release this week	Rex	
C	2-8	Artistic Interference	Imp	1,000

## Wednesday.

C	2-9	High Flyers	Victor	2,000
C	2-9	Her Naughty Eyes	L-Ko	1,000
T	2-9	Animated Weekly, No. 3, No. 3	Universal	1,000

## Thursday.

D	2-10	The Living Lie	Laemmle	3,000
C	2-10	No release this week	Big U	
C	2-10	A Hot Time in Iceland, and Acrobatic Act	Powers	1,000

## Friday.

D	2-11	The Trail of the Wild Wolf	Imp	2,000
D	2-11	The Missing Locket	Rex	1,000
C	2-11	A Quiet Supper for Four	Nestor	1,000

## Saturday.

D	2-12	His Majesty, Dick Turpin	Bison	1,000
E	2-12	Uncle Sam—Fisherman, Postmaster, Health Officer (No. 8 Uncle Sam at Work)	Powers	1,000
C	2-12	Leap and Look Thereafter	Joker	1,000

## Sunday.

C	2-13	No release this week	Rex	
C	2-13	Arthur's Last Fling	Laemmle	1,000
C	2-13	Firing the Butler or The Butler Fired	L-Ko	2,000

## Miscellaneous Features

The Forbidden Fruit	Ivan Film	5,000
The Other Girl	Raver Film Corp.	5,000
Sins of Great Cities	Great Northern Film	4,000
Race Suicide	Jos. W. Farnham	6,000
Somewhere in France	Arthur S. Kane	5,000
Fighting with France	French Official War Films	6,000
At the End of the Rainbow	K. & R. Film Co.	1,000
A Naval Tragedy	K. & R. Film Co.	1,000
The Arabian Dancing Girl	K. & R. Film Co.	1,000
Catherine Brown—the Baby Kellerman—in Fancy Diving and Swimming	K. & R. Film Co.	1,000
On the Firing Line With the Germans	War Film Syndicate	8,500
His Vindication	Cosmotofilm	4,000
A Paul's Paradise	Ivan Film	6,000

## Bluebird Photo-Plays, Inc.

Jeanne Dore		5,000
Secret Love		5,000
Undine		5,000
Hop		5,000

## Fox Film Corporation

## Released Week of

Dec. 5	The Unfaithful Wife	5,000
Dec. 12	Her Mother's Secret	5,000
Dec. 19	A Soldier's Oath	5,000

Dec. 26	Destruction	5,000
Jan. 2	Green-Eyed Monster	5,000
Jan. 9	A Partisan Romance	5,000
Jan. 16	The Fourth Estate	5,000
Jan. 23	The Serpent	5,000
Jan. 30	The Ruling Passion	5,000
Feb. 6	Merely Mary Ann	5,000

## Kleine-Edison

## Released week of

Jan. 5	The Devil's Prayer-Book	Kleine	5,000
Jan. 12	The Catpaw	Edison	5,000
Jan. 19	Wild Oats	Kleine	5,000
Jan. 26	The Innocent of Ruth	Kleine	5,000
Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000

## Metro Features.

## Released week of

Jan. 3	What Will People Say?	Metro	5,000
Jan. 10	The Turmoil	Metro	5,000
Jan. 17	The Rose of the Alley	Metro	5,000
Jan. 24	Her Debt of Honor	Metro	5,000
Jan. 31	Man and His Soul	Metro	5,000
Feb. 7	The Upstart	Metro	5,000

## Mutual Master-Pictures.

## Released week of

Jan. 6	The Other Side of the Door	American	5,000
Jan. 13	The Woman in Politics	Thanhouser	5,000
Jan. 17	The Thoroughbred	American	5,000
Jan. 20	The Five Fables of Flo	Thanhouser	5,000
Jan. 23	The Bait Sailer	Centaur	5,000
Jan. 24	As a Woman Sows	Gaumont	5,000
Jan. 27	Lord Loveland Discovers America	American	5,000
Jan. 29	Betrayed	Thanhouser	5,000
Jan. 31	Vengeance Is Mine	Centaur	5,000
Feb. 2	The Idol of the Stage	Gaumont	5,000
Feb. 5	The White Rosette	American	5,000
Feb. 7	The Drifter	Gaumont	5,000
Feb. 10	The Final Argument	American	5,000
Feb. 12	The Soul's Cycle	Centaur	5,000

## Paramount Features.

## Released week of

Jan. 13	The Golden Chance	Lasky	5,000
Jan. 13	Hadden Bag's Elongation	Bray-Paramount	1,000
Jan. 17	Paramount Newspictures	Paramount	1,000
Jan. 17	My Lady Inocent	Famous Players	5,000
Jan. 17	Thad the Sailor	Famous Players	5,000
Jan. 20	Nearly a King	Famous Players	5,000
Jan. 24	The Call of the Cumberland	Pallas	5,000
Jan. 27	The Police Dog on the Wire	Bray-Paramount	1,000
Jan. 27	The Spider	Famous Players	5,000
Jan. 31	Puddin'Head Wilson	Lasky	5,000
Feb. 2	Tennessee's Pardner	Lasky	5,000
Feb. 7	The Cliff Dwellers of America	Paramount-Burton Holmes	1,000
Feb. 7	Madame La Presidente	Moroso	5,000
Feb. 9	Nearly a King	Famous Players	5,000
Feb. 14	Grand Canyon	Paramount-Burton Holmes	1,000
Feb. 17	Farmer Al Falfa's Catastrophe	Bray-Paramount	1,000
Feb. 17	Hunts for Rent	Bray-Paramount	1,000
Feb. 17	Miss Nanny Goat Becomes an Aviator	Bray-Paramount	1,000

## Pathe.

## Released week of

Feb. 7	The Matsushimo Islands (Picturesque Japan)	Pathe	500
Feb. 7	Engineering Feats in Oregon	Pathe	500
Feb. 7	Hapless Happenings	Starlight	1,000
Feb. 7	Pathe News No. 12	Pathe	1,000
Feb. 7	Pathe News No. 13	Pathe	1,000
Feb. 7	The Precious Packet	Gold Rooster	1,000
Feb. 7	Dodging the Law (Picture No. 9)	Balboa	2,000

## Red Feather Production

## Released Week of

Jan. 31	The Path of Happiness		5,000
Feb. 7	A Knight of the Range		5,000

## Triangle Film Corporation.

## Released week of

Jan. 23	The Wood Nymph; Marie Dore	Fine Arts	5,000
Jan. 23	The Perils of the Park; Harry Gribbon	Triangle Keystone	2,000
Jan. 23	The Conqueror; Willard Mack	Triangle Kay-Bee	2,000
Jan. 23	A Movie Star; Mack Sennett	Triangle Keystone	2,000
Jan. 30	The Price of Power; Orrin Johnson	Fine Arts	5,000
Jan. 5	His Hereafter; Chas. Murray, Louise Fazenda	Triangle-Keystone	2,000
Jan. 30	The Green Swamp; Bessie Barriscale, Bruce McRae	Triangle-Kay-Bee	5,000
Jan. 30	Love and Lobsters; K. Arbuckle, Mahan	Triangle-Keystone	2,000
Feb. 6	The Flying Torpedo; John Emerson	Fine Arts	5,000
Feb. 6	D'Artagnan; Orrin Johnson	Triangle-Kay-Bee	5,000

## World Features.

## Released week of

Jan. 27	The Ransom	Triumph	5,000
Jan. 31	Camille	Shubert	5,000
Jan. 10	In Life's Whirlpool	Brady	5,000
Jan. 10	Her Great Hour	Equitable	5,000
Jan. 17	Behind Closed Doors	Triumph	5,000
Jan. 24	Ballade of the Bally Hoo	Equitable	5,000
Jan. 17	The City	Shubert	5,000
Jan. 24	The Ballet Girl	Brady	5,000
Jan. 31	Fruits of Desire	Brady	5,000



# Brief Stories of the Week's Film Releases

## General Program

**Selig-Tribune No. 5—JANUARY 17.**—Mayor Thompson and "Chicago Plan" delegation arrive at the capital and are met by Congressman Madden of Illinois. Washington, D. C.; Marion County pays over \$7,000 to farmers for 30,000 gopher and molekins in an effort to rid its section of these pests. Salem, Ore.; one killed, eleven injured and property amounting to thousands of dollars damaged in a fire at San Francisco, Cal.; Captain John Gouldandis and his crew from the abandoned S. S. Thessaloniki arrive here on board the S. S. Perugia, New York City, N. Y.; eighty million feet of gasally runs wild from a gas well at Corpus Christi and an attempt is being made to cap the gasser with a 5,500 pound lid; three dead and one dying is the toll exacted by the Black hand in a dynamite explosion at the home of Peter Apostol, Sacramento, Cal.

**Selig-Tribune No. 6—JANUARY 20.**—Chief Ogahala Fire, a Sioux chieftain, who fought with Sitting Bull in the Custer massacre, dies at 98 years of age, Chicago, Ill.; storm-scarred and battered by wintry winds for months, the Peruvian bark Calla reaches port with the captain's wife, four-year-old daughter and crew exhausted from terrible ordeal, San Francisco, Cal.; society takes advantage of cold wave and indulges in the exciting pastime of ice boating, Malden, Mass.; two men killed and a building wrecked in the C. & N. W. railway yards by an explosion of two gas tanks, Chicago, Ill.; Persian pussies, pelicans and other pets attract wide attention at Boston.

**Selig-Tribune No. 9—JANUARY 31.**—Ice yachting proves joyous sport for the venturesome, Mystic Lake, Mass.; preparedness is slogan of Harvard students who daily practice for military maneuvers, Cambridge, Mass.; fifteen persons killed and more than a score injured in an explosion which occurred at the Kelleys Bluffs, Indianapolis, N. Y.; Frank Janies, a Sioux Indian, first Indian ever appointed to the police force at the Capital building, Washington, D. C.; flood in Phoenix, Ariz., destroys bridges, ruins homes from foundations and leaves death and ruin in its wake; 3,000 horses shod at the Weymouth, Mass., to the battifront; huge concealed searchlight used to locate marauding warplanes, near Paris, France; model for the trench coat; a gun which hurls a high explosive into the enemy's lines.

**The Chain of Evidence—(Two Reels)—BIOGRAPH—FEBRUARY 1.**—The young villager, unable to bear his uncle's ill-treatment longer, bids good-bye to his sweetheart and leaves for the city. His uncle is found murdered and he is accused of the crime. He proves his innocence, however, and everything ends happily.

**Artful Artists—KALEM—FEBRUARY 1.**—Featuring Bud Duncan, Ethel Teare and Jack MacDermott. Bud is an art student with much art and little money and Jack, his rival, with little art, has lots of money. In a moment of despair he sells his body to Prof. Hachus Corpus for five dollars. He gets the money, but when the time comes for the professor to get his end there are all sorts of complications, before Ethel and Bud find peace and happiness.

**The Smugglers—(Three Reels)—BIOGRAPH—FEBRUARY 2.**—Captain Thorne places his child in a boat and entrusts it to the waves when his ship founders at sea. The boat drifts ashore and the child is found by a man, who rears it as a sister to his own son. Reaching home, the young girl falls in love with a young secret service agent, who is on the lookout for smugglers. Her adopted brother finds out the papers which give a clue to her identity and also bonds to the value of many thousands of dollars. Many startling incidents follow, but finally Captain Thorne and his daughter are reunited.

**The Moth and the Star—KALEM—FEBRUARY 2.**—An episode of the "Stingaree" series, featuring True Broadsmith. The young man is in prison by changing places with the crank prison reformer, who comes to hear the tale of his life. The evening he attends a concert which gives a clue to her identity and also bonds to the value of many thousands of dollars. Many startling incidents follow, but finally Captain Thorne and his daughter are reunited.

**Selig-Tribune No. 10—FEBRUARY 3.**—Late pictures of President Wilson in his campaign on preparedness; latest variety of anti-aircraft gun used by allies in repelling Zeppelins; James Whitcomb Riley, Hoosier Poet of Childhood,

posies at Miami, Fla.; Secretary Daniels asks Congress for \$150,000 for the restoration of old frigates, Constitution.

**The Lurking Peril—KALEM—FEBRUARY 4.**—Featuring Marguerite Courtot in another of the "Ventures of Marguerite" series. Still seeking the code book which Marguerite has in her possession, the schemers so that his tool Zarth is installed in her home as Butler. Fred, her sweetheart, pretends to fall into the trap, but he leaves the house with a duplicate of the book. Meanwhile, Wolf's accomplice, invigiles Fred, who pretends to be deceived, to her home and there he is attacked by the Wolf. Later the police arrive, but the Wolf and Zarth make their escape by exploding a gas bomb in the room as the officers rush in.

**The Wrong Mr. Wright—VITAGRAPH—FEBRUARY 4.**—Featuring Garry McGarry and Jewell Hunt. Jack Wright, a lumber magnate, and Jack Wright, a lawyer, apply for rooms at the same hotel. The lumberman's daughter arrives at the hotel. She by mistake gets into the lawyer's room as she is preparing for bed. The stranger appears. She ducks behind a screen and many ludicrous incidents follow rapidly. Alma is hysterical at her predicament and sobs that she is utterly disgraced. Jack, however, reminds her of when they were both school children, he had a little sweetheart by the name of Alma Wright. She remembers and he proposes on the spot, and the wrong Mr. Wright becomes the right Mr. Wright.

**The Broken Wire—KALEM—FEBRUARY 5.**—An episode of "The Hazards of Helen" series, featuring Helen Gibson. Helen is given a handbag, lost by a passenger, and two crooks wait until the trackwalker, who had found the bag, is out of sight. They then attempt to hold up the trolley operator. She runs down the track, when caught between two fires by an approaching train, she climbs a telegraph pole. The thieves follow after her and win the money, while she crawls out, snaps because of her weight, she is swung across the track and lands on a flat top. The train is brought to a stop and the crew capture the thieves.

**The Web—EPISODE 3, "THE STRANGE CASE OF MARY PAGE"—(Two Reels)—ESNARY—FEBRUARY 5.**—The Palladium of the nation's fiction. Mary Page and Brandon are on the stand. They tell of Mary's early engagement to Pollock. Henry Forbe, who is the man who married in the serial. A full review appears on another page of this issue. G. H.

**Her Wayward Sister—(Four Reels)—LUBIN—FEBRUARY 7.**—Joan and Mary, although sisters, are very different in disposition. Joan being quiet, Mary wild. Basil, a hunchback, their playmate since childhood, is loved by Joan, but loves Mary,

office the next day. She visits a jewelry store and under the name of Dr. Hawthorne's daughter, who is loved by Dr. Grover, her father's assistant, she orders a costly set of diamonds sent to Hawthorne's office. They arrive at the doctor's office after the jewels have been delivered and in a clever manner they steal the diamonds from Dr. Grover, however, is the means of bringing about their capture and arrest. C. C. Shumway, Ronald Bradbury and Francis Bagnon featured.

**The Dragnet—(Three Reels)—SELIG—FEBRUARY 7.**—Harry Metcaver is featured in this production as James Durkin, an ex-convict who is driven from job to job by the detective who had formerly pinched him. He aids May Vernon, a homeless girl, but eventually his past begins to cloud her life with suspicion also, when the detective crops up unexpectedly to accuse both of them. James marries May and departs for South America to begin life anew, but the long arm of the law follows them even there, though as the story ends the detective admits he has been wrong in his suspicions. A longer review appears on another page of this issue. N. C. C.

**A Cripple Creek Cinderella—VITAGRAPH—FEBRUARY 7.**—(PERSONALLY PICKED PROGRAM)—Featuring William Duncan and Alfred Vossburg. A stranger enters the saloon, mixing camp of Cripple Creek, who has a strong aversion to dance hall girls. Nell, who dances at the saloon to support her invalid father, loses her slipper and Dick finds it. He strikes gold and incidentally falls in love, but when he learns that she is a girl of the dance hall he is filled with misery, but after all ends happily.

**Betty, the Boy and the Bird—VITAGRAPH—FEBRUARY 7.**—Featuring Zeena Keefe and Gerald Gordon. Betty, a girl who has been abandoned by her parents to rescue a bird from the clutches of a boy, and Jim Derwent, the son of the theater manager, recognizes Betty and drives her home. The lead-



ing lady of the theater reports sick and Betty has a chance to take her place. She makes good and the former leading lady is deposed. Later on, however, Betty has the opportunity to become Jim's own leading lady and when he promises to leave her pets and herself, she becomes his bride.

**Wurra-Wurra—KALEM—FEBRUARY 8.**—Featuring Bud Duncan, Jack MacDermott and Ethel Teare. Bud and Jack find themselves on a cannibal island, where Ethel is the power behind the throne. They gain her favor and have a great time for a while, but it is not long before they face the steaming pot as a possible meal for the king.

**The Fable of the Grass Widow and the Mesmerize and the Six Dollars—ESNARY—FEBRUARY 9.**—Featuring Larda Howard, Carroll C. James and Marion King. A young man, who thought Nobody could show him, was sitting at his desk when a classy Grass Widow floated in and stood staring at him. It seemed a man he would have kicked him, but she kept up her little song and smile and slipped her pen into his hand and told him when he signed it, he carried the book home to his wife and she flagged him and said that all her women acquaintances had received one and that day a crowd of married men must have been given a club ride, but he refused to discuss the subject. Moral: Those who are entitled to it get it sooner or later.

**The Darkest Hour—KALEM—FEBRUARY 9.**—An episode of the "Stingaree" series featuring True Broadsmith and Main Sais. Stingaree escapes from prison this time and is passing the time as a valet of Kent, who is Ethel's fiance. He is getting in bad with Kent, but the long arm of the law follows them even there, though as the story ends the detective admits he has been wrong in his suspicions. A longer review appears on another page of this issue. N. C. C.

who hates him. Mary, after an elopement, goes on the stage and leads wild life. Her brother, Joan save her. Later Basil transfers his affection from Mary to Joan. The story was written and directed by M. J. O'Connell, who, with David Don, Patsey De Forest, Fred Douglas, Florence Williams and Baby Frieser appear.

**The New Janitor—(One Reel)—LUBIN—FEBRUARY 7.**—As a janitor, Otto had a hard time, especially when he acted as guardian for a baby. Edwin McKim directs the story, in which David Don, Patsey De Forest, Fred Douglas, Florence Williams and Baby Frieser appear.

**The Diamond Thieves—LUBIN—FEBRUARY 7.**—Jim Clowes and Doris Weyland, London jewel thieves, arrive in the city and immediately plan a haul. Doris calls on Dr. Hawthorne, a specialist, and tells him her brother is afflicted with paresis and he advises her to bring him to his

**Sold to Santa—(THREE REELS)—LUBIN—FEBRUARY 10**—Featuring L. C. Shumway, May Cruise, Alice Forrest and Edwin S. Sloman. John Merrill in his garret room, declares he would give his soul for youth and gold. Then appears his Majesty, the Prince of Nether Regions, who agrees to grant his desires if he will in return deliver to him one soul each year. Merrill consents and the bargain is on. His Majesty's first victim the first year is Archie Ashton, the brother of Ruth Ashton, Merrill's sweetheart. The second year Ruth's father is his Majesty's victim, and the third year he demands Ruth Ashton as his victim, but Merrill refuses. His Majesty only mocks at him, however, and he changes to the old man again in the garret room, where he dies, while his Majesty laughingly claims the soul of his latest plaything.

**The Last Shot—(Two Reels)—LUBIN—FEBRUARY 10**—Earle Metcalfe and Ormi Hawley feature. An unfortunate quarrel between James Nering, a lawyer, and Lieutenant Thomas, rival suitors for the hand of Enid Long, results to the disadvantage of Thomas, and Nering seizes the opportunity to press his suit with Enid. He wins her consent to marry him and Thomas, learning that his ship has been called to other waters,



begs Enid to take a last ride with him that evening. When Nering learns of this he is furious and accuses his fiancé of being false and of being at a disreputable roadhouse with Thomas. She repudiates his ring and later when Thomas returns she becomes his wife.

**The Trail's End—KALEM—FEBRUARY 11**—This is the last of "The Ventures of Marguerite" series featuring Marguerite Courtot. The Wolf learns that Marguerite is carrying the codebook with her to a reception at the home of Colonel West. They make strenuous efforts to secure the valued book, but their plans are frustrated by Fred, Marguerite's sweetheart. All ends with the soldiers of the fort pursuing The Wolf, engage in a skirmish in which the international crook is killed and his confederates captured.

**Freddy's Last Bean—VITACOLOR—FEBRUARY 11**—Featuring William Dangan and Helen Gurney. Freddy on his way home is hit on the head with a can of beans. He picks up the can and hastens home to enjoy his unexpected feast. The chorus girl across the way weeps and weeps and



Freddy shares them with her. A friend calls on Freddy and while telling Freddy of the meal he had the night before eats all but one solitary bean. Freddy shows him the door and then enjoys to the full that one little bean. Soon after he is exposed by him to the world and he gets an article on beans right away. The stores are closed and he offers dazed Freddy ten dollars for one bean, at which the poor lad completely collapses.

**Golden Lies—(THREE REELS)—ESSANAY—FEBRUARY 12**—Vera Walton engaged to Thomas Devlin is blinded in a fire. Tom leaves the country and Vera pines for him and wonders why he does not write. Her mother requests Edward Devlin, who secretly loves Vera, to write letters daily to Vera and make believe they are from Tom. He does and Vera begins to improve. Somehow she suspects the ruse and continually asks for Tom and Edward is again called upon to impersonate his brother and marry her. Tom returns some time later to her, but she sends

him away, telling him that she has known of the deception, but had grown to love Edward.

**The Perils of the Rails—KALEM—FEBRUARY 12**—An episode of "The Harbors of Helen" railroad series, featuring Helen Gibson. A gang of car thieves jump aboard a freight and succeed in turning the crew off the speeding train. The engine runs wild, the thieves not knowing that a passenger train is approaching on the same track. Helen is warned of the danger and is the means of averting a collision.

**Billie's Lucky Bill—LUBIN—FEBRUARY 12**—Featuring Billie Reeves. Wilkins, whose rich uncle refuses to give him any more money, is turned down by all his friends and is even forced to give up his sweetheart, Evelyn. Wilkins finds a counterfeit \$400 bill and he determines to use the big bill to raise his credit. He learns that counterfeiters have dropped them on the street to be rid of them. He thinks he has passed one and



tries to get the bill back. He is arrested, but Hunter, the man who lost the bill, says it is real and Billie, once more on good terms with his uncle, takes up his courtship of Evelyn.

**A Mix-Up in Movies—SELIG—FEBRUARY 12**—A western comedy written and produced by Tom Mix, who appears in the cast. It is the story of three cowpunchers who steal the property of a motion picture company and proceed to make some pictures of their own. Others in the cast are Pat Christman, Sid Jordan, Joe Simkin and Babe Christman.

**From Out of the Past—(THREE REELS)—VITACOLOR—FEBRUARY 12**—Jack Nash and Ethel Wilson, daughter of a prosperous merchant, meet and are attracted and shortly after become engaged. Dr. Hudson tells John Wilson that Jack is the son of Helen Nash, one of his patients, and then Wilson tells the doctor that he is the father of Jack, he having known Helen before his marriage. Jack is told of the relationship between



him and Ethel and he is heartbroken. On his twenty-first birthday he opens a letter, which his mother had instructed him to open when he was twenty-one. It proves to be a confession from Helen that Jack is not the son of Wilson, but the son of her husband, Dick Nash. The barriers of blood relationship removed, Ethel and Jack are reunited. Carolyn Birch and Garry McGarry featured.

## Mutual Program

**Mutual Weekly No. 55—GAUMONT—The San Francisco Evening Bulletin's** fifth annual cross-country run, won by George Wycoff; burial of Governor Hammond of Minnesota; St. Paul, Minn.—Olympic Clubmen hold "Surprise" at San Francisco; 50,000 pairs of shoes sent for Belgian children; steel mill strikers at Youngstown, Ohio; General Jackson's famous battle flag returned to New Orleans; German wireless station hidden in Maine woods seized; sinking of the steamboat Kanawha in Parkersburg, W. Va.

**Spide's Awakening—CHAPTER SEVEN OF "THE GIRL AND THE GAME"—(Two Reels)—SIGNAL—**

Helen is kidnapped from a speeding passenger train by minions of Seagrove for the purpose of securing from her contracts which she is carrying to Rhineland. Spike, the ex-convict, befriended by Helen, largely reforms and ere the chapter ends, aids Storm, Helen's sweetheart, in rescuing the girl from the place in which she is imprisoned. A full review will be found on another page of this issue. N. G. C.

**Around the World—CUB—JANUARY 28**—Featuring George Ovey—Jerry makes his get-away from an odd mixture of difficulties in an aeroplane and is soon over the water inhaling by cannibals. The latter have all modern improvements, for when Jerry is captured, the chief is notified by radio and not long after he pulls up in his automobile. Jerry demands his release, and on being refused, he knocks the chief into the kettle. Jerry finally gets his persecutors into a fight with themselves and in the confusion escapes in the chief's car, taking with him a beautiful princess whom the chief has been holding in captivity.

**See America First No. 20—GAUMONT—JANUARY 30**—Minneapolis and St. Paul, the "Twin Cities" and "The Gateway of the Northwest," with their wonderful background of lakes, hills and woody plains, form the subject of the first half of this reel. Among the places visited are the University of Minnesota, the State Capitol, Minneapolis Falls and Lake Minnetonka. On the same reel is:

**Keeping Up With the Joneses—Harry Palmer puts "Pa McGinnis" through a number of funny stunts.**

**The Defective Detective—CUB—FEBRUARY 4**—Featuring Billy Armstrong. Wild Bill, an inmate of Prof. Nutt's asylum, escapes detection. One of his first visits is the Lillford mansion, at which place he frightens pretty Evelyn almost into hysterics. Littleford, to protect his laughter against probable harm, offers Luke Sharpe, the human bloodhound, \$5,000 for the capture of



Bill Sharpe, a believer in short-cuts, dresses up Jiggers, his aide, as Bill and tries to palm him off as the latter and thus collect the reward. After some trying mix-ups, Sharpe succeeds in turning over Jiggers as the real madman and pocketing the money. As the detective is leaving the house, however, in comes a policeman with Bill, and the bogus detective's scheme is laid bare.

**See America First—(SPLIT REEL)—FEBRUARY 6**—Duluth, Minn., the heart of the Great Lakes is the subject of the twenty-first number of this weekly scenic. Glimpses of the great steel mills, the woolen manufacturing and the incoming and outgoing supply of ore from the iron range are shown. As the city is at this time in an ice-bound state, much of the film is devoted to winter sports—curling, fancy skating, skiing and tobogganing. On the same reel is:

**Keeping Up With the Joneses—In this animated cartoon, Harold Lloyd plays the part of a boy who experiences what "Pa McGinnis" and his family have in trying to emulate the doings of their neighbors, the Joneses.**

**Lillo of the Sulu Seas—(THREE REELS)—AMERICAN—FEBRUARY 8**—Harold Lockwood and May Allison play the leads in this melodrama laid amid tropical island scenes. The tale is an interesting one and the produce has handled it most carefully. A complete review appears on another page of this issue. N. G. C.

**Booming the Boxing Business—FALSTAFF—FEBRUARY 8**—Punches in Bill's Elastic Academy have fallen off to an alarming extent. Jim, the professor's helper, suggests the following plan: He will go out disguise and insult respectable people who apparently have bank rolls. At the proper moment the professor will stroll on, defend the victim and present the latter with one of his cards, dwelling on the necessity of knowing how to defend one's self. Unfortunately, a pugilist sees Bill and Jim rehearsing this little scheme and this fact leads to the putting of both the new pupil scheme and Bill on the bum, when the latter and the pugilist are destined to meet again.



**Won By One—BEAUTY—FEBRUARY 9.**—Wallace MacDonald, Dick Rosson and Neva Gerber are featured in this comedy, which was directed by Arthur McMackin. Connie and Louie, two traveling men for fake jewelry concern, meet Fannie, the village belle, and vie with each other for her lover. A jewel robbery occurring in New York, Connie tips the village sheriff off that Louie is the guilty man and jewelry being found in his room, he is arrested and hustled back to

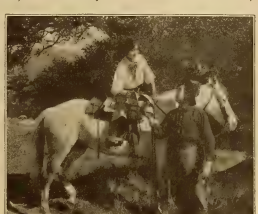


ing in her testament the passage from St. John, which reads, "Greater love hath no man than this, that a man lay down his life for his friends," he is so moved by it that he secures the money from the place Bob had hidden it and writes the sheriff that he is the robber and waits arrest.

**Billy Van Deusen and the Vampire—BEAUTY—FEBRUARY 13.**—John Stepping, John Sheehan and Carol Halloway are the principles in this thoroughly amusing one-reel comedy. Carol, by her

New York, Connie then prepares to marry Fannie, but while bringing her a necklace from his store, he drops many supposed pearls, and the constable noting them, arrests him also for the theft. Louie meanwhile is given a raise by his firm because of the publicity he has secured for their jewelry, and returns in time to claim Fannie, just as Connie is led away under arrest.

**The Spirit of the Game—(THREE REELS)—THAN-HOUSE—FEBRUARY 9.**—Dick Thornton is the brilliant captain of the college football team. To his honest, plodding classmate he is a hero who can do no wrong. However, on the night before the big game with a rival college, Thornton breaks the rigid rules and indulges in his weakness—drink. The classmate, his true friend, helps the



fascinating manners, wins the approval of Billy and John, two flirts, who promptly vie with each other to secure her affection. Carol promises to marry the one who shall prove faithful and each is struck with the idea of putting the other man "in bad." Learning of a professional vampire in the city, Billy arranges a meeting for John at her home and then sends for Carol, hoping that John will be discredited when found with the vampire. Carol comes and sees Billy there as well as Johnny, but both hearts are broken when the vampire removes her wig, disclosing herself as Carol's real sweetheart.



reeling captain back to the dormitory, undiscovered. The next day Thornton is "froggy" and the game is being hopelessly lost. In the dressing room, alone, Thornton urges his classmate, up to now only a left-over, to get into his (the captain's) uniform and take his place in the last quarter. After the day is saved by the sensational playing of the seemingly revived captain, the young man's headgear is removed and the real hero is revealed. The classmate, who has previously made himself look wrong in the eyes of "the only girl" for the sake of his hero, is now straightened out with the girl and a hero himself.

**Snow Storm and Sunshine—FALSTAFF—FEBRUARY 10.**—This story concerns a knight of the road who has a fantastic dream while sleeping out in the cold wintry blasts. Many queer adventures in a southern climate await Weary Willie, most of them bringing him misfortune. However, just as Willie is in the act of surmounting his difficulties, he awakens to find himself just where he was before his dream, shivering alongside a brother tramp.

**According to St. John—(THREE REELS)—MUSTANG—FEBRUARY 11.**—Anna Little, Jack Richardson and Tom Chatterton have the leading roles in this three-reel melodrama, having to do with Ben Wolf, an all-around bad man; Bessie Gray, the gentle daughter of the pastor of a church, and Dick, the sheriff, whom she loves. Bob, Bessie's brother, gambles away his money and later appropriates some of the church funds to invest in fake oil wells. When faced with ruin, Bob, thoroughly desperate, holds up the stage in order to secure money necessary to replace the stolen funds. Though Dick, the sheriff, suspects Wolf of the robbery, he later learns from circumstantial evidence that Bob must be the guilty man. Wolf meanwhile has been largely reformed by an acquaintance he strikes up with Bessie, and find-

ing in her testament the passage from St. John, which reads, "Greater love hath no man than this, that a man lay down his life for his friends," he is so moved by it that he secures the money from the place Bob had hidden it and writes the sheriff that he is the robber and waits arrest.

## Universal Program

**Graft—(TWO REELS)—UNIVERSAL SPECIAL FEATURE.**—Starring Harry Carey, Jane Novak, Hobart Henley and Glen White. In this, the eighth episode of "Graft," suggested by James Francis Dwyer, Carl Weisner, head of the Coal Trust, meets with death while trying to do away with Tom Larnigan. The latter is saved by Dorothy and Kitty, who overhear the plot against him. Tom's report starts government action and the coal situation is relieved. When Bruce hears of the success, he adds another name to his victory book.

**Universal Animated Weekly No. 5—UNIVERSAL.**—FEBRUARY 2.—Floods cause many millions of damage from Illinois to Coast; Second class Private Davis repeats scout oath on eve of organization's sixth birthday, New York, N. Y.; society folks quit Coronado bathing beaches for Sierra sports, Truckee, Cal.; advance styles in hats;

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Three scenes from Universal releases. Left to right—"Arthur's Last Fling" (Lucimlle); "His Majesty, Dick Turpin" (Bison); "Mixed Kids" (Nestor Comedy).

elephant hauls stalled machine when gasoline fails, Universal City, Cal.; Ford's peace delegates strike cold weather in Scandinavian countries; thousands cheer President Wilson beginning speaking tour for preparedness, New York City, N. Y.; cartoons by Hy. Mayer.

**The Trail of the Wild Wolf—(Two Reels)—IMP—FEBRUARY 11.**—With Paul Panzer, Meg and Doris, daughter of a Canadian trapper, are in danger of being captured by Gerrier, the "Wild Wolf," whose ambition is to get young girls into his power through the aid of the lumberjacks. After succeeding in trapping Doris' father, Gerrier starts off with the girl in plain sight of the desperate old man. Doris drops some of her hairpins on the beginning of the trail and this leads to the following of Gerrier by Meg and her father, and the rescue by the latter and a member of the Mounted Police of Doris.

**Flivver's Scrap of Paper—Nestor—FEBRUARY 11.**—Unable to pay his rent, and fearing the arrival of the sheriff, Flivver barricades his apartment and determines, with the help of his wife and child, to fight to the bitter end. Flivver's rich uncle relents of his past harshness and sends his doctor to Flivver's home with a pocketful of banknotes. Here the unfortunate doctor is taken for an enemy and treated accordingly. After many terrible indignities have been shown him, the doctor, in a rage, tears up the precious notes before Flivver's eyes.

**Arthur's Last Fling—LUXEMBE—FEBRUARY 13.**—On the last night that Arthur Batts will be single, he decides to celebrate by having a big party, to which he invites Flora, an actress and one of his former sweethearts. The party lasts all night and long into the next morning. Flora insists on accompanying Arthur to his apartment, and threatens him with death if he does not carry out his former promises to her. However, Arthur escapes to his wedding safely, and leaves his friend, Fritz, to take all the punishment.

Bayne are starred in this story of extraordinary power. It deals with the origin, development and importance of conscience. John W. Noble directed the production.

**The Upstart—(Five Reels)—ROLFE—FEBRUARY 7.**—George Leguire and Marguerite Snow are the featured players in this picturization of the successful play of the same name by Thomas Barry. The story deals with a young married man who becomes fanatical on the subject of divorce. James Lackaye also has a prominent role in this picture which was contrived and directed by Edwin Carewe.

### Mutual Special

**The Soul's Cycle—(Five Reels)—CENTAUR MASTERPIECE, DE LUXE EDITION—FEBRUARY 12.**—Theron, a Grecian senator, is in love with Nadia, but the latter loves Lucian, a young poet. Theron, realizing that his suit is hopeless, allows hatred to enter his soul, and finally kills the two young lovers. For this sin the unseen arbiter of souls condemns him to enter the body of a lion and to roam the earth until the end of time unless he shall save the lovers. Centuries later Nadia and Lucian are reincarnated in the forms of a lovely young woman and man. Nadia is now Agnes, the daughter of a millionaire, and Lucian is Arthur, a young broker. The latter, as a trophy of his African travels, a lion, which he keeps chained in his own home. Arthur's soul goes fall in love at once and are speedily married, while Watson, the defeated student, allowing hatred and revenge to possess him, plans to have about their ruin. Other schemes failing, Watson finally looses the lion. The animal, however, instead of killing Arthur and his wife, takes them to his home, and kills him. Theron's crime of centuries before is thus atoned and the spirit of the man rises triumphant, Theron now being free to work out his destiny as a man.

**The Drifter—(Five Reels)—GAUMONT—FEBRUARY 13.**—Harold Derwent, a reckless youth, finds his exact double in the person of Rev. William Ashton on a train. The train is wrecked and Ashton is killed and Harold assumes his clothes and impersonates him as pastor of the Royalton church. Mrs. Ashton arrives and she proves to be Faith Willis, Derwent's former sweetheart. She sees through the deception at once, but discovering the good that Derwent has done, she goes about in a community keeps silent. Later, however, Derwent confesses his deception to the congregation and because of his sincerity they forgive him.

**Powder—(Five Reels)—AMERICAN—FEBRUARY 10.**—Arthur Maude and Constance Crawley are featured in this drama, a unique in theme and absolutely amazing in its interest-compelling qualities. The supporting cast includes such players as Jack Prescott, William Carroll, Jack Farrell, Lizette Thorne and George Ahearn. The production was directed by Arthur Maude. A longer review will appear on another page of this issue.

Bruce McRae, Creighton Hale and William Riley Hatch. A full review appears on another page of this issue.

**Shooting at Random—PATHE—STARLIGHT—JANUARY 29.**—A Heine and Louie comedy that is all that its title implies. The two pals visit the country, where there is a great deal of hunting being done. They appropriate a gun, and shoot everything in sight. In some instances their targets are out of sight.

**New York—(Five Reels)—PATHE—GOLD ROOSTER—FEBRUARY 4.**—Florence Reed has the leading role in this social drama from A. H. Woods' famous Broadway success, and she is supported by such stars as John Milten, Fannia Marloff, Forrest Wyant and Jessie Ralph. George Fitzmaurice produced the picture.

### V. L. S. E. Inc.

**Hearst-Vitaphone No. 8.**—On the Austro-Russian front; railroad establishes new talking signal system for autoists, Wilmette, Ill.; Captain Hemple of Oscar 11 is presented with auto and shows his gift to Dr. Frederick A. Cook, Polar explorer, Copenhagen, Denmark; Theodore Roosevelt is received by friends in Philadelphia, Philadelphia, Pa.; harbor tug smashes way through ice, carrying supplies to the water-entire crib in Lake Michigan at Chicago; latest fashion; Russians pay tribute to Charles A. Pringle, killed in massacre at Santa Ysabel, San Francisco, Cal.; contestants on skis strike out over snow for daring speed trial, Stockholm, Sweden; unprecedented rain changes city streets into rivers, Los Angeles, Cal.; cartoon by J. E. Powers.

**The Crown Prince's Double—(Five Reels)—VITAPHONE—FEBRUARY 7.**—Featuring Maurice Costello and Norma Talmadge. Oscar, son of Gustave, King of Ostray, comes to America and marries Isabelle, an American girl. Wishing to renounce his claim to the throne and become an American citizen he changes identities with Barry Lawrence, who is Prince Oscar's perfect double. When the king learns of his son's marriage he sends Baron Hager to America to bring him back. Much trouble ensues, but finally explanations are made which result in the chagrin of the baffled Baron, the uniting of Barry and Shirley, his fiancée, while Oscar, prince no longer, announces that his American citizenship papers and his bride more than compensate him for the kingdom he lost.

**The Gods of Fate—(Five Reels)—V. L. S. E. INC.—JANUARY 24.**—Daniel Carson Goodman is the author of this story concerning laboring people. It is a well constructed, interesting story containing two real thrills. Jack Pratt directed it and Richard Bar and Rosetta Rice are featured.

## Feature Programs

### Kleine-Edison

**The Martyrdom of Phillip Strong—(Five Reels)—EDISON FRUITS—REVERE CONNORS and Mabel Trunnelle featured.** Phillip Strong, a rising young pastor, surrounded by luxury, realizes that he has been preaching the doctrine of Christ, but his work has been done by the use of bare words only. He goes to live in the slums, but his wife refuses to go with him and she and her little daughter return to her mother. Phillip, fighting the battle of the downtrodden, arouses the hate of powerful forces, but undaunted, he wages his war. His wife relents, but too late, for the body bearing the spirit of Phillip is not equal to the task. Wrecked by worry and ill-health, he gives up his life and his soul to the One whose work he has been doing.

### Metro

**The Turmoil—(Five Reels)—COLUMBIA—JANUARY 10.**—Valli Valtu featured in this wonderful play directed by Edgar Jones. George Leguire supports Valli Valtu.

**The Lure of Heart's Desire—(Five Reels)—POPULAR PLAYS AND PLAYERS—JANUARY 17.**—Edmund Breece has the stellar role in this story of the Alaskan desolate wastes couled with a contracting glimpse into New York society and the Great White Way. Supporting Mr. Breece are such players as Jeanette Horton, Arthur Hoops, Evelyn Brent and John Mahon.

**Man and His Soul—(Five Reels)—QUALITY—JANUARY 31.**—Francis X. Bushman and Beverly

### Pathe

**Head-Dresses of Holland—(Split Reel)—PATHE—JANUARY 24.**—An educational subject in color showing the various and, to American eyes, unusual millinery creations of the women of Holland. The Dutch women in the country cling to the caps for which they are famous, but there are a profusion of styles. On the same reel with:

**The Ausable Chasm—PATHE—A Picturesque America release giving many delightful scenes of this wonderful nature work located in New York State.**

**Hazel Kirke—(Five Reels)—PATHE—JANUARY 28.**—The story of the seduction of the play by Steele Mackaye produced by the Whartons and enacted by an all-star cast, including Pearl White,

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EDNA MAYO WITH ESSANAY

**Vol. XV**

**CHICAGO, FEBRUARY 19, 1916**

**No. 8**

# LUBIN

Will offer the following during the  
week of FEB. 14<sup>TH</sup>

Feb. 14<sup>TH</sup>

## "A SONG FROM THE HEART"

(ONE ACT DRAMA)



Feb. 17<sup>TH</sup>

## "THE UPLIFT"

(3 ACT DRAMA)

Feb. 19<sup>TH</sup>

**BILLIE  
REEVES  
COMEDY**

(ONE ACT)



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Reviewed by Oscar Cooper in the Motion Picture News—"This picturization of Edwin Milton Royle's stage play affords Beatriz Michelena opportunities for strenuous emotional acting which she realizes well, presenting an impersonation which is convincing in itself. In externals—that is, in photography, lighting, and sets—"The Unwritten Law" is thoroughly acceptable."

Jack Edwards in The Billboard—"Volumes might be written of the clever characterization of the well-known Broadway success, 'The Unwritten Law,' and still it would be inadequate to properly describe her wonderful portrayal of The Woman."

George Blaisdell in the Moving Picture World—"The subject is well acted and well staged. The picture will interest all the way. There are situations of real strength, and these are handled in a manner to bring out their power. The story is clearly told. 'The Unwritten Law' should be a popular picture."

T. O. Eltonhead in the New York Dramatic Mirror—"Beatriz Michelena scores another emotional triumph in Edwin Milton Royle's 'The Unwritten Law.' Miss Michelena is called upon to go through a wide divergence of emotions, and it is needless to say that she does it in a thoroughly capable manner."

Wid Gunning in Wid's—"Miss Michelena makes this a 'worth-while' production. The story gives her a chance to do some very good emotional work and she holds the interest nicely in all her scenes."

Harry Ennis in The Clipper—"As an out-of-ordinary type of picture play, 'The Unwritten Law' should draw distinctly on its merits. In addition to the asset it possesses in Beatriz Michelena as a stellar drawing card, there is also an excellent acting cast and a well-played and produced dramatic entertainment incorporated in the five reels. Any of the better class of houses can safely advertise this feature to the limit. It is of the type that should draw as well on a return date as the initial engagement."

Thomas C. Kennedy in Motography—"The Unwritten Law" has a uniformly effective cast, supported by good direction. The direction is easily one of the picture's strongest points. The fire scenes are handled admirably."

F. R. Buckley in The Motion Picture Mail—"To sum up, this is a picture in which there are no flaws. It is wonderful. It goes into the exclusive class—in which we have placed only two other five reel features during the last six months—which we can recommend to any exhibitor, anywhere, as an absolutely certain success."

Dickson Watts in the Morning Telegraph—"Too much cannot be said in praise of Beatriz Michelena's acting. It is at all times natural, and in the strong scenes, of an emotional quality rarely seen. No glycerine tears are needed to heighten the effect of her art, for some of the close-ups, which show real tears coursing down her cheeks, are quite harrowing enough."





Scene from the American-Mutual Masterpicture, "The White Rosette."

# MOTOGGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV

CHICAGO, FEBRUARY 19, 1916

No. 8

## Chicago the Metropolis of Motography AN INDUSTRIAL PROPHECY

**C**HICAGO, within two years at the most, will be the motographic metropolis of the world! This statement, made by one of the pioneers in the fifth industry—and, just in passing, the speaker called it the fourth industry—was in reply to questions regarding future plans of some of the largest concerns in the business of making and marketing motion pictures. And while he asked that his name be not mentioned just at present, he willingly consented to aid in the preparing of this article on the facts. Here is his argument in a few pointed paragraphs:

In the first place, Chicago is the natural distributing center of the United States.

It's railroad shipping facilities are unequaled.

It is nearer the seat of production—Los Angeles—by about a thousand miles, than is New York.

It is the present home of several substantial concerns in the business.

Chicago capital dominates the industry. While probably few persons realize it, a great percentage of the money originally invested in most of the large companies was subscribed in Chicago.

Chicago is the birthplace of the motion picture business in the United States. If there are doubters as to the truth of this statement, let them look back upon the early days of some of the present magnates, such as George K. Spoor, Gilbert M. Anderson, William N. Selig, George Kleine, S. S. Hutchinson, the Cochranes and Carl Laemmle, W. E. Schellenberger, John R. Freuler and the like.

For those interested in the future of the motion picture industry, these facts are well worth study and thought. The speaker is a man high in the circles of the men who have become millionaires because of their belief in the business. Through his farsightedness he has become one of the most substantial men in the country. His advice is sought now by those who laughed at him only a few years ago when he risked the little he had and the all of his few friends on what the scoffers called a dream. And he's only a young man now.

### *The Lure of the Great White Way*

So when he talks for publication, and it is seldom, his words are given consideration. Although his success is one of the romances of business, he is not a dreamer in the usual sense of the term. He is a builder, a worker and a believer in himself. And so it has come to pass that the scoffers, who a few years ago were predicting his failure, are believing in him.

All of the men in the trade know the stories of the late Charles Hite, the Schellenbergers, the Cochranes, Messrs. Hutchinson, Spoor, Kleine, Selig, Laemmle, Aitken, and the others who only a few years ago were putting Chicago on the motion picture map. To-

day they are the substantial men of the business. Mind, the men who built up the great concerns in the East are not overlooked nor are those who took their little companies to the Pacific coast. They all have had a big part in the building up of the business. But who are the wise ones?

When the bright lights on Broadway attracted those who saw a great future in the business, what did Selig and Spoor and Hutchinson and Kleine do? They stayed in Chicago and prospered. Not that those, or at least some of them, who moved into the East have not been successful, but the men who stayed in Chicago were able to find the most fortune at the least outlay by remaining in the Illinois city. They knew that the cost of distribution could be kept at a minimum.

Now Dame Rumor comes along with the story that other great concerns are seeing the light and that those who shook the dust of the Windy City from their feet are planning to return to reap the reward that those who remained already have put into surplus and stock dividends. And this man high in the business says the rumor is about to become a fact.

Because these things are so, Opportunity is knocking at the door of the Chicago Association of Commerce. The vast sums of money invested and spent in this fifth—or fourth—industry are not to be passed up without an effort to give Chicago the benefit. Probably little persuasion would be necessary to induce several of these big concerns to make Chicago at least the distribution center of the United States and, at present, that means the world.

### *Selig About to Reopen Studio*

That it may become also the manufacturing center is not beyond the realms of possibility. The American Film Manufacturing Company, of which S. S. Hutchinson is the head, for years has found it profitable to retain its factory and distributing center in Chicago, in spite of the desirability of maintaining a producing plant at Santa Barbara, Cal., and has just occupied a new building at its Broadway plant.

The Essanay Film Manufacturing Company always has done most of its producing and distributing at the Chicago studios. And that this has been found profitable is proven by the fact that within the last two years two big studios have been added to the plant on Chicago's north side. Even now there is a published statement that little will be done at the Niles, Cal., studios in the future. This may or may not be so, but for a long time the bulk of the producing



work has been done in Chicago. And who is there to say that George K. Spoor is wrong?

A while ago the Selig company closed the Chicago studios of that concern and all producing was done on the Pacific coast except when companies were sent out to new locations. Now it is stated that "The Crisis," the next great production of the "Diamond S" company, will be made in Chicago. It is likely that many other pictures will be produced there, once they get the plant in operation again. But whether that is done or not, it virtually is assured that Chicago always will be the distribution headquarters of the Selig company.

And because this policy has won for these companies, other concerns are beginning to realize that Los Angeles is too far from Broadway, or rather, Broadway is too far from Los Angeles. There is too much waste of time and money in distribution.

This matter within a short time will be placed before the Chicago Association of Commerce and it is likely that some action of material importance to the trade will be taken.

### **Much Chicago Capital Invested**

Now as to capital. It is a stated fact that for years Chicago has invested more money in the motion picture business than any other city in the country. Chicago money has made many of the New York concerns possible. These concerns need not be named, as the facts are too well known. Recently, when it became necessary to obtain capital for the organization of "special" companies, the organizers sought out Chicago bankers and got the money. That the stock of several of these concerns was subscribed several times over is a matter of record. That the men behind the companies were farsighted and wise in the business is proven by the startlingly high dividends that these companies paid.

This does not hold true of all companies organized on Chicago capital. This is not a suggestion that irresponsible persons open stock selling offices in Chicago. But those concerns that are organized for the purpose of doing things have little trouble in getting money in Chicago. And while on the subject, it might be well to mention at this point a few men of the more recent motion picture period as representative of those to whom the country owes much of its picture prosperity.

Most of us know of the sudden interest John Burnham, the Chicago banker, took in the business. The story of the organization of the company to exploit "The Million Dollar Mystery" is history. His other interests in the industry make him one of the most important financial figures in motion picture circles. But the "man behind" must not be overlooked. The man who saw the possibilities in this line of promotion is the one to whom most of the credit must be given. And he seldom is mentioned in print.

Ever hear of "Joe" Finn? If you have had anything to do with advertising you have. He is the man who a few years ago began to study the motion picture business with both eyes on the future. And he saw Chicago the cinema capital. Then he went to work on that basis. What he has done, constructively, is known to nearly everyone in the trade. If he has had a failure, it is not in the records. And all of his efforts have been before the public as he was one of the first to realize the value of consistent and constructive advertising of films and film companies. And his dream is

coming true. He has not said it yet. But others, considered even more important in the manufacturing end of the business, are saying it just as did the man who made the statement quoted in the beginning of this article.

### **Home of Mutual President**

And when "Joe" Finn is mentioned, the name of John R. Freuler comes to mind. True, he is much older in the business than is Mr. Finn. He might be called one of the pioneers even. But he is young in spirit. He is progressing. A short time ago he became president of the Mutual corporation and what he is doing to force his concern to the front and keep it there is important to those who are anxious to see Chicago the motographic metropolis. For Mr. Freuler's heart is in the Middle West. He is a Chicagoan first. His association with S. S. Hutchinson in the American and North American companies have taught him the importance of Chicago as a film distributing center.

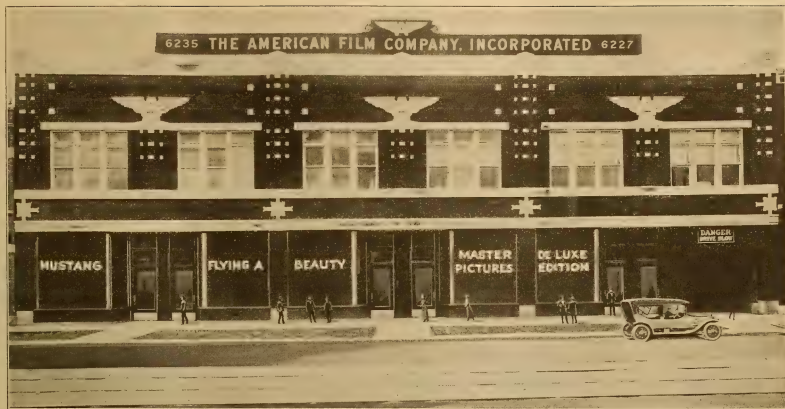
A short time ago, Lewis J. Selznick, who is now president and general manager of the Clara Kimball Young Film Corporation, desired to form another producing company to make pictures for the World program of which he was general manager. He came in contact with Arthur H. Spiegel, head of the Spiegel, May, Stern Company of Chicago. Mr. Spiegel became interested and the Equitable Motion Pictures Corporation was born with Mr. Spiegel as the head. Within the last few weeks there has been a reorganization. The World and Equitable companies have been combined and the Chicagoan is the head of both companies. So it is not unlikely that when the Association of Commerce gets to work on the plan that is to be presented to it, this great organization may be made to see the advisability of moving to the metropolis of motography.

In the early days of the American company, two brothers, the Shellenbergers, were living in Chicago. They put up a small amount of money and almost overnight made so much out of it that they decided that motography was to be their business for life. It is said that W. E. Shellenberger, through his various motion picture interests, has become very rich. That would not be for MOTOGRAHY to state even if the facts were at hand. However, he is the head of the Arrow Film Corporation, manufacturing films for Pathe release and is another man the Commerce body would do well to interest in returning to the home town.

These are but a few of the Chicagoans who have made motion pictures the fourth or fifth industry in the United States. There have been and are many others. The prophet may be scorned but he is willing to be if his prediction comes as near being true as did that of Spoor, the Cochranes, the Shellenbergers, Hutchinson, Selig, Laemmle, and the others.

### **The Matter of Censorship**

While on this subject it might be well to mention the drawback. Every plan must have a drawback. Otherwise it wouldn't be interesting. When the Association of Commerce and the banking interests take up the matter of inducing motion picture companies to move to Chicago, as surely will be done, and on a comprehensive scale in the near future, some action should be taken regarding local censorship. Only recently in Los Angeles, it became necessary for the producers to organize in defense of this evil and throw up their trenches. The warfare in the Pacific coast city became



*New plant of the American Film Manufacturing Company, Chicago.*

so serious that several manufacturers were about to accept offers from other communities to move their plants. And not until it seemed likely that there was actual danger of such action on part of producers did Los Angeles rouse herself. Several meetings were called and the producers were given an opportunity to tell their side of it. And as a result censorship in the producing center is doomed and the manufacturers of films have agreed to remain and, in addition, help boom the cradle of climate.

Now this matter of censorship has done more harm to the industry than any one thing. It is not the purpose of this article to argue the point. It is an established fact that slashing of films in Chicago after they have been cut elsewhere has cost manufacturers large sums of money. The successful film manufacturer of today is a man of high ideals. He is not one to exploit lewd and dangerous pictures for he realizes that the greatest profit in the business comes from clean photoplays. He insists upon it in his department of pro-

duction. His plays are censored carefully before they leave the plant. And when they are cut by local boards he is at a loss to understand why. Pennsylvania cuts one section of the film, Ohio another, Chicago another, and so on. The financial loss cannot be figured. And because it is becoming a "one man opinion" he resents this unconstitutional picking of his pockets.

Now before the Association of Commerce can make Chicago the cinema capital, something will have to be done in the matter of censorship. The manufacturer who invests his money in Chicago must be protected. The distributing organization which moves its organization and payroll into any city has some rights that even politicians must recognize. This is a matter for a commerce body and a serious one.

Now is the time to act. The trade must be shown and if it is shown there is every likelihood that this prediction will come true:

"Chicago, within two years at most, will become the motographic metropolis of the world."

## *American Occupies New Chicago Plant*

THE American Film Company, Incorporated, now is "at home" in a spacious new building at 6227-35 Broadway, Chicago. At a cost of approximately \$200,000, an entire new plant has been erected in Chicago to house the American and its ever growing activities. The new structure is of brick and terra cotta, two and one-half stories in height, and each floor has an area of 9,000 square feet. Work of construction was begun April 1, 1915. President Hutchinson and his army of co-workers expected to occupy the new home some weeks before the holidays. An extensive strike, which tied up building operations in Chicago for a period of nearly two months, proved a severe blow to the hopes of moving in before Old Man Winter closed his fist on the Windy City.

The buildings formerly occupied by the American are moved back close to the "L" tracks and are being

used as store rooms and for other activities in connection with the greatly increased output.

The former projection room still is in use but a new one also is in operation. It is in this room, fitted with four Motoscope motor drive projectors, that representatives of the trade press sit weekly on Thursdays to review forthcoming American releases.

The new projection room is some 60 feet long by 20 feet wide. It is fitted with comfortable chairs and tables over which are bent well shaded electric lights. A specially constructed screen is built in. The room is modern in every respect.

The new building houses the general office, the assembling room, the dry room, the negative room and three spacious storage film vaults. The general offices are on the second floor facing Broadway. President Hutchinson's suite is finished in heavy, dark wal-

nut, and an unique beamed ceiling effect has been worked out. Adjoining Mr. Hutchinson's offices is the room of R. R. Nehls, manager, and adjoining Mr. Nehl's room is Mr. Ziebarth's. These offices are finished in the same general material and design as those of Mr. Hutchinson.

The year of 1915 saw a tremendous increase in the output of American Company. Early in the year it was seen that new offices and factory rooms were absolutely necessary. Accordingly, Mr. Hutchinson

laid plans for a structure modern in every way and along lines best suited to the motion picture industry.

Nearly all of the mechanical work, in connection with American films, now is done in Chicago. The large studios in Santa Barbara and elsewhere in California are producing headquarters. There are nineteen American companies at work and the film dramas, comedies and tragedies produced by these companies are more than sufficient to keep the big force in Chicago working at top speed.

## Leading Chicago Houses Make Changes in Programs

THAT all eyes are turning Chicagoward is borne out by the activities of the big programs in signing up theaters for the exploitation of feature films. For a long time it has been reported that several of the leading distributing companies have been anxious to get control of large theaters in the Windy City and although three important deals have been concluded to take effect this month, it is likely that the end is not yet.

The first contract to be signed was the one changing the policy of the New Strand theater, of which E. C. Divine is the head. This provides for the showing of Mutual "masterpictures" at this house beginning February 27. The Strand was the home of Paramount first-run pictures. On the same date the Paramount program will be exploited at the Studebaker, which was the home of Triangle films. The Triangle offerings will in the future be seen first at the Colonial, at which for months was shown the Griffith spectacle, "The Birth of a Nation," and for the last two weeks given over to the Universal-Pavlowa film.

### Statement Made by Mutual

With regard to the change at the Strand the following statement has been sent out from Chicago-Mutual headquarters:

"Mutual 'masterpictures,' de luxe edition, will displace features now running in the Strand theaters in

of the feature transition and the contract is signed, sealed and delivered."

Rumors had been current for a week in Chicago that there was an impending change in the feature policy of the city's biggest and most famous picture playhouse. The interested principals maintained a discreet, almost uncanny silence, and it was only after an especially energetic news hunter discovered Mr. Freuler and Mr. Divine in conference that official announcement was made.

"In my preliminary discussions with Mr. Freuler I realized I had met the head of a big distributing organization who is in thorough sympathy with my ideals as an exhibitor," said Mr. Divine. "Our organization has done some strenuous work to give discriminating motion picture patrons a presentation of unexcelled excellence and it was certainly an undeniable satisfaction to meet a man like Mr. Freuler, who plans to place this great business on the proper fundamentals calling for the most earnest co-operation between the distributing organization and the intelligent exhibitor.

"The plans in conjunction with Mutual 'masterpictures,' de luxe edition, call for the most responsive form of co-operation on the part of Mutual as well as imposing upon ourselves a responsibility which we are bound to recognize.

"Mr. Freuler told me that his desire was to select in Chicago and Indianapolis for the premier presentation of his great features, an organization that has made a scientific study of the entertainment needs of the discriminating public, that has spared neither time nor expense to perfect absolute harmony between the two master arts—pictures and music.

"The possibilities of the screen both from an entertainment and educational standpoint, are infinite, but a great deal depends upon proper presentation. With the pioneer work done by the Strand theater organization and the facilities developed I believe that we are setting a standard for presentation that will be an inspiration to exhibitors all over the land."

"While there has been no definite decision it is probable that the new feature regime will open with 'The White Rosette,' a five-act drama of unusual artistry."

### Hately Tells Triangle Plans

C. Furness Hately, business representative of the Triangle Film Corporation, Chicago, and who engineered the deal whereby the Triangle takes over the Colonial theater, getting for his corporation one of the most beautiful theaters in the world, was seen in his offices by a representative of MOTOGRAPHY. He said:

"Like all other great industries that come close to the people, motion pictures, to be successful, must be shown with a sympathetic and rare knowledge of the wants of the people. In other words, the producers,



John R. Freuler and E. C. Divine signing Mutual-Strand contract.

Chicago and Indianapolis beginning February 27. John R. Freuler, president of Mutual Film Corporation, and E. C. Divine, president of the Strand Theater Company, in conference in Chicago worked out the details



and yes, the managers too, who get closest to the people, are the ones who are going to stand in the first rank.

"Although my work with motion pictures has been purely of an executive nature, few men knowing less about the mystery of the making of films, I am sure of one thing, and that is, Triangle plays stand unequalled and that is the reason I am glad that we have this beautiful theater in the heart of Chicago where we can show these plays to the people under the most favorable circumstances.

"Mr. Rothapel will be here in a few days. He seems to be the one man in the country who knows how to inaugurate a program in which photo plays are the predominant feature but are never allowed to overtax the attention of the audience. He has spent years in studying the psychology of entertainment. A varied experience has taught him just how long even a most intensely interesting picture should be projected without relaxation to the audience, and his ideas as to just what should follow the picture, be it classic dancing around a fountain of running water, vocal or orchestral music, are most interesting.

"I am glad to say that the stage settings are to be done here. No expense will be spared. It may also be of interest to know that Mr. Rothapel is a trained musician. The music settings will have his personal supervision. An orchestra is being organized and although I do not know whom Mr. Rothapel will select as conductor, he is sure to be a musician of standing.

"I could talk much longer on Triangle plans, some of them still in the formative stage, such as our proposed school for managers. We have realized for a long time that anything as close to the people as a motion picture theater demands a man in charge trained to understand the wishes and the needs of the people. Consequently Triangle intends opening schools in several of the photoplay centers where young college men or high school graduates can be fitted to assume positions of trust in motion picture houses.

"The discriminating public, including the thousands of persons who never thought of going to a picture theater until they saw Triangle films are eagerly anticipating Mr. Griffith's, Mr. Ince's and Mr. Sennett's work. These men have set a standard and I am glad to say their work will be properly presented to the people of Chicago under the directorship of Mr. Rothapel."

With all these deals and more in the wind, Chicago is becoming an important exhibiting center and so when the Association of Commerce takes up the matter of inducing the big companies to move to Chicago it will have another reason to curb the activities of the censors. If one could spend the time to compare the censorship figures for the last few years he might be startled by the discovery that censorship is becoming less and less necessary. It might better be done away with. Why impose the extra tax on the manufacturer of films? Why make this man pay fifty cents to give some one or some two political favorites the privilege of destroying property? Those are but a few thoughts for the Association of Commerce to consider when the way is paved for making Chicago the metropolis of motography.

Poker chips were selected by Mary Miles Minter, the little Metro star, the other day as a gift to a Canadian soldier starting for the front.

## OKLAHOMA EXHIBITORS WIN

State Aids Theater Men in Fight to Prevent Advance  
Pay for Film Service—State League  
Meets at Oklahoma City

Members of the Motion Picture Exhibitors' League of Oklahoma have enlisted the aid of the state corporation commission in the fight to eliminate the practice of the film companies in Oklahoma City of demanding pay for film service in advance, and according to L. W. Brophy, of Muskogee, Okla., the exhibitors won the first step towards this end when an oral complaint was filed with the commission by Morris Lowenstein, secretary of the Exhibitors' league.

Following this move, Chairman Jack Love, of the commission, forthwith issued a letter to F. W. Bandy, of the Mutual Film Corporation; L. L. Hensley, of the Universal Film and Supply Company, and A. L. Teagarden, of the General Film Company, expressing the adverse attitude with which the commission looked upon the matter, and intimated that unless some other policy could be followed, the commission might proceed to regulate the film service on the ground that a monopoly existed.

Upon receiving the letter from the state body, the film men called at the headquarters of the commission and, after a conference, agreed to suspend the practice of demanding one week's pay in advance. They compromised, however, on a C. O. D. basis, but stated that owing to the additional cost of the handling of trade on that system, it probably would be necessary to advance the cost of the service.

The Motion Picture Exhibitors' League of Oklahoma held its annual convention in Oklahoma City February 14 and 15. President Herrington, of Pittsburgh, Pa., was the chief speaker.

## De Mille Upholds Photoplay

That during the last year the photoplay has been getting closer to the spoken drama in order to acquire certain elements of dramatic construction, but having acquired them, it from now on will move along its own line of development, and that the photoplay of the future will be even less like the drama than the photoplay of the past, was the opinion of William C. DeMille, the noted dramatist, who wrote "Warrens of Virginia," "The Woman" and other plays for David Belasco and who is now devoting his entire time to writing for the silent stage.

"The photodrama will also reflect more truly than the drama the ideals of the mass," said Mr. DeMille, in an interview recently at the studios of the Lasky company. "The photodrama is not subject to local opinion; it needs no Broadway verdict, and is quite independent of the opinion of New York, the least American of any city in the United States."

## Ship Sunk by Iceberg for Play

Many big scenes are shown in "The Price of Malice," the Metro play in which Hamilton Revelle is the star and Barbara Tennant is featured, but probably the most important and thrilling is the sinking of a yacht by sending it head on against an iceberg off the coast of Labrador, where the entire company was transported by special steamer. It was a perilous task, as both Mr. Revelle and Miss Tennant went down with the vessel and managed to climb aboard a life raft.

# New Offices of American Company



*S. S. Hutchinson, president, at desk.*



*R. R. Nehls, general manager, in office.*



*Sanctum of Superintendent Ziebarth.*



*General offices.*



*Lobby and reception room.*



*Film drying room.*

# New Mutual Policy Inaugurated

THREE MASTERPICTURES RELEASED

WITH the opening of the week the new policy of the Mutual Film Corporation took effect and six new features were released including three Mutual "masterpictures," de luxe edition, and three three-reel features. The "masterpictures" were of five reels each, excepting the "Silas Marner," a seven-reel Thanhouser special feature, which, it was contended, would have lost its great value had it been cut to the usual five reels. The other "masterpictures" released were: "The Dead Alive," a Gaumont, and "Life's Blind Alley," an American.

In the seven-reel "Silas Marner," the Mutual company has one of the most pretentious pictures it yet has produced and in the leading part, that of a weaver-miser, is Frederick Warde, a Shakespearian actor of no little fame. He makes his debut on the screen in this particular showing. George Elliott's novel is the theme used for the picture and is both ably translated and put into picture form by Thanhouser players, directed by Ernest Warde, son of the star.

A second Mutual star, Marguerite Courtot, is introduced in "The Dead Alive," February 17.

In "Life's Blind Alley," May Allison and Harold Lockwood are featured.

The three three-reel releases for Tuesday, Wednesday and Friday, were "A Modern Sphinx," "Outwitted" and "When the Light Came." Wini-fred Greenwood, the American star, is seen in one of her most fascinating impersonations as "Asa," a maiden of the Nile, in "A Modern Sphinx." The story is set, first, in Egypt of three thousand years ago. There are the temples, the low flat stretches of river along the Nile, and the strangeness and weirdness of the household of a soothsayer, pictured in the drama. Then, in the second half, there is modern civilization, which furnishes a peculiar background to the girl "Zaida," who is the re-incarnated soul of "Asa." Edward Coxen, Charles Newton, Nan Christy, King Clark, Ella M. Morrison and George Field also are in the cast. The picture was directed by Charles Bartlett.

"Outwitted," a drama in which "Lady," a clever collic, outwits two villains in their plot to steal a goodly sum of money along with a girl's affections, was the Thanhouser three-reel offering of February 16. Aside from the remarkable dog, there are in the cast Wayne Arey and Hazel Kirk.

Thomas Chatterton is responsible for the excellently produced American drama of February 18, entitled "When the Light Came," and Anna Little is responsible for some charming acting in her role of "Martha Merrill," the leading woman. Mr. Chatterton himself plays the hero role—that of Jim Morton, ranchman, who nearly succumbs from heart failure when it comes to asking the girl to become his wife, but who wins out in the end in a spectacular manner. Set as it is, in the glorious mountains of the west, and straying for a time to the east, "When the Light Came" contains variety of setting and of action, and is one of the most charming features recently produced.

The Vogue comedies of February 17 and February 20, are funny pictures of that quality for which the name "Vogue" alone stands. "At the End of His Rope" features Rube Miller and Madge Kirby, who

are supported by Alice Neice and Arthur Travares. "Heaven Will Protect a Working Girl"—and it might be added, help her escape in a "flivver"—is a screaming farce comedy which features Russ Powell and Priscilla Dean. It was produced by Jack Dillon.

The "Beauty" comedies for the week of February 14, are "Ella Wanted to Elope" and "The Battle of Cupidovitch," both of them stirring picturizations of life when cupid's arrows have struck home. Mutual Weekly, No. 59, showing glimpses of world events, and "See America First," No. 20, and "Keeping Up with the Joneses" complete the list of Mutual releases for the week of February 14.

## SMALLWOOD ANNOUNCES POLICY

Pyramid Pictures, Inc., Will Act as Contracting Producers, According to Announced Plans of President Smallwood

It will be the policy of the newly organized Pyramid Pictures, Inc., to act as contracting producers, according to an announcement made by Arthur N. Smallwood, president and general manager. The company will specialize in the making of feature productions and serials and at times will engage in handling industrial films. Where it is desired the new company will assume full charge of production including the preparation of script and the casting of the players.

Arthur N. Smallwood has been identified with the film industry as an independent producer since the beginning of the independent movement. Early in 1908 he was associated with the United States Film Company which began operations in Cincinnati by making westerns. Later he conducted the business of the same company in New York, establishing an office in the then "Film Row" on Fifteenth street. The company then specialized in industrial, advertising and educational films, in which field Smallwood was one of the pioneers.

When the Smallwood Film Corporation absorbed the United States Film Company, in 1913, Mr. Smallwood was made president and general manager. The Smallwood corporation made features for Warner's Features, Inc., and later when the United Film Service was inaugurated, the Smallwood company produced two brands for that program, one featuring Edwin August and Ruth Blair and the other Ethel Grandin.

Mr. Smallwood was born in Cincinnati twenty-nine years ago and prior to his advent in the picture business was a newspaper and advertising man. All productions made by Pyramid Pictures, Inc., will be under his personal supervision.

## Balboa Makes Pathe Color Film

The success of "The Beloved Vagabond" has prompted the Pathe company to announce the release this month of a second Gold Rooster color film, entitled "The Shrine of Happiness." It was produced in southern California by Balboa and shows Jackie Saunders in the part of an unsophisticated country girl.



## GOLDBURG TOURS COUNTRY

**Proposes to Visit Every State to Make Arrangements for Sale of Rights to the Three New Ocean Feature Films**

For the purpose of disposing of the state and territorial rights to the three new feature films of the Ocean Film Corporation, Jesse Goldberg, vice-president and general manager of that company, has started on a tour of every state in the Union. The three films to be sold are "Life Without a Soul," "The Fortunate Youth" and "Driftwood." Contracts already have been entered into for certain territories and in the remaining states the deals will be on a state rights basis.

All of the principal independent exchanges will be visited by Mr. Goldberg, who explains that his company believes that certain territory will not stand the handling of features on an advance on account of a percentage to the manufacturer, and that exchange men in such territories prefer to purchase features outright on a basis of state rights, while other territories will prove much more remunerative to the exchange and to the manufacturer where the productions are on a co-operative percentage basis.

"We have made no attempt to advertise or dispose of our productions during the last six weeks," said Mr. Goldberg, "desiring to wait until we finished our third play so the exchanges could determine the exact character and class of our productions to be made in the future. The policy we will follow in respect to future releases will depend entirely on the conditions I find during my trip."

## Metro Men Taken as War Suspects

United States customs authorities took a number of Metro property men into custody recently when they discovered the men under Danial B. "Kid" Hogan, the chief of staff from the Rolfe Photoplays, Inc., unloading a dozen machine guns and scores of cases filled with modern rifles and crates filled with ammunition.

They were released when it was explained at the Customs House that the war material was to be used in the staging of the new production, "The Wall Between," in which Francis X. Bushman and Beverly Bayne will be starred. Scenes to be reproduced include a battle between U. S. marines and natives in Nicaragua, in which more than two thousand extra men will be used. The film will be directed by John W. Noble, a graduate of West Point and former army officer, who also directed the Bushman-Bayne combination in "Man and His Soul." He will be assisted by William ("Bill") Bailey.

Lois Meredith, who has won success on the stage and screen, is the latest star to join the Balboa Company and is already working in a five-reel production under the direction of Harry Harvey at the Long Beach studios. Besides starring in a number of film productions, Miss Meredith played in "Everywoman," taking the part of "Modesty" and followed Laurette Taylor in "Peg O' My Heart." She was also selected for the feminine lead in "Help Wanted," when it opened in New York. She is one of the youngest stars in films and is not yet of age. Several specially written feature film plays have been provided for her by President Horkheimer, of the Balboa Company.



Scene from "The Drifter." Gaumont-Mutual feature review in last week's issue.

## BOARD OF CENSORS EATS

**More Than 170 Members of National Organization Gather for Interchange of Ideas on the Principles of Censorship**

With the idea of getting together for an exchange of ideas, more than 170 members of the National Board of Censors gathered at luncheon at the Hotel Astor for the first time since the organization of the board five years ago. Dr. Albert Shields, director of the department of research of the Board of Education, New York, presided, as Cranston Brenton, the regular chairman of the board, was out of the city.

One of the principal speakers was Frank Persons, director of the Charities Organization Society, who represented the board in Washington, in opposition to the Federal censorship. His objection to the federal censorship was that the federal commissioner could do no more than give an expression of personal opinion, whereas what the country really needs is a large group of judges to view the pictures in order to express a general idea instead of a personal conviction.

Another speaker was Raymond P. Kaighn, head of the educational department of the International Committee of Young Men's Christian Associations, who mentioned several types of audiences and showed the difference in the desires. For instance he pointed out that persons in mining towns want pictures with thrills and exciting features and are not keen for the society drama. Therefore, he contended, it would be unwise for the censors to superimpose their own standards over the tastes of thousands of others.

Myron Scudder, director of the Scudder School, suggested that it would be wise for the censors to go to the theaters oftener and study the attitude of the audiences. He also stated he had been impressed with the rising standard of excellence in film productions in the last two years, and attributed it to the higher type of producers who are taking hold of the business.

No definite action was taken by the meeting but it was suggested it would be a good thing for the board to hold a series of conferences with the scenario writers and directors and everyone called it a good suggestion.

## V. L. S. E. in New Offices

### OFFERS PLAN FOR SELECTING PLAYS

THE new home of V. L. S. E. on the sixth floor of the Mecca building, New York, is now complete in every detail and all the debris has been cleared away, leaving the offices in ship shape and free of the carpenters who have been working constantly on the quarters ever since the removal from the floor above some weeks ago.

Comfort has been combined with efficiency in the new headquarters and the consideration that has been given the caller and patron seems to have been the first thought of those who had the planning in charge and yet the executive forces who occupy the offices have not been forgotten in the final arrangement. Everything seems to have been laid out for the interests of all concerned and it is indeed an unusual improvement over the former quarters.

The poster and display room are most attractive. Not only do these rooms offer unusual facilities but the surroundings and the manner in which they are laid out have a pleasing effect.

The projection room is arranged with care and

inconvenience or overtaxing the system that V. L. S. E. heads have mapped out.

That the public can be made to select its own plays and act as judge of what productions it wants



*Asst. Gen. Mgr. Goff at desk.*

is the theory that V. L. S. E. holds at the present time and innovations have been made by this company along these lines in the hope of perfecting a system whereby the patrons of a theater can express their desires and dislikes.

V. L. S. E. is now working on several plans that will simplify the process of feeling the public's pulse through their open booking system, one of which includes the issuing of ballots for insertion in the program of motion picture theaters. These slips contain a list of the forthcoming productions, together with a description of each play, and the patron can tear out the slip and leave it in a ballot box on the way out.

In this way the manager can determine with ab-



*Office of General Manager W. W. Irwin.*

with the proper and successful showing of the pictures in mind as well as the comfort of those who are to make use of it. An unusual amount of study was given in order to insure the presentation of the pictures. The room is one of the largest of the kind in New York and has a throw of at least fifty feet. No expense has been spared in the matter of the furnishings and the woodwork throughout the entire floor as well as in the offices, desks, etc., is rich mahogany.

All departments are arranged to lend convenience to the visiting exhibitors. After making his individual selection the patron can move from the cashier to the stock department and so on to complete his transaction with little effort and no confusion.

In view of the increasing business the officers of the "big four" are congratulating themselves on having been able to make the move at the time they did. The increased facilities also will give allowance for the rapid handling of further increases in business. In fact the present quarters are designed to allow the office forces to handle any amount of business without



*Mr. Bamberger in his promotion department.*

solute correctness, the likes and dislikes of his patrons and procure the productions that will best please his customers. Another system that not only has proved its worth but has brought about favorable comment

from the press, is the use of slides which are displayed before audiences advising them of the various features available on the V. L. S. E. program, and then asking them to choose those they desire to see.

The Chicago *Evening Post* comments on this idea



*Department of advertising and publicity.*

and says: "For instance, in a local theater last week, several slides were placed on the screen telling the new features that were coming out, what they were about, who were in them, and giving a scene from each production. They made selections by applause.

"This certainly lessened the manager's own task, and at the same time insured an absolute measure of his patron's desires. Another method was the distribution of ballots bearing the names of the coming productions and the patrons were asked to indicate their choice and drop the ballot at the door as they went out."

V. L. S. E. contends that these two methods are even more satisfactory than the older system employed by that company and others of sending out exhibitor's report slips. Although this system has its advantages



*The auditing department.*

it is less accurate because it is representative of only one man's opinion, the exhibitor's.

That even better systems can be perfected, there is no doubt, but this work is along the right lines for the companies interested in the so-called open booking system and time will undoubtedly bring other plans and systems along the same lines that will be even more accurate and less expensive.

## KLEINE PROMOTES EMPLOYEES

### Three New Branch Managers for General Film Company Appointed by Recently Elected President to Improve Efficiency

Three new branch managers have been announced by the General Film Company from the general executive headquarters, 200 Fifth avenue, New York, and in each case the appointments were made in the way of promotions, in accordance with President George Kleine's policy of advancing employees who have done efficient work.

The new managers will take charge at Montreal, Canada; Charlotte, N. C., and Washington, D. C. The latter post was given to A. J. Nelson, who has been acting in the capacity of traveling auditor, and his appointment to the important position as head of the office is a result of the four years of excellent work.

Mr. Nelson started with the General Film Company as a clerk, and was soon advanced to higher grades, until he was finally made an auditor, with countrywide responsibilities. In this department he won confidence and eventually the present position.

The other promotions were the appointment of E. G. Wells, a solicitor who has shown unusual business-getting abilities, and he is being sent to the Montreal office to assume charge. There the General Film Company has extensive interests. The Charlotte, N. C. branch office will be in charge of William Conn, who has been connected with the Atlanta branch office for some time in the booking and soliciting departments.

## Rescues Comrade from Sea

Howard Davies and Harry DeVere narrowly escaped death in the making of "The Code of Marcia Gray," a coming Morosco-Paramount release. A company was working at the Los Angeles harbor at night, making a scene showing Davies and Devere fighting on the edge of the steamship pier, the fight ending by both toppling over into the sea and going down together.

After the cold automobile ride, facing the sea breeze while waiting for the camera to be placed did not add any attractiveness to the icy cold and black looking waters below.

The camera clicked and the fight was satisfying even the director. At the proper moment both men toppled into the water, and to everyone's consternation, the rain-swollen tide quickly carried them out of reach of the life boat stationed outside of the lights.

A babble of shouted orders and a confusion of much running around would have been of no avail but that someone, by a lucky shot, placed a life preserver beside the bobbing head of Davies. Then he showed the stuff that heroes are made of. Not turning to shore and safety, but boldly striking out with one hand, grasping the floating support, he reached DeVere in the nick of time. For, as Harry DeVere remarked afterwards, while muffled to the ears in hot blankets, "Never again for me! That was the closest I care to come to the edge of things. The lights had all gone out for me before Howard grabbed me."

The Selig zoo and studios were damaged to the extent of \$10,000 during a severe storm. A large dam gave way, flooding the Selig property.



# Electric Light Bills

## LESSONS FOR EXHIBITORS

IF YOUR exchange should overcharge you for the film service of your theater, it wouldn't take you very long to find it out. When you did discover you were being gypped, it would take you still less time to stop the game.

Film service may be the biggest single item of your expense. But it is not your only big cost. How much do you spend for electricity?

Your film service may run anywhere from \$25 to \$250 a week or even more. But your electric light bills will run from \$10 to \$100 a week. A careless exchange manager couldn't get you for very much more than he had coming. But a public service company might overcharge you several hundred dollars a year and you would never discover it. For the chances are you don't know anything about the electric light business. We don't say any electric light company would intentionally beat you, but isn't it up to you anyway, in the interests of efficiency and good management, to know what you pay for?

People don't ordinarily spend the interest on \$25,000 without knowing what they get for it. But when they buy electric light all they ask is that the meter is all right and that the bill corresponds to the meter. If your rate is 10 cents a kilowatt hour and the meter reads 100 kilowatt hours, you pay \$10 and forget it.

What the dickens is a kilowatt hour, anyway? You don't know. But you have to have it in your business. It must be all right, because everybody else pays the same price, and all kilowatts, you suppose, are the same size.

Let's try to find out what a kilowatt is. You don't want a lesson on electricity. But you don't want to get stung right along by the year, either; so you might as well learn this ten-minute catechism.

There is nothing mysterious about a kilowatt, or a kilowatt-hour, except the name. The quickest way to get it through your head is to stretch your imagination a little. Like this:

Electricity is water—or gasoline. A kilowatt is a gallon. A kilowatt-hour is a gallon that takes an hour to come through the pipe. A hundred kilowatts is a hundred gallons that takes an hour to come through the pipe—or it is a gallon an hour for a hundred hours—or ten gallons an hour for ten hours—and so on.

Now a gallon of gasoline costs the same whether it takes a minute or an hour to flow. And so would electricity if you could draw it off into a tank and measure it. But you can't. You can only measure how fast it flows—how many "gallons" an hour. There you have the kilowatt-hour in all its mystery.

The motion picture theater, as a class, is an extremely large user of electricity. Those who have never thought about it will be surprised to realize that the amount of money spent in this business for electric current ranks next in size to film service. That being the case, it is obviously important that the exhibitor know something about the money he spends for "juice" and be able to detect an overcharge. This is especially vital since an overcharge that is repeated week in and week out—that is, in fact, a regular institution—means the loss of thousands of dollars a year to the industry. Because the exhibitor is primarily a showman, he knows all about films and film service and film values. But he is more than that. He is also an employer and a buyer. The money that goes for payroll and for house rent and for electric current is the same kind of money that goes for film service, and just as important. A man need not be an electrician to understand electric light bills; and that it is quite important that he should understand them is revealed in this article.

You are right in assuming that all kilowatts are the same size. The lighting company can't put anything over on you by giving you skimpy, undersized kilowatts, provided the meter is right. And the meter is practically always right. Sometimes it is a little bit off; but rarely.

The price charged per kilowatt hour is also well established. In most cases the company is not allowed to charge more than a certain figure. The city franchise, or a ruling by a state commission, limits the price.

The schedule of rates, of course, is graded to suit the amount used by the consumer. The householder, who uses current only for lighting his home, pays a higher rate than the factory which uses current for running its motors.

That is fair enough. The factory not only uses a much greater quantity of current, but it uses it during the daytime. The lighting company can afford to sell current cheaper during the daytime to people who only use it at that time, because it enables the machines to keep busy. It is just like the tailor who makes you a suit at a lower price in the summer because he wants to keep his men busy.

The electric light company's machines don't have to run daytimes if no current is used; but they are there with money invested in them, and if the company can run them both day and night the current costs less than if they were run nights only. So, as the plant was designed for lighting at night, the fellow who puts it to use out of regular hours deserves a lower rate.

Electric lighting companies in one respect are just like theater owners. Most of their business comes in a lump during a few hours of the day. These rush hours they call their "peak load." They constantly try to encourage the use of current for purposes that fall into hours outside of the "peak load." That is why they are so keen to sell your wife an electric flat iron and a toaster—because those things are used daytimes.

This rather lengthy explanation is given to you merely to show you that the motion picture theater cannot expect a lower rate than the residence. You see, the theater comes right in hard on the "peak load." It uses current at the same time everybody else is using it.

So don't blame the poor electric company for charging your theater as high a rate as it charges your residence.

We have already shown that the meter is alright, the kilowatts are alright, and the rate charged is alright. How, then, can your electric light bill possibly be too high?

Let us look at this rate question again. Does the electric light company bill you by the week or by the month?

If you get your bills only once a month the chances are that the price you pay for electricity is perfectly right and proper.

But—if you pay your electric light bills *every week*, then keep on reading.

As a showman, you are accustomed to doing business by the week. The show business is founded on a weekly basis. You rent your film service, pay your help, and even settle your general bills, wherever possible, by the week. Why, then, should you complain if the electric light company asks you to pay every week? Probably you like it that way.

Or maybe, on the other hand, you have objected. Perhaps you wanted to pay your bill once a month as the other merchants in your town do. Very likely you told the electric light people so. They raised the question of credit. You were a pretty big consumer of current, they told you, and it was "against their rules" to extend so much credit to a stranger.

That made you mad. You offered to give references, or show your bank book, or give them some other kind of proof that you were all right. The company representatives were polite but firm. You had to have current. They explained to you very carefully that *it didn't make any difference* in the amount you paid whether you paid it every week or every month. So you let it go at that.

Nearly all the electric lighting companies of any importance use a certain *system* (not *price*) of rate schedules. Virtually the same method of charging is used in every city.

The method used is to charge a certain rate for a certain number of kilowatt-hours, and a lower rate for all kilowatt-hours beyond that point. Sometimes there is a third, still lower rate for current consumed beyond a second point.

This explanation may not seem very clear, but it is really quite simple and entirely proper. Let us go back to the gasoline simile. Suppose you made a contract with an oil man to sell you as much gasoline as you needed and let you pay for it once a month. Suppose he made you a price of 18 cents a gallon for the first 10 gallons, and 13 cents a gallon for any more you needed. If you only used 7 gallons a month your bill would read:

7 gallons @ 18c.....	\$1.26
0 gallons @ 13c.....	0

\$1.26

If you should use 17 gallons some month your bill would be:

10 gallons @ 18c.....	\$1.80
7 gallons @ 13c.....	.91

\$2.74

There you see the application of the "primary and secondary rate."

Or, to carry the case home to your own business, imagine that the Sunday school superintendent came to you and said:

"I want to bring my children to your theater once a week, and I want a special price. I can't tell how many children there will be, but probably at least 10, and sometimes 25."

You say: "For up to 15 tickets I'll have to charge you 10 cents apiece, but any more than that you can have for a nickel apiece."

So if he brought 12 children he would pay you \$1.20, but if he brought 24 children he would pay you \$1.80.

That is a perfectly legitimate scheme, and it is the one the electric light companies—or most of them—use.

But the electric light companies do not arbitrarily guess at the number of kilowatt-hours they sell you at the "primary rate." They figure out the greatest amount of current you can possibly use, and call it your "maximum demand." They take one hour's use a day, or *30 hours a month*, of this "maximum," and on that they base your primary rate. This charge, however, is figured on not quite the whole capacity, except in the case of very small consumers. The larger consumers pay a primary rate based on from seventy-five to ninety per cent, approximately, of their capacity. For example, a customer whose entire installation of lamps, etc., totalled 900 watts, or nine-tenths of a kilowatt, would not pay the primary rate on thirty times nine-tenths, or 27 kilowatt-hours, but on about twenty kilowatt-hours. A customer with a total capacity of but 300 watts, or three-tenths of a kilowatt, would pay primary rate on the whole amount, or nine kilowatt-hours.

However, where the customer's capacity is greater than one kilowatt (as all picture theaters are) a maximum demand indicator, or maxmeter, is generally installed. With this instrument the number of kilowatt hours to be charged for at the full rate is read directly from the meter, which reads like a thermometer. The maxmeter shows the greatest amount of current used *at any one moment* during the month or week. If you have *all* your lights, your sign, and your projection arc turned on at once, even for a moment, the maxmeter will go up to the total amount of current used *and stay there* until the meter reader has turned it back to zero again.

Picture theaters nowadays generally have three regular meters installed besides the maxmeter. Besides one in the regular lighting circuit supplying the house lights and projection arc, there is an emergency circuit with its own meter; and then the ventilating system has a meter of its own for its electric motor. The latter we can ignore in this story, because it does not come under the head of "Electric Light Bills." The emergency circuit may never be used, and so does not enter into our calculations. That leaves us just the regular circuit with its current meter and its maxmeter to consider.

A little later we will tell how the meter is read. It is very simple, and anyone can do it.

The Oliver Morosco Photoplay Company has prepared a novel short length film showing Anna Held in various attractive poses and displaying her latest gowns from Paris to be run in Paramount theaters in advance of the appearance of the Held photoplay "Madame La Presidente."

Suit has been filed in New York against Leo Rosengarten seeking the recovery of a film of "The Melting Pot." The suit was brought by the Cort Film Corporation on charges that Rosengarten failed to make proper returns and had charged certain disbursements to which he was not entitled. The film is said to have been leased to Rosengarten for three years with the understanding that the owners were to receive sixty per cent of the profits.

# Court to Decide Class of Theater

## TRIANGLE PLAN AT STAKE

**W**HAT is a first class theater? The Triangle Film Corporation and S. L. Rothapel are anxious to have the question answered in connection with the suit of Robert Walton Goelet to enjoin Hayman, Frohman, Klaw & Erlanger, as lessees, and H. E. Aitken, of the Triangle Film Corporation, as sub-lessee, from permitting to continue the S. L. Rothapel regime of continuous Triangle pictures and music at the Knickerbocker theater, New York.

As is well known, Mr. Rothapel took over the Knickerbocker theater several weeks ago, and installed his highly original methods of entertainment. The Triangle pictures now being given there are of exactly the same brand and quality as before. The only difference is that they run all the time, and musical numbers are given in between. Also there is a scenic stage. The lease provisions are fully met, Mr. Rothapel believes, by having some of the loge and box seats priced at \$2, but the main prices are fifty cents on the lower floor in the evening and twenty-five cents on the lower floor at the matinees.

In his complaint Mr. Goelet's contention is that a first-class theater, within the meaning of the lease, is one in which \$2 is charged for all seats on the ground floor, and a minimum of \$1 for all balcony seats. He points to the clause, "the lessees expressly covenant and agree that they will not at any time during the said term produce or permit to be produced or represented at the said theater any vulgar or second-class performance, or any variety or minstrel show or entertainment."

W. N. Seligsberg, counsel for H. E. Aitken and the Triangle Film Corporation, vigorously replies that the quality of a theater, whether first-class or second-class, is not determined by the prices charged in any particular portion of the house. The class is determined strictly by the quality of the performance, and

he expects to prove by means of witnesses that the Triangle pictures are of the very highest quality and that their presentation by Mr. Rothapel, with all the accessories of good music and scenery, constitutes in every way a first-class entertainment, and does not injure the property rights of the owner in the slightest.

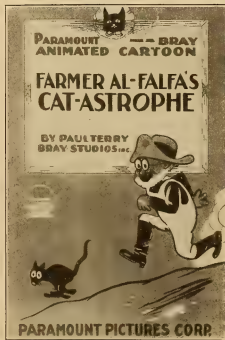
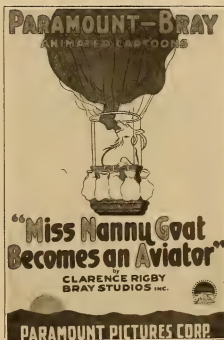
### Changes Made in Releases

Several changes have been made in the Triangle releases for the next eight weeks whereby the interests of exhibitors will be safeguarded, and carefully balanced programs will be presented. For February 13 the releases were Douglas Fairbanks in "His Picture in the Papers," a Fine Arts comedy, and "Honor's Altar," a serious Kay-Bee play, featuring Bessie Barriscale, Lewis Stone and Walter Edwards.

For the week of February 20, William S. Hart in the powerful western, entitled "Hell's Hinges," is strikingly contrasted with Lillian Gish in the romantic costume story, "Daphne," the title of which has just been changed to "Daphne and the Pirate."

The entertaining but somewhat long filmization of "Don Quixote," starring De Wolf Hopper, has gone out to the Pacific coast for revision, and has been sent back lopped of superfluous material, so that it is now a compact five-reeler. It will be released on February 27, in conjunction with the new Kay-Bee play, "The Last Act," with Bessie Barriscale, Clara Williams and Harry Keenan.

On March 5, Billie Burke in "Peggy," and Dorothy Gish in "Betty of Greystone," will be released to the trade. These will be followed on March 12 by John Emerson's stirring war play, "The Flying Torpedo," and a serious Kay-Bee drama, "The Moral Fabric." On March 19 takes place the long-expected advent of Mae Marsh in Triangle films, her vehicle being a delightful domestic story entitled "Hoodoo



Three examples of Paramount-Bray posters being furnished to exhibitors using this cartoon service.



Ann," in which she is supported by Robert Harron. Along with this will be presented a romantic Slav play, "Bullets and Brown Eyes," starring Bessie Barriscale, aided by William Desmond. March 26, Norma Talmadge and Seena Owen, in "Martha's Vindication," Fine Arts, and H. B. Warner in "The Raiders," Kay-Bee, will be released.

As there are now ten companies working for Mack Sennett on as many keystones, there will likewise be a plentiful supply of these celebrated comedies. Some of the most notable that are promised are William Collier, with Mae Busch, in "Better Late Than Never"; "His Auto Ruination," featuring Mack Swain and Harry Gibbon, and a genuine new dog story entitled "Fido's Fate," in which the irrepressible Charles Murray will be starred.

The descriptive and ornamental letters used by Thomas H. Ince in connection with Kay-Bee plays have come in for the warmest praise from exhibitors and the trade press. It is rightly called the most artistic work that has been shown on the mechanical side of title making.

## LOS ANGELES OUSTS CENSORS

**Commissioner Appointed by Mayor Will Replace Board to See That Rulings of National Censor Board Are Upheld**

By a vote of six to three the Los Angeles city council has abolished its present board of motion picture censors and has created the position of a commissioner of moving pictures as a result of the adoption of a report of the public welfare committee. The city attorney was instructed to prepare and submit the necessary ordinance creating the new position.

The proposed measure will repeal the old ordinance and the proposed single commissioner will be appointed by the mayor. It will be the duty of the commissioner to see that eliminations ordered by the National Board of Censors are made and that no pictures except those passed by the National Board of Censors are shown in the city of Los Angeles.

Objection was raised to the latter recommendation by Councilman Wheeler, who contended that such an ordinance would bar the exhibition of many good films made in Los Angeles, but not acted upon by the national board. It was understood that this would be adjusted in the final draft of the ordinance before the latter is finally acted upon by the council.

In the report submitted by the public welfare committee it was pointed out that as the capital of the great film industry no uncalled for criticism or annoyance should be placed in the way of that industry and that the National Board of Censors is just and reasonable and that final censorship should be the supreme censorship of public opinion and that the instinct of self-preservation would prohibit the showing of any picture running counter to public opinion.

## Anna Held Sees Self on Screen

The new Anna Held film, *Madame La Presidente*, was shown privately at the Woodley theater, Los Angeles, recently so Miss Held might see herself on the screen. Los Angeles newspaper writers praise the star on her ability as a pantomimist and predict success for the film which will be released this month by Oliver Morosco.

## DANCER SUES MUTUAL

**Margaret Hawkesworth Asks Film Corporation for \$50,000, Charging Company "Outraged Her Fair Name"**

A suit seeking to recover some \$50,000 has been filed against the Mutual Film Corporation by Miss Margaret Hawkesworth, who describes herself as "of great social prominence and the leading, if not the foremost, society dancer in the world." She charges that the film company has "outraged her fair name."

She alleges that on September 23, 1915, the defendant, without her consent, caused a motion picture to be made and exhibited it under her name in a film reproduction of "The House of a Thousand Scandals." She not only complains that the name of the production is objectionable and suggestive, but that it is stated that the dances in question had been "arranged by Margaret Hawkesworth, under her personal direction, and were the classic Greek dances that were the sensation of Newport, New York and Palm Beach."

She insists that the dances are those that she would never favor and that many times she has "refused offers to go on the stage or appear in pictures, because her fame as a society dancer might be injured." Being under twenty-one the suit was filed by Charles Sumner Moore, her guardian ad litem. She is dancing at a New York hotel.

## 20,000 PERSONS IN PLAY

**Herbert Brenon Directing Annette Kellerman Production for Fox Program; Company Working in Jamaica**

According to statements of the general publicity bureau of the Fox Film Corporation more than 20,000 persons are being employed in the new Annette Kellerman feature which is being made at Kingston, Jamaica.

Most of the mermaids who act with Miss Kellerman in the water scenes are from New York, although some of them were obtained in other cities after advertisements had been published in the newspapers of the country and Canada. Native Jamaica Indians are used in other scenes. Nearly a thousand children are to appear in the scenes depicting episodes and life of a gnome city. Herbert Brenon, the producer, has the charge of handling all of these thousands of actors, actresses and supernumeraries.

## One Hundred Scenarios Stolen

Sidney Drew, who recently signed a contract to produce one-reel comedies for the Metro program, reported the theft of more than one hundred scenarios from his taxicab, where he had left them while he was dining with Mrs. Drew in a New York restaurant. Mr. Drew had left the stories in a leather bag, with instructions to the driver to wait, and while he was eating, another man stepped out of the cafe and informed the taxi driver that Mr. Drew desired the bag. The thief also got Mrs. Drew's purse containing a small amount of money and some jewelry. The first Metro-Drew one-reeler has been completed and is called "Sweet Charity." The loss of the scenarios will prove a great inconvenience, as they were those which were to be produced in connection with Mr. and Mrs. Drew's contract.

# World Has Many Stars

SEVERAL COMPANIES BUSY

WITH the combination of the World and Equitable companies about to go into effect the stage and screen talent controlled by the World Film Corporation includes a strong array of stars.

Not only has the releasing company these numerous stars to exploit, but the producing company, under one executive staff, will have the services of as many headliners as could be desired and likewise will it have the services of the combined scenario staff of both companies.

Under the direction of the two concerns are such noted artists as Clara Kimball Young, Robert Warwick, Holbrook Blinn, Alice Brady, George Beban, Mollie King, Francis Nelson, Kitty Gordon, Johnny Hines, Chester Barnett, June Elvidge, Douglas MacLean, Gail Kane, Bruce McRae, Charles J. Ross, Jane Grey, Marguerite Leslie, Mary Boland, John Mason, Henry Kolker, Mary Charleson, Muriel Ostriche, Carlyle Blackwell, Frank Sheridan, Arthur Ashley, Gerda Holmes, Clara Whipple and Edna Wallace Hopper.

The World and Equitable companies own plays and stories from such producers as William A. Brady, the Shuberts, and such authors and playwrights as Rachel Crothers, Rennold Wolf, Channing Pollock, C. Haddon Chambers, Emmett Campbell Hall, Roy L. McCardell, Eve Unsell and Richard Le Gallienne.

No greater or more attractive program arrangement can be imagined than Clara Kimball Young in "The Feast of Life," Holbrook Blinn in "The Unpardonable Sin," Gail Kane in "Her God," Robert Warwick and Francis Nelson in "Velma," Carlyle Blackwell in "The Shadow of a Doubt," Kitty Gordon in "As in a Looking Glass," George Beban in "The Pawn of Fate," Marguerite Leslie in "The Question," Frank Sheridan in "The Struggle," Bruce McRae and Gerda Holmes in "The Chain Invisible," Mary Boland in "The Price of Happiness," Edwin August in "The

Social Highwayman," Muriel Ostriche in "Molly o' Pigtail Alley," and John Mason in "The Reapers." While this is not the actual order, no definite statement having been given of rearranged program dates, the above list represents stars and plays actually at work for the World and Equitable and the forthcoming program will contain a great majority of the above named.

Mr. Blinn is at Jacksonville staging two plays. Gail Kane is enroute back to New York after three months on the Arizona deserts, Clara Kimball Young and Bruce McRae and their respective companies are at Havana, Cuba, Frank Sheridan is at Miami, Fla., Edna Wallace Hopper and Charles J. Ross are in the mountains of Canada, while the various other World and Equitable companies are working on interiors at the six studios.

Definite release dates for the forthcoming quarter will be issued within the next fortnight for both concerns.

## Actor Burned Saving Comrades

As a result of burns suffered in the fire scene in "The Unwritten Law," produced at the California motion picture plant in San Rafael, Andrew Robson, who played Larry McCarthy, is in St. Luke's Hospital, San Francisco. In the story Larry rescues Kate Wilson (Beatriz Michelena) and her daughter Sue (Baby Rix) from a burning building. When filming the scene the flames got beyond control and the rescue was a real one. All three were burned, Robson very badly. He has been cast for an important role with Miss Michelena in "The Woman Who Dared," but it is feared that he will not be well enough to appear, a fact which hurts him more than the burns, for he has appeared with Miss Michelena in a featured role in every production since she left the operatic stage.



Three World-Equitable stars—Edna Wallace Hopper, Clara Kimball Young, Gail Kane.

## GETS WRECK FILMS IN SNOWS

**Selig-Tribune Cameraman Slides Down Mountain-side in Perilous Journey for News Pictures, and Gets Them**

The story told by E. B. Lockwood, a Selig-Tribune cameraman, who obtained exclusive pictures of the snow slide which wrecked the Great Northern train near Corea, Wash., demonstrates the hardships encountered by these news picture men.

Believing that cameramen would not be welcomed by railroad officials and detectives already on the scene, Lockwood dropped off the train at the small mountain station nearest the wreck, cached his camera and went to the hotel, where he made arrangements with a native for a guide and two packers.

Avoiding the right of way along the railroad, the guide and the packers went on snowshoes while the Selig-Tribune man made his way as best he could. A trip of eleven miles to Scenic, Wash., was made through snow eight feet deep, and only after all their food had been exhausted. Near Scenic a big slide was encountered. They struggled forty-five minutes to make seventy-five feet.

After reaching Scenic they tricked the railroad detectives by posing as lumber cruisers, and the next morning the party went to the scene of the wreck, but on the way Lockwood stepped into a hole and was carried down the mountainside 250 feet. He saved himself by catching hold of a sapling. He was rescued and made his first set-up 300 yards from the scene of the wreck. He made four other closer pictures, getting 260 feet of film all told. Pacific coast papers tell how other cameramen were caught by railroad detectives, locked in a railroad coach and sent back.

Outside of the fact that Lockwood had a thrilling experience and had his leggings ripped off and the skin stripped from his legs from the knee to the ankle, he was otherwise unhurt. His pictures were released February 7.

## Henry MacMahon Quits Triangle

Henry MacMahon no longer is with the Triangle Film Corporation and is making arrangements to join some other film corporation as press representative. Mr. MacMahon's newspaper list, which he personally selected, contains thousands of names of leading publications and represents a thorough acquaintance with journalistic managers and motion picture editors in all parts of the country. He has many friends in the trade press. His most recent work for the Triangle has been writing up first-run houses, which has put him in touch with the publicity needs of many exhibitors. On the sensational side, he managed "The Birth of a Nation" publicity campaign in Boston from April to August of last year, thereby assisting the Epoch Producing Corporation in obtaining record-breaking receipts. He can be addressed at 321 West Fifty-fifth street, New York City, telephone Columbus 2969.

## Negroes Lose Suit Against Theater

The right to seclude negro patrons in a section removed from the seats reserved for white persons was upheld by a jury in Jacksonville, Illinois, recently when Grace and Gladys Mallory brought action in the

circuit court of Morgan county against Green L. Luttrell, a motion picture theater owner. The plaintiffs alleged that they had bought tickets and had taken their seats when they were requested three times to sit in the section reserved for negroes, and finally were compelled by the manager to give up their seats, whereupon they demanded the return of their money. The case was first tried before a justice of the peace and a verdict rendered in favor of the defendant. The jury in the circuit court ratified the action of the lower court.

## HENRY HEADS ILLINOIS BODY

**Austin Theater Owner Elected President of the Illinois Exhibitors' League; Sweeney Is Treasurer and Smith Secretary**

George Henry, owner of the Iris theater in Austin, was elected to the presidency of the Motion Picture Exhibitors' League of Illinois at the recent meeting of the association. Other officers chosen for the year were John H. Frundt, vice-president; William J. Sweeney, treasurer; Sidney Smith, secretary, and A. Balaban, sergeant-at-arms. The executive committee is made up of Fred Hartman, George M. Laing, August Zilligan, Julius A. Alcock, H. Lieberthal, M. A. Choyinski and M. S. Johnson. Mr. Henry was president of the Motion Picture Exhibitors' League of Illinois during the year 1911-12, when the national convention was held in Chicago, and in view of the fact that the national convention is to be held here again in July it is expected that the experience Mr. Henry gained in the handling of the previous event will make it possible to have a record-breaking gathering for 1916.

## Wilson's Talk Inspires Players

The honor paid the motion picture trade by President Wilson at the Board of Trade dinner impressed no one more than it did Miss Florence La Badie of the Thanhouser studios, who sat directly opposite the chief executive and later sent a telegram to the President at Washington expressing her gratitude at his tribute to the players of the silent drama. Miss La Badie says that nothing has inspired her during her long experience so much as Mr. Wilson's address and that looking back to the days when the film actor and actress was almost an outcast of the theatrical profession and a sort of a person whose future was hitched to an uncertain star, to sit and see the same film players honored by the President of the United States was the supreme emotion of her life.

## Films for New York Schools Favored

A bill to permit the use of motion pictures in the public schools in New York state is before the Assembly Committee on Affairs of Cities. The bill provides that no permit or license or licensed operator shall be required for the use or operation of miniature cinematograph machines for educational, social, lecture and similar purposes, using only an inclosed incandescent light and cellulose acetate or other slow burning film of a size and perforation differing from the standard as used in theatrical machines. Among those who spoke in favor of the bill were Fred Heminway of the Patheoscope company and H. J. Smith, representing the Rochester Film Company.



## *Important to Every Motion Picture Exhibitor*

**B**EGINNING with next week's issue of MOTOGRAPHY, S. L. Rothapfel will conduct a Department of Information for this motion picture trade journal. Every well-informed exhibitor knows who Mr. Rothapfel is. As an independent exhibitor he had an opportunity to study the needs and demands of patrons in various parts of the country. As the man who put over the Strand idea in New York and who later traveled the country under the auspices of the Mutual Film Corporation telling other exhibitors what he has tried to accomplish, this man's opinions are well worth having. Now Mr. Rothapfel is with the Triangle Film Corporation as manager of the Knickerbocker theater in New York. On February 27 he will open the Colonial theater in Chicago for the Triangle organization. Any questions you care to ask regarding the directing of your theater, whether it be about program, music, advertising, management, lighting, projection or anything else, he will gladly answer. Address him care of MOTOGRAPHY, Chicago.

## Exhibitor Is His Own Censor

BY HARRIET A. HAWKINS

**T**HE fact that an exhibitor is not a big man in his community in contradiction to the editorial in last week's issue of MOTOGRAPHY is the fault of the exhibitor and not of conditions. He could be a big man if he would take the trouble to endeavor to reach the goal of "bigness" which he can do if he is willing to start in a small way and work gradually to "bigness" instead of waiting until something threatens his business life and then wonder why he is without friends to help fight his battles.

Threatened federal censorship by this time should have brought home to the average exhibitor that preparedness for a battle is a necessity, and that a poorly outfitted army usually fights a losing battle.

Before my advent as an exhibitor in Elmhurst, Ill., forced to become such by the death of my husband, I believe I foresaw the troublesome censorship problem and we started to prepare for it. Our preparation consisted of becoming acquainted with every man, woman and child in Elmhurst, becoming friendly with them to such an extent that we could rely upon their friendship. Those were the days before apparently there was a thought of a federal censorship.

We had arranged our fences in such a manner that there was not a chance for a local censorship and we insured against the future by making local censorship unnecessary. For we were our own censors. If we rented a film and we thought some scene in it might be objectionable we called upon the three most prominent and usually the three most conservative business men of the village to act as censors.

If they saw anything objectionable in a film we eliminated the objectionable feature. To date our self-appointed censors have found nothing to censor. They have had a private view of films and even have asked their friends to accompany them and then they have gone out and have been walking advertisements for our house.

When we started this procedure we of course were preparing ourselves for a local censorship. We desired to place ourselves in the proper position to receive some consideration if local censorship was considered.

Our efforts proved their value. There never has been such a thing as local censorship considered. The people of Elmhurst first gave us and now give me the credit for having enough foresight to refuse to show a salacious or degrading film.

Today I am my own censor. I have done nothing more than may be done by any motion picture exhibitor who will take the time to make friends of his fellow townsmen, cater to their ideas and give them what they want. Of course the exhibitor who expects to fill every seat in his house by the use of indecent advertising would not and could not follow our plan. He is only in the business for a day and will attempt to make his fortune between sunrise and sunset to the detriment of his fellow exhibitors.

I have been asked if all the careful preliminary anti-censorship work we have done has not been lost in the face of the federal censorship proposed measures.

Rather than our work being a loss it is to the personal advantage of every exhibitor in the country because the congressman from this district will record his vote against any national censorship. To him we are representative of the average exhibitor and he believes it is safe to leave the censorship problem in our hands.

What we have accomplished is not a small town proposition by any manner or means. To be sure, ours is the only house in a community of six thousand persons.

But the proprietor of a neighborhood house in any large city in the country can do just what we have done. By careful work he can get the confidence of the property owners. He can get their support. Eventually he gets the volunteered aid of his alderman, then of the mayor and so on right through the political ranks until he gets to the national law-making body.

It is not too late to start this propaganda now. Many friends and supporters may be made in a few months.

The censorship problem is a problem for the exhibitor—not for the manufacturer. The exhibitor is

the judge on the question. He can force the elimination of all salacious and indecent films. He can refuse to lease them.

When the manufacturers realize that a film containing a scene bordering on the salacious cannot be rented there will be no more of such films.

The exhibitor is the boss of censorship or regulation, whichever you wish to call it.

## FAMOUS PLAYERS OFFICES MOVE

### Temporary Quarters in New York Are Abandoned and Executive Staff Goes to West Side Studio

The Famous Players Film Company offices have been moved from the Columbia Bank building, 507 Fifth avenue, to the main studio at 130 West Fifty-sixth street, New York. At the time of the fire which destroyed the old studio in Twenty-sixth street, September 11, the Famous Players immediately leased the old Durland Riding Academy in Fifty-sixth street as its main studio, using it in conjunction with the auxiliary producing plant in Yonkers, which was in operation at that time.

On the morning after the fire President Adolph Zukor called a meeting of the Famous Players executives at the Hotel Astor and by noon of that day temporary offices had been taken in Columbia Bank building. These offices have served the purposes of the executive staff until the present time.

The work of remodeling the old riding academy for studio purposes was rushed, as that was the consideration of chief moment to the producers. Several big films had been destroyed or damaged in the conflagration, among them "Bella Donna," starring Pauline Frederick; "The White Pearl," starring Marie Doro; "The Foundling," starring Mary Pickford; and "The Red Widow" starring Jack Barrymore. "Zaza," in which Pauline Frederick was featured, was the only production not damaged.

With all these films temporarily removed from the Paramount schedule, the Famous Players officials were chiefly concerned with the problem of resuming producing operations at the earliest possible moment. It is a matter of record that the taking of scenes actually began on Monday morning following the fire. The great majority of these were taken out of doors while the work of tearing out the tan-bark ring and of reconstructing the academy building was being done.

The first scene actually taken in the Fifty-sixth street building was one from "The Old Homestead," the adaptation of the celebrated rural drama in which Denman Thompson starred for years.

Since the organization of the Famous Players Film Company in 1912 the chief activities of the concern have been confined to the old studio and the Fifty-sixth street building is the second in which the company has been located. The Yonkers studio has never been anything but a subsidiary affair, and the only other headquarters ever established were those taken temporarily in California for the production of a few films especially requiring southwestern settings.

It is the intention of the company to make the new building its headquarters until the erection of its studio on the extensive site at Two Hundred and Twenty-fifth street near Broadway, title to which was acquired last summer.



W. Ray Johnson (seated), auditor, and George A. Grimmer (standing), manager, in the offices of the Thanhouser Jacksonville studio.

## ASKS FREE SHOWS FOR PUPILS

### Los Angeles Mayor Proposes Municipal Motion Pictures as Solution of the Juvenile Problems of the City

As a means of solving the question of juvenile problems in the city of Los Angeles, Mayor Sebastian has recommended free motion picture shows for the boys and girls of his city who are so situated that they cannot enjoy motion pictures under proper supervision and guardianship.

This suggestion was made to a committee of teachers from the public schools who called on the mayor to ask his advice as to methods for exerting a beneficial influence over the children of the city. In reference to the free municipal motion pictures the mayor stated that he believed that a free motion picture theater for children who are unable to pay their way to procure the amusement and instruction will go a long way toward solving the juvenile problems of Los Angeles.

The plan, as outlined by Mayor Sebastian to the teachers, is to provide film entertainments in various districts of the city where the children may be entertained under the chaperonage and guardianship of the city, instead of being allowed the freedom of the streets which leads at times to mischief or worse.

## Mutual Wins Texas Appeal

A decision favorable to the Mutual Film Corporation has been handed down by the Texas Court of Civil Appeals, reversing a decision allowing judgment amounting to \$1,500. The suit involves the right of the Mutual Company to cancel a contract with Morris & Daniel, owners of a theater at Abilene, Texas, who were charged with having left C. O. D. shipments in express offices, having become delinquent and having stopped payment on checks. In the original complaint Morris & Daniels charged that they had contracts for service from the Mutual so long as the theater and the Mutual remained in existence. The Mutual responded with the claim that the contract was unilateral and lacked mutuality. On this plea the case was dismissed when it reached the higher court. It is expected that this decision will have an important bearing on film rental and collections in the state of Texas.

# Fight on Censorship Grows

## CONGRESS READY TO ACT

THE House Committee on Education has cleared the deck for action on the Hughes censorship bill by reporting to the house a bill providing for the promotion of vocational training. This bill was recommended by the President and therefore as an administration measure it had the right of way. Now that it is out of the way, the committee can give its almost undivided attention to the censorship bill.

As evidence of the thoroughness with which the committee proposes to treat the matter, it is learned that it has sent to New York a semi-official emissary to interview the heads of producing and distributing companies and also exhibitors and ascertain their position and secure from them suggestions or amendments which would induce them to support the censorship measure. This emissary is expected to get in touch with heads of companies other than the Paramount, the Jesse L. Lasky Company and others which already have endorsed a censorship or regulation bill.

Members of Congress continue to express the opinion that manufacturers and exhibitors should find some common ground upon which they may as a unit oppose censorship in every form, or get together on some form of regulation or censorship that will be suitable to all, particularly while the proposed legislation is in a formative stage in the House Committee on Education.

It is asserted by some persons in Washington that the Keating child labor bill passed by the house this week is in principle and object similar to the proposed Hughes bill. The agitation for censorship was largely started as an alleged protection for juveniles and is based on the power of the Federal government under the interstate commerce clause of the Constitution to regulate at the point of production articles intended for transportation in interstate commerce. While it is admitted that Congress cannot go into the cities and states and regulate the "consumption" of motion pictures, it attempts to accomplish the same thing by regulating it at the source under the interstate commerce clause.

The object of the Keating bill is to prevent the employment of children under 14 in mines or quarries, or under 16 in manufacturing establishments, or in either of such places, for more than eight hours a day or 48 hours a week, or between the hours of 7 in the morning and 7 at night. To accomplish this purpose it is made a penal offense, punishable by fine and imprisonment to ship or offer for shipment in interstate commerce the products of mines, quarries, or manufacturing establishments which have been produced "in whole or in part by the labor of children" below the age limit prescribed,

### Federal Censorship

#### News in a Nutshell

P. A. Powers, treasurer of Universal Film Manufacturing Company, wires Representative Hughes a statement of opposition to censorship.

The Rev. W. F. Crafts, sponsor for the Welfare Workers' draft of the modified Hughes bill, denounces J. W. Binder and W. Stephen Bush. Dr. Crafts asks for censorship of speaking stage as well as screen.

Producers meet at Hotel Astor, New York, and take steps to fight indiscriminate censoring.

Jesse L. Lasky resents publication of statements that there is a factional fight among film producers on censorship.

H. E. Aitken, president of Triangle Film Corporation, sends out statement opposing censorship.

House Committee on Education sends to New York a special emissary to interview producers and distributors and ascertain their views.

Edward A. Moree of Albany, assistant secretary of the New York State Conference of Mayors, who appeared before the house committee on January 14 in opposition to federal censorship, files with Chairman Hughes a statement that at least fifty mayors are opposed to federal censorship and indorse the present National Board of Censors.

or working longer than for the period declared or between the prohibited hours of evening and morning.

The bill was vigorously attacked as unconstitutional, but notwithstanding this the house passed it by a vote of 337 yeas to 46 nays, 3 members answering present, and 48 not voting. While the vote of a member on one bill can never be taken as accurately forecasting it on another measure, it is interesting to note the way the members of the Committee on Education voted for the Keating bill.

Representatives Rucker, Abercrombie, Stone, Key, Hilliard, Towner, Platte, Fess, Dallinger, and McCracken, 10, voted for the measure; Chairman Hughes and Representatives Doughton and Sears voted against it. Representatives Powers and North, the two remaining members of the committee, did not vote. In the speculation or "dope" as to the line-up of the committee on the censorship bill, the following have been considered as for it: Chairman Hughes, Representatives Abercrombie, Stone, Key, Hilliard, Towner, Fess, Doughton, McCracken, and Sears. Those who were believed to be against it as evidenced by statements made or questions asked during the hearings are

Representatives Powers, Platt, Dallinger, Rucker, and North.

The opposition to the Keating child labor bill came largely from southern states in which are located cotton mills which would be affected by the enactment of the measure into law.

Arguments against the bill presented by members of the Committee on Labor will be used as an argument for the passage of the amendment offered as a substitute for the Hughes bill, that is, the amendment of section 245 of the Federal Code so as to prohibit the interstate transportation of obscene, immoral or improper motion picture films. This, as has been strongly urged, will accomplish all that is sought to be accomplished by the numerous sections of the Hughes bill as there is no doubt of its constitutionality and there is with the Hughes measure.

These members after presenting citations to show that the bill is unconstitutional summarize their objections to it as follows:

"The evil sought to be cured is too limited, both in size and probable duration, and too remediable by local law to justify the exercise of such an immense legislative power on the part of the Federal Government. As was aptly said by another, it would, indeed, be a precedent which would permit 'many an error by the same example to creep into the state.'"

"It is estimated that over 90 per cent of the prod-



ucts of our manufactures are consumed in states other than those in which they originate, and, hence, sooner or later find their way into interstate commerce. To permit Congress to prescribe the conditions under which this vast commerce shall be produced, is to give at once power to control by internal regulation the industrial life of the nation. And will the demand for this sort of the law stop with the factory and the mine? Will the legislative lion, having once tested his strength, lie down to rest by the door of the factory and at the mouth of the mine, or will he rise up to extend his conquest to the forest and in the field? The corn of Nebraska, the wheat of Minnesota, the tobacco of Kentucky, the cotton of Arkansas, the cattle of Texas, the lumber of Oregon have all, like the products of the mine and the factory, to find their way to market through the door of interstate commerce. Having fixed the age limit for the factory and the mine, why should not Congress do the same for the farm and the pasture and the lumber camp? And if it fix the age and hours of labor, why should it not prescribe the sex, the language, the educational standard, the task, and the wage of the laborer? Why not? Surely no one is willing now to have all this done.

"And when it has once had jurisdiction over the vast and complex field of domestic toil—there to regulate the daily lives of the people in the grave social, racial, and economic problems which confront them—what function will there remain for the states to perform in our dual system; what will be left of local self-government—that birthright of our race come down to us all the way from Runnymede to Yorktown?

"No; we believe with the Supreme Court in the case of *United States v. Knight Co.*

"It is vital that the independence of the commercial power and of the police power, and the delimitation between them, however sometimes perplexing, should always be recognized and observed; for while the one furnishes the strongest bond of union the other is essential to the preservation of the autonomy of the states as required by our dual form of government; and acknowledged evils, however grave and urgent they may appear to be, had better be borne than the risk to be run in the effort to suppress them of more serious consequences by resort to expedients of even doubtful constitutionality.

"And with a great chief justice, now gathered to his fathers, that—

"The Constitution speaks not only in the same words but with the same meaning and intent with which it spoke when it came from the hands of its framers and was voted on and adopted by the people of the United States. Any other rule of construction would abrogate the judicial character of this court and make it the mere reflex of the popular opinion or passion of the day.

Representative Reavis of Nebraska in a speech in the house on the bill before its passage made some declarations that are being cited as equally applicable and favorable to the Hughes bill. He said in part:

"Obscene literature offends the morals. The fear of contagion from diseased cattle offends public health. Impure foods and drugs are injurious to health. Misbranding of goods perpetrates a fraud. Antitrust laws have been sustained on the ground that the offending combinations should not be allowed to use interstate-commerce channels because they were engaged in a wrong. All of these have been declared to be offensive to commerce between states, and Congress has entered upon the duty of keeping the channels of transportation pure and free from these evils which affect health, morals, and public welfare.

"Why, then, should goods manufactured under conditions that deprive children of health and education, under conditions that shocks the conscience of the nation, be allowed to pollute the free channels of interstate-commerce?

"The interstate-commerce clause allows Congress to strike at the evil in all the states by denying the product of this system the right to be sent in interstate commerce. The court sustained the lottery act because the institution was offending the morals of the people. It sustained the Mann white-slave act, which took away the facilities of interstate transportation from those engaged in prostituting and debauching women and girls.

"The power granted is direct, without limitations or exceptions. Congress may regulate commerce among the states for the purpose of promoting public health, public morals, and general welfare of the people.

"The Congress may adopt any means to put into force and effect the power granted them by the states, even if such legislation may to some extent constitute a police regulation within the state in so far as it may affect commerce. The very object of vesting this power in Congress was to create uniformity in the regulation of commerce between states so that one state could not adopt and maintain a policy offensive to the morals of the people of another state.

"Under the provision Congress can deny to the citizens of one state the right to use the channels of commerce into other states when their methods in competition or in the production of the article of commerce are unfair and unjust to the people of the other states."

Representative Towner, of Iowa, a member of the House Committee on Education, who introduced the amendment to Section 245 of the Federal Code so as to include motion picture films and who is an avowed supporter of the Hughes bill, voted for the Keating bill and among other things said:

"I hope no member of this house, convinced of the desirability of this legislation, will be deterred from supporting it merely because its ingenious and energetic opponents have suggested doubts as to its constitutionality. They certainly have fallen far short of any convincing showing that it is unconstitutional.

"Mr. Chairman, the Constitution gives Congress power to regulate commerce among the states. If this bill regulates commerce among the states, all questions as to its constitutionality must disappear. It provides that the products of child labor shall not be transported in interstate commerce; that is, in commerce among the states. It is argued that the object of the bill is not to regulate commerce among the states, but to prevent child labor within the states. But upon what grounds is that assumption based? It does not in terms provide that child labor shall not be used by any mill or factory within the state. It does not provide that goods made by child labor shall not be sold or transported within the state. It does not attempt in any way to regulate commerce within the state. All that is left absolutely, without restriction, to the state. But if products made by child labor are offered for commerce among the states, that portion of commerce, the regulation of which is expressly committed to Congress, such traffic is prohibited. How, then, can it be argued that Congress exceeds its powers? It does not attempt to interfere with manufacture within the state; it does not attempt to regulate or prohibit commerce within the state. It is only when the makers of products produced by child labor seek to embark in commerce among the states that congressional regulation becomes operative. It is only within that field

of operation which the Constitution expressly commits to Congress that this bill takes effect.

"But it is argued that the ulterior purpose of the bill is to interfere with the police power of the states. Many times the supreme court has held that the ulterior effects of the operation of an act will not defeat its purpose if that purpose is within the constitutional power of Congress.

"If the facility of interstate transportation can be interpreted the food and drugs act, Mr. Justice Hughes, delivering the opinion of the supreme court, considered the objection that the measure, although relating to articles transported in interstate commerce, was an encroachment on the reserved rights of the states. He said that the objection was not to be distinguished in substance from that which was overruled in sustaining the white-slave act. There it was stated that—

"If the facility of interstate transportation can be denied in lotteries, obscene literature, diseased cattle and persons, and impure food and drugs, the like facility could be taken away from the systematic enticement of and enslavement in the prostitution and debauchery of women.

"Justice Hughes then adds:

"The court concluded with the reassertion of the simple principle that Congress is not to be denied the exercise of its constitutional authority over interstate commerce and its power to adopt not only means necessary but convenient to its exercise, because those means may have the quality of police regulations.

"Applying that reasoning to the present case, may it not fairly be said that Congress shall not be denied the exercise of its constitutional authority over interstate commerce because it may result in the exclusion of the products of a state which are produced by child labor? Neither will it be defeated in its endeavor to regulate commerce among the states in the interest of all the people of all the states merely because that regulation may run counter to the police laws of individual states."

The Rev. Wilbur F. Craft, one of the leaders in the movement for federal censorship or regulation, has prepared a lengthy statement which he states gives some inside history as to the attitude of motion picture leaders on the subject of censorship. He alleges that at one time nearly all the motion picture producers approved of the general principle of regulation in order to escape a vexatious variety of standards of state and

local boards, and as the result of a conference appointed a committee authorized to proceed with the work of effecting the creation of a federal commission. The committee, he states, came to Washington to see the President, but got no further than preliminary conferences with the President's secretary, Mr. Tumulty, the President being absorbed in war matters.

## Metro Offers "Special Feature"

Marguerite Snow is the star of the new Metro picture, "A Corner in Cotton," produced by the Quality Pictures Corporation. Supporting her are Frank Bacon, Lester Cuneo, John J. Goldworthy, William Clifford and Helen Dunbar. The picture was directed by Fred Balshofer, assisted by Edward Truesdell. The scenes cover a wide territory in the United States, the first scenes being taken in California, the interiors in New York and the final scenes in Savannah, Georgia. This production will mark an innovation in the Metro's policy of releasing one five-reel feature each week. "A Corner in Cotton" will be a "special."

## Metro Shows Ancient Slave Mart

An ancient Babylonian slave market will be one of the scenes featured in the forthcoming Metro picture, "The Soul Market," in which Mme. Petrova is being starred. In the cast are Wilmuth Mörky, Arthur Hoops, Gypsy O'Brien, Evelyn Brent and Fritz De Lint. The play is being produced by Popular Plays and Players. A score of artists and experts were used in making the featured scene, which shows twenty-five beautiful girls, scant of clothing and fresh from the bath, being sold into slavery.

## Clune Shows Longest Feature

Ramona, the first production of the Clune Film Producing Company, is being shown at Clune's Auditorium, Los Angeles. The house was dark one week while the elaborate stage settings were arranged. The scenic features, the music score and the other innovations connected with the fourteen-reel silent drama, showing the beloved figures of Helen Hunt Jackson's world famous romance of Southern California, form the longest film play ever shown, it is said.

## \$500,000 "Prop" for Billie Burke

Walter Edwin, director in chief of the Kleine studios, is the director of the new film novel by Rupert Hughes in which Billie Burke and Henry Kolker are featured. William Roselle and William T. Carleton, an operatic star recently signed by Mr. Kleine, are in the cast. A \$500,000 diamond necklace will be worn by Billie Burke through the courtesy of Dreicer & Co., New York.

## Nelson Writes New "Masterpicture"

The Gaumont company will release its first Mutual "masterpicture" with Miss Gertrude Robinson and Alexander Gaden as the stars in "As a Woman Sows." It was written by O. A. Nelson, a frequent contributor to the screen, one of his popular Gaumont pictures having been "The Vivisectionist." Paul Bryant has written another Mutual "masterpicture," de luxe edition, entitled "The Idol of the Stage," in which Malcolm Williams is starred.



Washington society man jumps horse over automobile. Hearst-Uniongraph.

## Stars in Hanover Feature

Gazelle Marche, the nineteen year old actress who plays the feminine lead in "Should a Baby Die?", the feature production being exploited by the Hanover Film Company of New York, has climbed quickly to



*Gazelle Marche.*

the top during her short screen career. She has beauty, a combination of blond hair and dark eyes which photograph effectively, and acting ability, and besides is an expert in swimming, riding and shooting. Miss Marche was born in Utica, New York, and spent her early life in the south and middle west. About eighteen months ago she came to New York to begin motion picture work. The Biograph Company gave her the first opportunity and she worked under one director in that studio for five months, an experience which developed her ability as an actress. When the company was sent to the coast, Miss Marche wished to remain in New York and appeared with the William Fox forces in "The Valley of the Missing." After that she appeared as Innocent Inez in "The Exploits of Elaine." It was this serial which revealed Miss Marche's true ability as an actress, and when Charles E. Harris was planning the cast for "Should a Baby Die?", he recalled the work of Gazelle Marche and selected her to play the lead. The manner in which she has handled the role proved his choice a wise one.

Miss Marche is the niece of the late Senator Hoar and a great granddaughter of Sir Edward Bound of England.

## Good Music a Big Factor

Music for the motion picture theater has always been more or less of a problem to the exhibitor and one that has caused considerable worry for lack of the proper results. The extreme effort has been made to secure harmony with the pictures itself and unless this is possible the music falls short of its purpose.

The changes come so fast in the pictures shown that it is hard to regulate the music to the nature of the scenes so that they will both be in accord. In the time of the smaller houses this could be controlled easier by reason of the fact that only a piano was then considered sufficient and that the one person operating it could keep an eye on the pictures and fit the music to the occasion.

Well trained orchestras are sometimes able to accomplish this but when there is more than one person trying to follow the picture and the music it becomes complicated.

The question of cost also enters into the matter for it is not every house that can afford to employ

from four to seven players for musical purposes. Then there is the automatic instrument. It must be one of clear tones and not one of the hurdy-gurdy type, with a shrill whine that will drive patrons from the house.

It must have the soothing, sweet tones of the organ and the better ones have attachments of the violin, clarinet, harp and flute.

Probably one of the best instruments of this type is the "fotoplayer," manufactured by The American Photo Player Company, of Berkeley, Cal., and New York City.

The "fotoplayer" has been on the market for some four years, in which time it has been so thoroughly tested and improved upon that its distribution and popularity is established.

It is offered in three different styles and sizes adaptable to the needs of different sized theaters.

The "fotoplayer" is a beautiful product of fine material and workmanship and is built to withstand the grueling strains of a motion picture theater. The "fotoplayer" contains a player piano of high grade, a pressure reed organ and organ pipes of 65-note range.

In addition to this there are violin, cornet, cello, and flute pipes for orchestral effects.

The "fotoplayer," of course, is equipped with orchestral bells, bass drum, pistol shot, cymbal, tom-tom,



*American Fotoplayer in use.*

and all those traps and accessories that go to make up a successful orchestra, and allows the operator at all times to follow every action of the picture.

The fotoplayer is easily handled by one operator, rendering music that harmonizes with the picture. It is a musical instrument, giving magnificent and beautiful orchestra and organ tones, and up to date as an example of technical instrumental construction.

One of its many features is the fact that it may be played by a musician of ordinary skill, who may thoroughly control the instrument by hand playing manually or by using the ordinary 88-note player piano music which can be purchased at any music shop at a nominal figure, giving a repertoire of many thousands of musical selections.

A unique feature of the "fotoplayer" is the so-called double-tracker device, which carries two rolls of music at one time, and by a simple turn of the lever the operator may change instantly from a light, snappy selection for comedies to the music of tragedies or long photodramas.

An instrument of this type will ultimately be in general use in motion picture houses. It is built to fit the pit, can be installed on short notice, and in the event of a sale of a theater, may be removed without damage to instrument or theater.

Many of the most beautiful theaters throughout the United States are now using the "fotoplayer," as well as some of the smaller houses in different parts of the country, where the exhibitor realizes that music of the right kind is essential to the successful theater.



# The Future of the Photoplay

BY WILLIAM D. TAYLOR

THE manufacturers who pay the most attention to the story and the direction of that story are the ones who will reap both the artistic and financial benefits in the future; of that I am convinced. A marvelous difference has come over the photoplay world since I first put on grease paint for my initial picture appearance. In those days the stories were either written by one of the people connected with the studio, not necessarily a staff writer, or accepted from one of the hundreds submitted. In every case the story had to be revamped and entirely rewritten. If a company paid twenty-five dollars for a photoplay it felt it was being robbed and prices of from five to fifteen dollars were regarded as standard.

The photoplay writer is coming into his own more every month. Famous writers have entered the field, dramatists of experience, newspaper men of promise, short story writers, and large prices are being paid for the rights to novels and plays. This is the middle era and the day is coming when writers will work for the screen productions alone; that is, they will write entirely original stories of merit and, what is more, the stories will have to possess merit or they will not be accepted. I doubt very much whether there will be any staff writers in the future, although men who can plot and originate will probably receive retaining fees or be tied up for a term of years to one company.

I also believe that the day of the conscientious and capable producer has arrived. The man with dramatic instinct who either has artistic and literary attainments in addition to his knowledge of the drama or who has the sense to attach to his person capable men who can supply that knowledge; this is the man who will be more and more in demand.

Commercialism must always enter into the question, side by side with the artistic and dramatic end of the business. By commercialism I do not mean racing through a production to get it on the market within the shortest possible time! This I think is bad commercialism, the short road to the end. To make a good picture, time is required for preparation and for rehearsals, but when once a picture is on the way there is no necessity for delays; they only interfere with the concentrated thought which must be given a production. Here is where the business end of picture making should step in with economy of time and more or less method of procedure. I have known artists who deliberately kept everyone waiting, who have subordinated their work for their private pleasures, but the time has already passed when such things can be; if an actor delays the business of his employer has no place in filmland and his own importance is of no importance to the men who pay him his salary.

I am a firm believer in the future of the industry and it is on a better basis now than at any time in its short history. One thing has happened and is still happening which must please all who have their hearts in this future. There is a process of elimination going on; so-called actors and actresses who have but their good looks to uphold them, and careless workers, are going by the board. On the other hand, people of real merit are getting recognition.

The speaking stage has been a great factor in this improvement. Artists of pronounced ability have been attracted by necessity or choice to the pictures and many of them will remain. Of course there have been "stars" who have been enaged for their names alone and who have not had the necessary qualifications for screen work, but even these have had a good effect. They have heightened the ambitions of the screen artists and made them think a lot and they have attracted audiences by the magic of their names who would not otherwise have been cajoled into a motion picture theater. I do not hesitate to say that many of the speaking stage artists who have adopted the screen as the medium of their work have come to stay and have improved conditions generally. I refer to those who are physically suited of course—the Farnums, Douglas Fairbanks, Geraldine Farrar and many others.

There are numerous artists of the screen who hold their own right along and will continue to do so and they are the men and women who have worked for their positions and have studied and thought. Quite a majority of these have had previous speaking stage experience, especially in stock, which, after all, is the best school for screen actors. I refer to the better stock companies, of course.

I contend that the director is the hardest worked man in the business. I also think that the director ought to be the hardest worked man. A conscientious producer assumes that much. A producer gets but little time during the day to think, and to make good pictures he must use his gray matter a lot and if he cannot do it during the days he must use it of evenings and nights. The following day's work must be outlined and the action studied out carefully to get the best results in the shortest time (that commercial end must be kept always in view).

During the day he has enough to think about in forwarding the progress of the photoplay, in seeing that the sets and properties are correct, in a hundred and one things. Your average director has a very earnest and serious outlook on life and he gets puckers around the eyes and tell-tale lines on his forehead and there are times when he has to go away for a short time and rest, for it is the only time he can get the necessary recreation.

Once and for all, those who believe that the director's life is an easy one should try it. On the other hand it is absorbing and fascinating in the extreme and I for one would not do anything else even if the opportunity offered. Take my present position; I find that the men at the back of me are only too willing to do all in their power to help their directors and to listen to them at all times. They are just as interested in the artistic side of the production as they are in the financial side and so it is with many other studios. It is a privilege to be a producer and even if the work is very, very hard there are compensations—such as the making of a picture which is well received and which may do some good—compensations which make up for all the worry and the nose-to-the-grindstone side of the game.

The call is out for good producers and for good stories and those who can fill the want need not worry

about the compensation. There are very many who can fill the bill but where there is a demand there the supply will come and there are potential photoplay authors and directors coming along steadily and forcing the old-timers to keep pace with the march of progress and with new innovations and ideas.

## NEW DETECTIVE SERIAL

### Great Northern Film Company Announces Release of "The Man with the Missing Finger" on State Rights Plan

The Great Northern Film Company announces "The Tragedy in the Villa Falcon" as now ready for release. It is the first of a series of detective dramas to be known under the general heading of "The Man with the Missing Finger." Each episode will be complete in its story and action, and, according to present plans, will be distributed on the state rights plan.

"The Tragedy of the Villa Falcon" is in four reels, and features Alfred Hertel, a capable screen artist who is unusually well fitted for the leading role in these mystery stories. The play opens with the startling news that a wealthy widow has been robbed of her jewels and murdered. Harvey Stacey and his assistant, George Warren, central office men, are detailed on the case.

A torn telegram, advising the widow of the arrival of her nephew, is the only apparent clue. A sheet of paper, upon examination, reveals finger marks—one finger is missing. Stacey telephones headquarters, ordering a watch kept on all railway stations for a man answering this rather vague description. Meanwhile, in his house, Morton, the murderer, decides to make his get-away. His coat and gloves almost conceal his deformed hand, but at the station a detective "spots" him.

Stacey, notified, orders the train held. Morton becomes uneasy and attempts to escape. Pursued, he reaches home and disguises himself as an old woman. Later he wires Warren to hurry to the Villa Falcon. The detective falls into the trap and is overpowered. Stacey, suspicious at receiving such a message, enters the place, but leaves four policemen in the near vicinity. He also is overpowered. But he manages to fire a pistol, whereupon the police rush in, rescue the detectives, and place the desperadoes under arrest.

## Liquor Dealers Fight Films

The National Retail Liquor Dealers' Association, at the conclusion of its annual conference in Washington on February 4, adopted a series of resolutions included in which was one criticizing the motion picture industry as follows:

"Another unfair and dishonest advantage is being perpetrated upon the liquor business is that of the moving picture industry. In the vast majority of displays of moving picture films portraying the conditions surrounding the retail liquor trade have been so preposterously untruthfully magnified by those operators who are paid vast sums by the opposition to our business for the purpose of developing to an unreasonable degree of untruthfulness, displays of scenes of actual occurrences in legitimate bar rooms, and,

"Whereas, such displays have had its misleading effects upon the mind of the public, particularly that of the women and children, we realize how much

sentiment and damage could be developed through this system, and,

"Whereas, we believe that the vast majority of moving picture show house proprietors are indifferent and fail to realize the injustice perpetrated upon our business by displays of a radical character, and who, if rightfully informed, would no doubt discourage the untruthful and unreal exhibition of such films, and

"Be it Resolved, that the twenty-third annual convention of the National Retail Liquor Dealers' Association of America go on record as being in hearty accord with the provisions contained in these resolutions, and that they use every effort within their organized power to compel public consideration for the trade's welfare from the brewing industries of this country, from the public press of the country, from the moving picture industry of the country, and from other sources that profit, to a great extent, by the conditions emanating from the retail liquor industry of this country, and,

"Be it Further Resolved, that all delegates to this convention be instructed to carry back to their respective organizations the desire of this convention, through the adopting of these resolutions, that the same may have an enthusiastic effect upon the legitimate retail trade organized or otherwise."

## FLORIDA INVITES PRODUCERS

### Jacksonville Mayor Opens Bureau of Information for Manufacturers Seeking Studio Property in Sunny Climate

In an effort to induce motion picture concerns to establish studios in Jacksonville, Fla., Mayor Bowden of that city is co-operating with the owners of sites that would be suitable to the needs of the producers. This information is to be on file for the convenience of motion picture men seeking locations.

In this and many other ways the city officials of Jacksonville are trying to encourage the building up of the industry in their town and information has been sent broadcast to various film concerns giving them such facts as may be valuable to any concerns contemplating the removal of their studios from one part of the country to another.

A recent statement issued by Mayor Bowden warns the public against attempting to charge for the privilege of taking pictures. This warning was issued by the mayor after two complaints had been made by companies in Jacksonville. One company was asked to pay \$7 for the privilege of taking a picture of a church. In the other case the owner of a residence demanded pay for the photographing of his property.

The mayor advised the people of Jacksonville in his statement that companies with annual payroll of \$30,000,000 threatened to quit Los Angeles, Cal., on account of just such practices and if Jacksonville is to win the patronage of the motion picture people through their building plants in Jacksonville it is essential that the city profit through the mistakes of other cities by avoiding those troubles.

Sinking into quicksands is a "mussy" affair, according to Anna Little, who had the lead in the "Quagmire." She was not frightened at the ordeal, but she had to have a still picture taken while she was muddy and shivering after she had been rescued by Tom Chatterton.

## Barrymore Shy 120 Pounds

Lionel Barrymore has lost 120 pounds during the past year through a system of diet and exercise, much of it during his training at the Muldoon farm. The effects of this reduction are shown particularly in his appearance in "A Yellow Streak," the Metro picture he last played in. Recently Mr. Barrymore dropped into a theater to see again a picture in which he played several years ago, when he still possessed the lost 120 pounds. A woman seated near Mr. Barrymore had also seen "The Yellow Streak" a few weeks before, and great was her astonishment at Barrymore's appearance in this picture.



Arthur Hoops—Metro.

"I never saw anyone get so fat in a short time," she exclaimed. "Why, three weeks ago in 'The Yellow Streak' he was as thin as a razor, and look at him now!"

Her friend assured her that he was probably "blown up" like a clown in a circus.

Julius Cowles, who plays character parts in Metro pictures and who was last seen with Francis Bushman and Beverley Bayne in "Man and His Soul," is suffering from a nervous breakdown and pain in his eyes, due to continuous studio work. His physician has ordered him to give up motion pictures for a time and do some light work in the open air. The light work Mr. Cowles selected was helping keep New York streets clear from snow, and he is now "Number 6389" in "Squad 12, Department of Street Cleaning." In the evenings he writes poetry for the magazines.

Arthur Hoops, another Metro player, now supporting Mme. Petrova in "The Soul Market," was claimed recently as a long lost son by an English gentleman who saw him in the Famous Players' production of "Such a Little Queen." Mr. Hoops explained that he was born in this country and was not the man who ran away from an English home about thirty years ago. He was able to tell the man, however, of another Arthur Hoops whom he met in Australia when playing there with Nat Goodwin several years ago, who had come from England, and it may be that he is the missing son.

## Sees Her Father in Pathe Film

Learning that Miss Marjorie Maude, daughter of Cyril Maude, was to be in Cincinnati with the Paganini company, C. E. Holah, manager of the Pathe office there, made arrangements to give a private showing for her of the Gold Rooster Play, "The Greater Will." The occasion was made much of by Miss Maude as it was the first time that she had had a chance to see her father, who was on the screen, in many months

and she readily accepted the invitation, as did George Arliss, of the same company, Paul Gordon, Miss Maude's fiance, Charles Wiegel, a Cincinnati exhibitor, and several others. In a short time Mr. Holah expects to have Mr. Maude himself as his guest, as the latter is expected in Cincinnati in a few weeks with "Grumpy," in which the famous actor is touring. Mr. Holah also had the honor of showing C. Aubrey Smith a run of "John Clayde's Honor," another Gold Rooster play, in which Mr. Smith was starred.

## PSYCHOLOGY OF DECORATION

Lubin to Release "Her Bleeding Heart" February 28  
Through V. L. S. E., Showing New Policy Regarding Decorative Scenery

In keeping with its recent announcement that quality would be the keynote of its output for the coming year, the Lubin Manufacturing Company has instituted a new departure in the making of motion pictures that is destined to bring praise from all those interested in the photoplay and its making. The first example of this innovation will be seen in "Her Bleeding Heart," a multiple reel subject written by Daniel Carson Goodman, which will be released by the Lubin Manufacturing Company, February 28, on the V. L. S. E. program.

Allen Farnham, Lubin's technical director, together with Dr. Goodman and Jack Pratt, who directed the picture, are responsible for this new condition, which can best be described as "the psychology of decoration."

Mr. Farnham has been at work for several weeks preparing sketches and plans for the visualizing of his theories regarding interior decoration, with the result that in "Her Bleeding Heart" will be seen for the first time settings, properties and other adjuncts all chosen and combined to harmonize with the characters appearing in the scenes and the actions coincidental with their appearance.

In a recent interview Siegmund Lubin strongly emphasized his views on the future of the motion picture and its value as an educational factor in public life. And his latest experiment has proven his judgment correct when he stated that the motion picture of the future will be both educational and scientific.

It has been customary in the past for the feminine portion of an audience attending a photoplay to eagerly look forward to and hail with delight that portion of the entertainment wherein the "Modes of the Moment" are displayed, and so great was the interest aroused by the showing of the first of these fashion films, that they quickly became a regular feature on every exhibitor's program. But in this new feature their interest should be even greater because this "decorative ensemble" will appeal to everyone who views a motion picture.

Its benefit to those who specialize in interior decoration is immeasurable—and the educational advantages of Lubin photoplays are apparent in that they afford the patrons of motion pictures an opportunity to witness, criticize and appropriate to their own use any of the ideas reflected on the screen.

This privilege should appeal to those artistically inclined, and who either from lack of information on the subject, or indecision regarding their own tastes, have been prevented from having their own surroundings as beautiful as they would wish.



## WILL APPEAL CUSTOMS CASE

**Treasury Department Will Ask Customs Court of Appeals to Review Decision Declaring Pathescopes Dutiable at 25 Per Cent Ad Valorem**

The Treasury Department in Washington will appeal to the United States Customs Court of Appeals from a recent decision of the United States Board of General Appraisers holding that motion picture machines known as Pathescopes are dutiable under the tariff act at 25 per cent ad valorem and not 35 per cent as assessed by the collector of customs at New York.

The machines were imported without the projection lens, lamp, and lamp house, and reels. They are composed of metal and weigh about 50 pounds. The collector at New York classified them under paragraph 93 of the tariff act of 1913 as "optical instruments and frames and mountings for the same not specially provided for," and assessed duty at 35 per cent ad valorem. The board held that the machines were dutiable under paragraph 94, covering "photographic and projection lenses and frames and mountings for the same." In its decision, the board says in part:

An optical instrument pertains to the science of optics, and Congress by specifically mentioning spectacles, eyeglasses, and goggles, opera and field glasses, and microscopes, and then specifically stating, in paragraph 93, 'optical instruments,' did not intend to include within that term the articles mentioned or similar articles, but rather instruments used for optical purposes by which vision is corrected or tested, such as the instruments used by opticians in testing sight or examining the eye, or used in the science of optics, and not, as claimed by the government here, for winding or unwinding a reel of film, as does this 50-pound machine, that there may be thrown upon a canvas a view of an object. We do not feel like engrafting upon the statute by a judicial construction that which alone should be placed there by legislative enactment."

The assistant attorney general has been requested to file in the name of the secretary of the treasury an application with the Customs Court of Appeals for a review of the decision.

## Abrams Exploits Melies Films

Jacques Earl Abrams has become the special representative of the Knickerbocker Star Features and Vim Comedies of New York. Mr. Abrams will go among the exchanges and exhibitors throughout the entire United States, representing these two popular brands, which have been making rapid progress to the front in the film trade.

Mr. Abrams knows the picture business "from script to screen." He has had about five years' experience as exhibitor, writer, actor, director, technical director and general representative of important companies.

Several popular vaudeville acts are credited to Mr. Abrams. Mr. Abrams was graduated from acting before the camera at the Balboa studios, becoming a director and finally technical director for that company.

Directly on signing with the Knickerbocker Star Features Mr. Abrams went to Boston and from there he will tour the entire middle west and south with the Melies products. The Knickerbocker "star features" and the Vim comedies are released on the General Film

program, Thursdays and Fridays of each week. Mr. Abrams will confer with exhibitors generally, endeavor to learn their wants and announce to them the future plans of the Melies Company to supply the trade with the best dramas and comedies which can be made today.

## High to Direct Ethel Barrymore

William High, the Metro director, who recently completed "Her Debt of Honor," and "A Yellow Streak," will direct the work of the new Ethel Barrymore picture, "The Kiss of Hate." Mr. High was agreeably surprised recently when he walked into a New York hotel and found five members of the cast of "Off the Road," a play which Mr. High wrote while a student at the University of California, eating together, all having accidentally selected the same place for noonday luncheon. The five are now playing in New York successes.

## Rothapfel Changes Knickerbocker Plans

A change of policy for the Knickerbocker theater in New York has been announced by S. L. Rothapfel, manager, which will take immediate effect. The semi-weekly program will be done away with and a single program each week will be resumed so that a photoplay that has proved its worth can be continued so the public will get a good chance to see it. As the initial releasing house for the Triangle films, the Knickerbocker has followed a policy of changing programs each Sunday and Thursday so that each of the new productions of the Triangle corporation's triumvirate of producers, Messrs. D. W. Griffith, Thomas H. Ince and Mack Sennett, can be shown in order of release.

Miss Margaret Turnbull, of the Jesse L. Lasky staff of writers, made her first visit to New York in more than a year's time, having been on the Pacific coast writing feature plays, including Mark Twain's "Pudd'nhead Wilson." She also had time to write a novel, "Handle with Care," which has just been published by Harper & Brothers.

During the week of February 14 the New York branch of the Fox Film Corporation celebrates the completion of William Fox's second year as a producer of feature films.



Two score or more of the mermen acting in the William Fox production now in course of production in Jamaica, leaving the hotel for the scene of their labors.



Staging the new Triangle-Fine Arts play, "Martha's Vindication." Co-producers C. M. and S. A. Franklin at work. In background Eugene Pallette and Norma Talmadge.

## GAUMONT COMPANY BUSY

**Many Important Mutual "Masterpictures" Are Being Made at the Jacksonville, Florida, Winter Quarters**

The Gaumont Company at Jacksonville, Fla., has been especially busy this month. The policy of giving a director time to prepare for a new production is meeting with unqualified success. Three big feature photoplays are always in work, while the fourth director is planning his next production.

The first three February releases are "As a Woman Sows," "The Idol of the Stage" and the first Marguerite Courtot photoplay, "The Dead Alive." Director William F. Haddock is just filming the last scenes of "I Accuse," the Marjorie Howe story picturized by George D. Proctor, Gaumont scenario editor. It will be released February 21, with Alexander Gaden in the leading role. Miss Helen Marten is playing opposite him.

The first March release Gaumont will make as a Mutual "masterpicture," de luxe edition, will be "According to the Law." For this production, directed by Richard Garrick, supervising director of Gaumont stock companies, Howard Hall has been secured. Mr. Hall is an actor of forceful personality, who recently has turned to the screen. He has been featured in numerous Broadway productions and has starred at the head of his own company for years. "According to the Law" was written by Paul M. Bryan and Joseph H. Trant.

An East Indian village is now rising on the water front along the St. Johns river opposite the city of Jacksonville. Here Director Edwin Middleton is already taking scenes of East Indian life, which is the setting for a story written by O. A. Nelson.

Marguerite Courtot will be the star in the next photodrama to be directed by Henry J. Vernot for Gaumont. Paul M. Bryan, who wrote "The Idol of the Stage," has written the new play with Miss Courtot in mind. It is called "Feathertop," from the story of this name by Nathaniel Hawthorne.

To make memorable the inauguration of Mutual "masterpicture" service at the Lyric theater, Atlanta, Ga., the Gaumont company sent several stars from its winter studios at Jacksonville. Their presence in

the flesh added greatly to the importance of the opening ceremonies. Those in the party were Miss Marguerite Courtot, Miss Gertrude Robinson, Miss Lucille Taft, Miss Helen Marten, Miss Mildred Gregory, Alexander Gaden and Sydney Mason. Each made a short talk from the stage. The house was crowded to the doors, and the reception was extremely cordial.

## "Salamander" State Rights Going Rapidly

Always a firm believer in the state rights method of disposing of motion pictures, B. S. Moss' faith has been justified through the wonderful sale of his latest release, "The Salamander," which is taken from the book by Owen Johnson.

During a single week, Mr. Moss disposed of fifteen states. Among the prominent film concerns who purchased territory were the Amalgamated Feature Photo Company, who secured New York City, New York state and northern New Jersey; Union Film Supply Company of Boston, the New England states; Central Film Company, Chicago, Illinois and Indiana; L. Santikos, Texas and Oklahoma, and Edwards Nussbaum, California, Nevada and Arizona.

The rights for Australia and New Zealand have been absorbed by the Australasian Film Company, Ltd. Millard Johnson, the New York representative, engineered the deal, and a record price was achieved.

Another instance of the popularity of "The Salamander" is attested by the fact that this picture has usurped the German War Pictures at the La Salle theater, Chicago, and has settled down for a run.

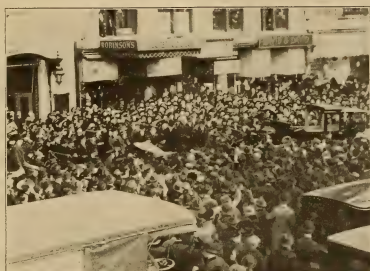
## Burton Rice Now Universal Artist

Chicago lost one of its cleverest younger artists when the advertising department of the Universal home office induced Burton Rice to take up his residence in New York and be one of its staff. Mr. Rice's work in modern art has been among the notable achievements of Chicago's commercial art circles. His poster designs especially have been the cause of much favorable comment. Although always a creative department and the home of much unique ad copy, the Universal advertising department is now turning out its best work—and it is of the kind which compels attention. In Mr. Rice, Nat G. Rothstein and Ray Cavanaugh find a most capable co-worker.



Some of the cast in Pathé's "The Light That Failed," an unusual desert picture.

# News of the Week as Shown in Films



President Wilson in New York begins tour to preach preparedness. *Pathe News.*



Members of Washington Riding and Hunting Club preparing for horse show. *Hearst-Vitagraph.*



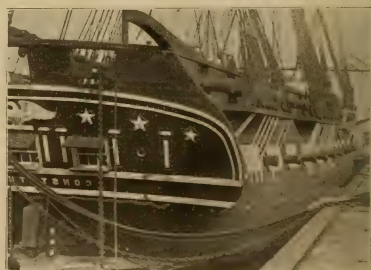
Ford peace delegates arrive in Copenhagen, Denmark. *Universal Weekly.*



Hotel Hunks, Mercer, Pa., formerly Washington's headquarters, burned. *Paramount.*



Washington school girls organize rifle club. *Hearst-Vitagraph.*



Boston school children begin campaign to save frigate Constitution. *Pathe News.*



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Number 8

## New Showmen Versus Old

**T**HE old order changeth. The old order of motion picture exhibitor was the man who had run circus side shows, carnival concessions and summer park specialties. He represented as generous, open-hearted and happy a type of gentleman as ever entertained the public. His ambitions ran either to the accumulation of a modest pile "while the game was good" (for he gave it little credit for permanency) or to the comfortable filling of the house he had and a good living. The old showman! He was a fine type. The picture theater business owes him much, little as he dreamed of its future. Some of him are still with it, for they were big enough to readjust their ideas and grow to their opportunity. Many have dropped behind, and gradually they will be eliminated by the inexorable urge of progress.

The new showman is a business man. Some of us are prone to criticize him, or at least to regard him doubtfully, because, we say, "he doesn't know the film business." But while we wonder at his temerity he makes good; and presently his establishment is one of the best and his profits a thing of envy. It doesn't seem to matter what he was before. He may have been a lawyer or a wholesale grocer or a manufacturer. He not only does not know the film business; he does not know anything about any kind of shows or show folks. Yet he succeeds, and the old showman drops out with a sigh. Which only proves that the show business is really a business, and wants business men.

And that is just where the old showman falls short, if anywhere. He was never a business man in the modern commercial sense—never pretended nor wanted to be. He knew banks only as places to deposit surplus cash—and that mostly theoretically. His figuring of costs and interest on investment was primitive, because he needed nothing more complex. He was "easy going" because he was happier that way and it didn't matter. He was a good politician, a good mixer and fixer, and as sharp as a needle when he was up against a sharp opponent. But as a rule he never figured himself into a million dollar investment in permanent property, and never imagined himself as "one of the leading business men of the community."

The motion picture business is not a secret society. It is not even a highly technical profession, like engineering. Good film men are made, not born—except, of course, in the production end, where genius still reigns and always will. The good business man—and most of our readers will know exactly what we mean by that vague and seemingly meaningless term—will succeed in the film business as readily as he would in any other line. They are doing it every day. The new showman comes out of the sordid, practical, counting room atmosphere of what we know broadly as "business," and immediately the old showman finds him a swift and positive competitor.

The "old school" showman still can shoot the rapids of the quickening stream of progress and enter the deep waters of success right side up. But to do it he must change to the new school of showmanship. If he resists the current of activity he will find himself lashed to the mast, watching others go past, until his patronage deserts him and his little investment fades away. Only by plunging boldly into the torrent and following the channels already well

known to the pilots of other kinds of business can he hope to master the situation developed by the wonderful success of the industry as a whole.

The show business a few years ago was an incident. Now, thanks to the motion picture, that branch of it alone is the fifth industry of the United States. Every exhibitor member of it must measure up to that importance. No longer can he represent a happy-go-lucky, irresponsible, improvident and unprogressive "game." He is now the responsible and dignified representative of Big Business.

## Advertising Films and Slides

EVERY little while a brief but spirited discussion breaks out about putting advertising films and slides on the screen. These discussions always revolve about the question of ethics rather than the economic side of the subject. The exhibitor who aspires to the reputation of running a perfect house usually takes the attitude that advertising on his screen, especially the kind that usurps the position of the regular program, lowers the artistic standard of his show.

The logic of this position is good. Nevertheless, the economic phase of the question deserves attention.

The exhibitor who is already running the best program money can rent, and making a fair profit on his investment, need not be interested in advertising films and slides. He is justified in being a bear on the subject. But the exhibitor who is merely running the best program he can afford, and who wishes he could spend more money for service, really owes it to his patronage to consider the advertising picture.

It is obvious by the simplest kind of arithmetic that the exhibitor who runs advertising pictures and gets paid for them will have more money to spend for program. His patrons, therefore, instead of paying higher admission prices, pay a few minutes of their time for a better show. We believe the average patron of a neighborhood theater would rather pay five minutes more time spent in looking at advertising slides than pay five cents more money for his ticket.

The test of the show is with the people who attend it. The final decision does not rest with the exhibitor—every film man with experience and horse sense knows that. Therefore the question of ethics is not nearly so important as it seems at first blush—or rather let us say the question of advertising pictures is not nearly so ethical as it first appears.

The exhibitor can give his people their choice between a sixty-minute mediocre show, and a sixty-five or seventy-minute show of which five or ten minutes are given to advertising and all the rest to the best program to be had. There is food for more than hasty thought in the situation.

We agree that there is no excuse for running advertising pictures solely for the direct profit there is in them. The exhibitor who regards them as representing merely so much extra pocket money, so much velvet, is apt to be disappointed. It does not always work out that way. But if he takes that money from the advertisers and gives it to the people in the shape of better shows, there may be considerable merit in it.

In all this argument we are assuming that advertising films and slides are not pleasing in themselves. That is not entirely true. Some of them are pretty bad, but some are better. They can be made good enough to be interesting, just as advertising pages in a magazine are made interesting. People read magazine advertising from choice; they don't have to. Advertising pictures on the screen that are as good as advertising pages in print need carry no apology to the patrons of the theater.

To sum up the situation, the exhibitor who will show only the best of advertising slides and films, and who will turn the revenue from his advertisers over to his exchange for better film service, has an opportunity worth some thought. Before he discards it entirely he should consider whether there is any other way in which he can give his patrons as much value for their admission price. For they will never begrudge him five or ten minutes use of the screen when they can see that he has greatly improved the general quality of his show without asking them to contribute to its improvement.

# Current Releases Reviewed

## "The Ne'er Do Well"

Selig Diamond Special Ten-Part Feature from Novel by Rex Beach. Reviewed by Genevieve Harris

ROMANCE, adventure, danger, elements which all form the strongest appeal in any story or play, make "The Ne'er Do Well" a picture which should interest any audience. There is romance in the setting of the story, with



Kathlyn Williams in Panama scene from "The Ne'er-do-well."

the energy and force of the American work of building the canal contrasted with the dreamy, old world life of the natives. And adventure and danger are never lacking in the career of Kirk Anthony, the "ne'er do well." With a good story, well produced, against a background which would be interesting for its own sake, and with well drawn types of characters, the play is, as announced, "a worthy successor to 'The Spoilers,'" and should make as great an appeal as that favorite.

The hero of the story, played by Wheeler Oakman, is Kirk Anthony, son of a railroad millionaire, a youth who spends his time getting into trouble at college, to the disgust of his father. Frank Clark portrays excellently this strong-minded, self-made old chap, who has no time for the frivolities which interest his son. The story begins when Kirk and a group of college chums are celebrating very enthusiastically a football victory. And the recklessness of this celebration strikes the keynote of Kirk's character.

When Kirk comes to his senses the next morning, he is sick, moneyless, and aboard a ship whose next stop is Colon, Panama. Kirk never knows just what happened, although it is explained in the play. He tries in vain to send a message, collect, to his father, then spends the rest of his time flirting with Mrs. Courtlandt, played by Kathlyn Williams, the wife of a diplomat also bound for the canal zone.

In Colon, Kirk is taken care of by the U. S. consul, until an answer to a telegram sent to Anthony, Senior, states that "the young man is an impostor. I have no son," when Kirk realizes that his father has carried out his threat of disowning him and that he must shift for himself. The first thing he does is to get in a fight when he tries to introduce American ideas in fire fighting, and to be put in jail. The story, which has been going rather slowly, really gets under way at this point. The fire scene, with views of native types of men, is one of the best in the play. It is at this point that Kirk meets Allan Allan, one of the most amusing characters in the play, played by Jack McDonald. Hence forward he is Kirk's valet and bodyguard.

Mrs. Courtlandt at this point proves Kirk's friend, and gets him a position in the government work on the canal. She also tries, vainly, to win the boy's love. Kirk, at this time, meets and loves Chiquita Garavel, a Spanish girl, played by Norma Nichols. His rival is Ramon Alfarez, commandante of police, amusingly played by Sidney Smith. A very

funny scene is that first call which Kirk pays on Chiquita, under the watchful eye of her dignified father and mother.

Afraid lest her parents force her to marry Ramon, who can help her father, Kirk secretly marries Chiquita. In the meantime, Kirk's love affair comes to the attention of Mrs. Courtlandt, who is furious. She shows so plainly her infatuation for the young man that her husband becomes blindly jealous and quarrels with Kirk. A little later Courtlandt is found dead and Kirk is accused of the crime. Mrs. Courtlandt holds a note which will exonerate Kirk, but she delays in producing it, until Kirk's father, who comes to protect his son, begs her to do so. Then Kirk is freed, the secret is revealed and forgiven, and all ends well.

There are several interesting views of the construction work on the Panama Canal, as well as beautiful scenes of the city and the country near Colon. The cast of players is well balanced, each making his role distinct and real. Miss Williams plays the emotional Mrs. Courtlandt with skill, and Wheeler Oakman makes Kirk Anthony a very live character.

The first showing to exhibitors of the play, of which Sol Lesser holds the United States rights, was given February 10 at the Candler Theater, New York City. Rex Beach, author of this and of "The Spoilers," was present at the review.

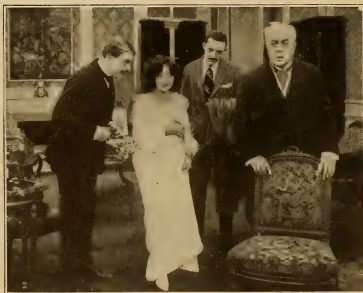
## "Madame La Presidente"

Moroso-Paramount Comedy Featuring Anna Held  
Reviewed by Thomas C. Kennedy

ANNA HELD, for her first screen appearance has a good vehicle in "Madame La Presidente," and the best of support by Herbert Standing and Forrest Stanley, while Oliver Moroso has supplied a production that is excellent. "Madame La Presidente" is from the pens of French authors. It is a Frenchy comedy and there is present the element that French playwrights consider the greatest of all for humorous purposes—lingerie. To the Frenchman there is nothing quite as funny.

"Madame La Presidente" is a picture which keeps one amused all the time. There is no waiting for things to happen. Action, and plenty of it, one finds in this picture. The story is an adaptation from the play, successfully produced in this country with Fanny Ward in the name role, and E. J. Clawson, who wrote the scenario, has shown skill. "Madame La Presidente" of the films is a clever and well-told story. As said before, the humor is built on lingerie. It is not a play for children, altogether, but no one could call it very naughty.

Anna Held uses her well-known eyes to good advantage on the screen. There is a close-up of her singing what appears to be a typical Anna Held song, and here the spectator makes



Anna Held in scene from Moroso's "Madame La Presidente."

the acquaintance of the talent that made her famous. Miss Held acts her part very pleasingly.

The story tells of the troubles arising from a gay party given by three French judges to Mlle. Gobette. Their superior,



M. Galipaux, who boasts a spotless reputation, is incensed when he learns that his subordinates have been arrested for causing a disturbance at a cafe. He orders the police to put Gobette out of the hotel, the only one in Gray. Gobette is indignant. She visits the home of this Galipaux, determined to teach him a lesson.

Arrived there, she is urged to spend the night, by the three judges, who inform her that Mme. Galipaux is on her way to Paris to ask the minister of justice to give her husband a promotion. Late that night, the minister of justice visits Galipaux; he is also traveling, and Gobette, who introduces herself as Mme. Galipaux, insists that he be their guest. The next morning, Cyprian Gaudet returns to his duties in Paris, thinking little of anything but the charming Mme. Galipaux. The real Madame, when she visits him, is mistaken for a janitress. Gobette visits, and an accident to her dress causes complications that threaten Cyprian's reputation and Galipaux's marital bliss. But out of the mix-up comes a full measure of happiness for all.

Herbert Standing is a splendid Galipaux and Forrest Stanley makes a good Frenchman as Cyprian Gaudet. Lydia Yeamans Titus, Page Peters, Helen Eddy and Howard Davies are also in the cast. "Madame La Presidente" is an unusually good comedy and it will please.

## "Life's Blind Alley"

American Mutual Masterpicture Released February 14  
Reviewed by Genevieve Harris

THIS release, featuring May Allison and Harold Lockwood, will delight because it is true to life in so many respects, in details and in the plot of the story. Its ending is particularly good, in that the conventional "happy ending" has not been used, and yet the play is not in the least gloomy or of the problem variety. In fact, it is so wholesome, so full of fresh air, that the act of heroism which decides the story and parts the lovers is much more pleasant than a more conventional twist of plot which would unite them.

The early scenes alternate between the life of the cowboy, played by Harold Lockwood, and the wealthy eastern girl, played by May Allison. Ranch scenes are very familiar to photoplay audiences, but these are so good, so true in detail and so humorous that they will be keenly enjoyed. The camp cook, and the Indian with his "rainmaker" idol are particularly good types.

While the eastern girl is amusing herself with various philanthropies, in which she meets a little factory girl and obtains for her a position in a collar factory, the cowboy is facing ruin because of the drouth. The girl's father, who is traveling in the West, gets lost in the desert and is rescued by the cowboy. When he recovers, out of gratitude he invests money in the ranch and, when the rain finally comes, the cowboy finds himself prosperous. Then the girl comes west to care for her father, and of course the young ranchman falls in love with her. After she and her father have left the ranch and go to a hotel, the boy is desperately lonely. There are several funny

cowboy and goes back home, the boy yields to the temptation and answers the note. The writer is the little factory girl we met in the first scenes. After they have exchanged several letters and their photographs, the boy, overcome by loneliness, asks the girl to come west and marry him, and the girl, carried away by the romance, does so.

From the first they are not congenial. The girl is disappointed in her cowboy lover, and is disagreeable to everyone on the ranch. In the meantime, the eastern girl has married, unfortunately, for her husband is a drunkard. The next summer her father sends them both to the ranch in which he owns part interest. There the two unhappy couples discover that if they could exchange partners all would be well. When the cowboy's wife and the eastern girl's husband get caught in the quicksand, it seems for a time that one problem will be solved. But the cowboy puts aside temptation and rescues them, and we leave the characters still mismatched.

## "The Strange Case of Mary Page"

Essanay Serial Episode 4. "The Mark." Reviewed  
by Genevieve Harris

FOLLOWING this serial is as interesting as watching a picture "come up" in the developing fluid. For, after the main outlines have appeared, details of the foggy background are becoming clear and standing out as important. The testimony of each witness clears up some points and reveals others.

In this episode, Mary's mother takes the stand, and her



"The Strange Case of Mary Page." Episode four.

story as shown on the screen has at least one excellent characteristic—it is shown entirely from her point of view. No scene is included in the narrative which she could not have seen or, from a conversation overheard, have pictured vividly. Too often when events are shown as related or remembered by a character, scenes are included which he could in no way have seen or known of.

Mrs. Page, the first witness for the defense, clears up the mystery of the finger-prints on Mary's shoulder. They are a birthmark, which only show themselves when Mary is terribly frightened or mentally disturbed. The marks were first noticed when Mary, a little baby, was frightened by her father in one of his drunken rages. The mother tells also of the frequency of these periods of drunkenness and of Mary's terror of her father. She tells again the story of Mary's forced engagement to David Pollock, of the attempted elopement of Mary and Phillip, which she knew of only when Mary's father, in a rage, brought his daughter home.

Mary then told her mother that she loved Phillip and did not wish to marry Pollock, and the mother, sympathizing, offers to go with her daughter to Pollock's office and beg him to release Mary from her promise. There, while waiting in the outer office, they overheard Pollock and Phillip talking. Pollock asks Phillip to go away for two weeks. At the end of that time Mary may choose between them. Phillip leaves. Then the women, still listening in the outer room, hear Mary's father and Pollock declare they will "get Phillip out of the way." Alarmed, they leave without being discovered, and warn Phillip. Late that night, Page, coming home drunk, attacks his wife and daughter.



Scene from "Life's Blind Alley."

scenes on the occasion of his first call on the girl at the hotel. In honor of the event he buys some "hard-boiled collars," and in the box is a note from the girl who packed them. When the eastern girl shows she is not interested in the love of the

Phillip comes by in time to protect them, but Mary's terror and loathing this time has driven her temporarily insane. This is important evidence, for Mary's defense is insanity.

In point of acting, production and photography, this episode is fully as good as those preceding.

## "Paramount Pictographs"

First Release of a New Film Issued Weekly. Reviewed by Thomas C. Kennedy

THE latest addition to the Paramount Program is a single reel film which can well be referred to as the Magazine of the Screen. Paramount Pictographs, as they are very appropriately called, may at the present time be little heard about, but they are destined to hold a prominent place in the film world. At least, that was the general impression with those present when the first release was projected. If this unique picture must be described in a few words there seems only one way to do it, and that is to say that the Paramount Pictograph is a screen magazine issued weekly.

It differs from the news weekly just as widely as does the weekly or monthly publication from the newspaper. Just as one reads articles by authorities in their particular field on questions that are vital and of the day, so too will there be thrown upon the screen this same type of article expressed in pictures instead of words. If the proper subjects can be procured, and there seems little doubt of it, Paramount Pictographs will flourish.

First there is seen a close-up of a magazine, on whose cover one reads the words "Paramount Pictographs, published every week by the Paramount Pictures Corporation. To picture the thoughts foremost in the minds of the public." The cover turned, an article on preparedness by Frederick Palmer, is pictured. The basic ideas are shown in printed title, and to qualify these statements pictures are given. For instance, Palmer states that one of his reasons for preparedness is "To defend my neighbor's home," immediately following are some pictures of a community being destroyed by flames resulting from enemy shell-fire.

Other articles included in the first release are by Henry Reuterdahl on the necessity of a large navy; Elmer G. Sperry describes the Gyroscope and its possibilities; Professor Hugo Munsterberg gives the first of a series on "Testing Your Mind," which purport to tell you whether or not you are suited to your present line of work. This test, something that is sure to interest any audience, is "Have you a constructive imagination?"

The *Woman's Home Companion* supplies the "Better Babies Department," which gives some valuable knowledge to those ministering to infants; an excellent political cartoon by J. R. Bray and some new designs in feminine apparel are included in this picture. Also there is play by toys, entitled "The Birth of the Trickids," a highly amusing bit of trick photography which would be more enjoyable were it not so hard on the eyes.

## Love's Crucible

Five-Part World Film Release for February 15  
Reviewed by Hugh Hoffman

A CRUCIBLE is more than a melting pot. In a melting pot you simply melt. But in a crucible you are ground up into little fine bits, and are quite completely crushed. In this instance a young girl's affections went through the crucible of love and were pulverized to the extreme. Whether a girl can have any affection left in her body after going through love's crucible was not exactly determined in this picture, but there seemed to be some slight hope for her at the end. Love had not been completely crushed, and was still able to wiggle an eyelash, which means that there was still life in the apparently lifeless body of Cupid.

The nicest part of this production is its fine plausibility. It is difficult to remember a feature more logically constructed. There are no transparent attempts to found a situation. Nothing is dragged in by the hair of the head. The author has shunned the long arm of coincidence as though it were the hand of pestilence. In only one case is there a coincidence, and even that has a fair degree of logic to warrant it. The story develops beautifully, and it is a pleasure to sit and look at a photograph that does not take many things for granted, nor ask the kind indulgence of the spectators on any plea of dramatic license.

There are three principal parts in this picture that are admirably played. The first is played by Lumsden Hare. His role is that of a country wooer of honest heart. His general style of work and his appearance are comparable to Tully Marshall, who has played many fine parts of similar nature. In spite of a

certain awkwardness, he has a most pleasing personality and a very convincing way.

Frances Nelson gives an excellent account of herself as the featured principal in this production. She has appeared in some features lately wherein the opportunities have been more or less



Scene from "Love's Crucible."—World.

limited, but in this one she has risen to greater heights than she has ever done before. She fits the part to a nicety, and in every way resembles a familiar New York type, that of the small town girl who is in the city to study art. Her emotional scenes are so strictly true to anyone's conception of a disillusioned and desperate female art student that one occasionally trembles at the sight of it all. She goes through love's crucible and is crushed to a pulp.

Stepping right along with Miss Nelson is a classy young juvenile man whose name is Douglas McLean. He gives a most remarkable impersonation of a caddish ne'er-do-well. As one of the New York's idle rich he runs true to form in the maintenance of a chorus girl studio. He is supposed to be an artist, but the only art he practices is the art of self-indulgence. It happens to be the misfortune of the country girl to engage a studio next to his. He has the advantage over her in almost every way, and she soon falls a prey to his expert hand. Mr. McLean's skill in handling his part is something that cannot be lost sight of at any stage of the story.

The pleasing continuity of it all is really a treat. By fine construction, the principals eventually meet in the most logical way all at the same time in the same room. It is a fine climax to a story that is interesting from the very start. It is all so human and possible and probable and contains such a good lesson that it can be considered a most worthy production.

## "The Uplift"

Three-Reel Lubin Feature Released February 17  
Reviewed by Kellogg M. Patterson

AN intensely interesting film treating with the lower stratum of life, among the thieves and their kind, is shown in "The Uplift," a Lubin feature written and directed by Clay M. Greene. It is a picture exceptionally well done, only that there is some question whether the problem dealt with is solved with complete satisfaction. The acting is excellent and the setting well but not overdone. All in all it's a good picture that is worthy of any amount of consideration and the situations are so handled that they do not offend—the touch is light and shows the art of the producer in that respect. It is full of action throughout.

John Rudley, a criminal of some years standing, has forced his two daughters to follow the profession. At the opening of the story Tot (Helen Weir), the younger, has not yet fallen into the hands of the police, as has Peg, her older sister, who is released from the penitentiary at the time the story opens. Tot provides for her father by picking pockets, and like her sister, has a sneak thief sweetheart. Peg (Helen Greene) is released from the penitentiary at the same time as her sweetheart, Mike the Bat (Francis Joyner), and he tries to get her to go back to

the old life. She refuses and in her efforts to find employment she is hounded by the police.

She finally finds employment with an artist, Rex Hall, who is engaged to Grace Drew. Hall gives Peg a position in his studio as a model and makes love to her, inviting her out to



*The arrest in Lubin's "The Uplift."*

dinner and giving her money to buy clothes when she calls attention to her appearance. They go to a cafe, and as they are leaving it later they are seen by Grace Drew and her father. The next day Grace calls on Rex at his studio and finding him eating luncheon with his model she returns her ring. The ring is transferred to Peg, although he has no intention of marrying her.

In the meantime Tot appeals to Grace Drew to get her father out of jail, Grace being connected with the Uplift Society. After her father is released by Grace's efforts Tot attends a mission with her and is converted. Later she gives up the life of a pickpocket to sell flowers and is found by Rex in front of his studio. He asks Tot to pose for him and she goes to his work room. In the meantime Mike and Jim, the latter Tot's sweetheart, start to look for the girls. Peg returns to the studio just as Tot resists the advances of Rex, and takes Tot out of the place, denouncing Rex. Mike and Jim meet them and swear vengeance, and start to whip Rex, who pulls a gun and in the struggle Mike is shot.

Tot's father attempts to prevent her from going into the mission, but she takes him along with her, and Jim, too, who is not a bad boy at heart. All are converted. Mike dies as a result of the wound and Peg becomes a nun.

Those appearing in the picture are Helen Greene, Helen Weir, George Clark, Francis Joyner, Clarence Jay Elmer, Arthur Forbes, Walter Law and Bessie Marmaine.

## "The Soul's Cycle"

**Horsley Mutual Masterpicture. Released February 12**  
**Reviewed by Thomas C. Kennedy**

THE reincarnation of souls is dealt with in a comprehensive manner in the Horsley Mutual Masterpicture, *De Luxe Edition*, released February 12. The philosophy which teaches that souls of those departed may be, or according to this belief they are reincarnated in forms that have come into the world long since. It is thus that punishment or reward is measured out. The souls of the virtuous will live again in a higher plane upon earth and the wicked may be condemned to enter the body of an animal and if deserving again attain to human form.

The reincarnation has been the subject of numbers of photoplays. This doctrine has served the purposes of the story writer well. "The Soul's Cycle" sticks to its subject and in telling its story shows just what is meant by the reincarnation of souls, which in spite of the familiarity of its term is foreign to many. Whether it is acceptable or not is beside the question, witnessing "The Soul's Cycle" is a good way to find out what it is all about.

Margaret Gibson, a pretty and capable actress, is featured. The picture states at the beginning that Margaret Gibson and the Bostock Animals are featured, which is quite true. The animals, in particular Leo, a wonderfully trained lion, are very important members of the cast. Miss Gibson and the lion are well supported by John Oaker and Henry Watson.

The story plays in two ages. The first shows a Grecian maiden named Nadia dancing and running about a Grecian maidens did, and in love with Lucian, a poet. Her father is flattered by Theron's desire to marry Nadia, and commands her to prepare for the nuptials. Theron is a power, his possessions are vast. Nadia and Lucian elope. Theron is enraged and sends his slaves to capture them. He then has them pitched into the seething crater of a volcano. For this deed, Theron is condemned by the arbiter of souls to enter the body of a lion, and roam the earth until such time as he makes reparation to the young lovers if, indeed, he is ever given such an opportunity.

The second part, which occurs centuries later, shows Nadia a lovely young girl and Lucian a noble young man. They love each other. Nadia is now Agnes and Lucian, Arthur. Arthur has captured a lion and keeps him caged in his home. A rival of Arthur's pretends friendship but is planning his financial ruin. The lion causes the death of the enemy, and for this deed the soul of Theron is liberated and rises triumphant. Agnes and Arthur enjoy their deserved happiness.

The picture has been artistically produced. In the Greek age there is much picturesque dancing and scenic effects. The photography is not exceptional but none of the beauties of the production have been lost. The list of the production's beauties is headed by Miss Gibson. "The Soul's Cycle" is a thoroughly interesting picture.

## "New York"

**A Five-Part Pathe Gold Rooster Drama. Released**  
**February 4. Reviewed by George W. Graves**

ONE of the most perfectly staged and engrossing dramas yet to appear on the Gold Rooster Program is its latest offering—"New York"—a social play with a fully rounded out plot and clean, well-defined development which enables the spectator to interpret its significance and follow the process of action without the slightest difficulty.

It is a problem to decide whether the production or the acting is the paramount achievement, for both are all that they should be and combine in a telling whole. The cast is a remarkable one. Florence Reed is featured. Her fine emotionalism, not in the least over-acted, bespeaks her talent and fitness for motion picture work. The efforts of this actress, who has not long been seen on the screen, put a pointed fervor into the spirit of the picture which raises her to a pinnacle by herself, in spite of the excellent acting of the strong supporting cast.

In Florence Reed's support are four graduates of the stage, John Milton, Fania Marinoff, Forrest Winant and Jessie Ralph. The play itself is from A. H. Woods' Broadway success by William Hurlbut. The director is George Fitzmaurice. It is a noteworthy feature that all the parts of the action bear distinct relation to one another. The environment supplied by carefully selected settings is in strict keeping with the demands of the story.

After a few opening scenes typical of New York life, we are led into the life of Rosa, a chorus girl, who obtains money in any and every way to keep her degenerate mother supplied with drink. Fania Marinoff makes much of the chorus girl part, while the unkempt, drink-mad mother is a characterization that receives skillful handling by Jessie Ralph.

The next character we are to follow is Oliver King, a man of family and distinction with the highest ideals. His swift-going club associates divert King from his rigid habits by interesting him in Rosa, who, according to the scheme, pretends to be the very personification of innocence and purity. Thinking the drunken revelry of the cafe is as distasteful to the girl as it is to himself, he takes her home.

It is not long before society learns that Oliver King has cast aside his high ideals for a chorus girl. For his mother's sake he finally decides to give the girl up. On his last call at Rosa's house he learns the true stamp of both her and her mother through the latter's drunken stupidity.

The chorus girl dies, and, to avoid scandal, King raises the boy whom he believes to be his son, although to all but himself he is only Wendall's guardian. King marries a girl who knows nothing of his past. Wendall, now a drunkard and dope fiend, is expelled from college. He takes up his residence at the former studio of Mrs. King, who tries to help him to make something of himself. In a struggle with the weak-minded boy, Mrs. King kills him. Evidence, however, points to suicide. On the point of going mad, the wife confesses to her husband, who, believing the boy his own son, sends her away.

The chorus girl's mother comes on one of her periodical



visits to collect money, and being refused, tells King that Wendall is not his son and threatens to make his ridiculous position the common property of the town. Instead of having the desired effect, this announcement is music in King's ears. He returns to his wife, who has recently become a mother, and begs forgiveness, which is lovingly conceded.

### "Haunts for Rent"

Paramount's Second Bray-Gilbert Silhouette Release  
Reviewed by Thomas C. Kennedy

GHOST stories are exploited in the second Bray-Gilbert Silhouette which Paramount will release. "Haunts for Rent" differs considerably from "Tubed the Sailor" in the style of story told. Where in the first picture there was all the glory of the Bagdad of the "Arabian Nights" fame, "Haunts for Rent" shows streets in a part of the city where run-down houses, which, it seems, are always haunted, abound, and the interiors of such houses. The shadowy affairs of the Orient make prettier Silhouettes than those of a modern city's back streets.

In this release the producers concerned themselves entirely with the comedy effects and they have succeeded in putting an incident here and there that will provoke laughter. Colored folks and haunts supplied by the liveliest imagination are the subjects. The haunts are by L. M. Glackens of the Bray Studios and the rest by C. Allen Gilbert assisted by some really clever actors. Drawn figures are as prominent in the cast as are the actual in this picture. The transformation of Sam's alluring haunt into as terrifying a creature as Glackens ever drew, and that is saying a lot, is a very striking bit of work. A highly fantastic effect of this kind is the Silhouette's strong point.

The story told in "Haunts for Rent" is romantic. Sam and Jim are rivals for Mandy's hand. Her husband must be brave, and he must prove it before there are any wedding festivities with Mandy being a party to the affair. There is a haunted house in the neighborhood and it is agreed that the one who can spend a night there is worthy of her. Jim, whose sense of the value of preparedness has been developed to a high degree, consults a mystic. For a sum to be paid in the future, something which, characteristically, has no place in Jim's life, he is given a charm which will make him impervious to the shiver provoking powers of haunts.

Jim takes first turn and weathers the ordeal. Sam has a different experience. Just as he is about to run, a haunt appears who makes him forget Mandy. He implores the beautiful female to haunt him for life. Jim marries Mandy and Sam and the haunt become one. But Sam is the loser. His beauty turns him into a fowl which is served on Jim's wedding table. A year or so later Jim has some experiences which cause him to settle with the mystic who sold him the charm.

### "When Love Is King"

Kleine-Edison Feature an Entertaining Romance  
Reviewed by Thomas C. Kennedy

"WHEN Love Is King" affords the most pleasant sort of entertainment. It is a romance with some exciting melodramatic moments and really humorous incidents. The variety of the piece is delightful. Sumner Williams is the author and Ben Turbett directed this Edison production. "When Love Is King" is the picture on which the author collaborated with the director and the results obtained show that this combination was a very judicious arrangement.

Carroll McComas and Richard Tucker head a cast of Edison players who are seen to marked advantage. Richard Tucker makes a dashing and most likeable King in search of true love. He meets Carroll McComas, so the search is not in vain. Miss McComas is an appealing Marcia, daughter of the world's greatest financier. Her part however is not as prominent as Mr. Tucker's.

He is Felix, King of Nordland; wherever that is. At any rate Felix is a real man, a true Prince as seen in the person of Mr. Tucker, who grasps every opportunity to add to the worth of the picture. All who see this picture will feel kindly toward Felix and with the fair sex the feeling will exceed kindness, no doubt. But Mr. Tucker's appearance is not by any means the greatest point in his favor. "When Love Is King" is strictly an entertaining story and the actors therefore must invest their parts with personality and that is what Tucker does.

Felix is determined that he will marry only the woman he really loves and is loved by. Finding that he has little chance of realizing this while he is King, he leaves Nordland

without ceremony and comes to America. His cousin receives this information from his spies and sends Janzi, a bandit, to make sure that Felix never returns. During the King's absence Stepan rules Nordland.

In America Felix meets the daughter of an immensely wealthy banker and they elope. Marcia is not aware that he is a king, for all she knows he may be a tramp. The marriage is delayed, and when the Ambassador gives Felix a talking to, making him realize his duty to Nordland, it looks as though the delay would be permanent. It is here that the power of gold asserts itself. Marcia's father simply orders that the price of oil be advanced one cent per gallon, and without dipping into his principal buys out the neighboring kingdom. This makes Marcia Princess of Trebizond and for state reasons Felix must marry the Princess of Trebizond.

Bigelow Cooper is a splendid J. P. Morton and Guido Colucci brings out all the comedy his part, the Viscount, is capable of. The cast is large and it is correspondingly competent. Harold Meltzer, Helen Strickland, T. Mamamoto, Charles Sutton and John Sturgeon are prominent. Carlton King satisfies and convinces as Stepan, the vicious cousin of Felix. The photography is good and the settings agreeable.

### "The Black Orchid"

Three-Reel Selig Feature. Released February 14  
Reviewed by Genevieve Harris

THE jungle and wild animal scenes form the most pleasing feature of this play, which was written by Mrs. Owen Bronson and directed by T. N. Heffron. The story is laid at a military resort in India, and Kathryn Williams, as Viola, the belle of the post, has another opportunity to play with wild animals



*Viola is the cause of the quarrel.*

and to portray the siren type of woman. Viola falls in love with Captain Warren Hastings (Wheeler Oakman), who does not return her affection. He goes home to England on a leave of absence and there meets and becomes engaged to Eleanor Roberts, played by Grace Darmond. Eleanor's hobby, is orchids, and she presents Hastings with her favorite, a black one.

In the meantime, Viola, evidently not pining for Hastings, continues her career as a coquette, until she has brought so much trouble into the camp that she is requested to leave. With her native servant, she goes into the jungle to live. Here she is shown as a huntress and a collector of wild animals in several charming scenes, a contrast to the rather unpleasant ones which follow.

Hastings, after making arrangements to have Eleanor and her mother follow him, returns to India. As he and his men wander through the forest one day, he meets two children carrying black orchids. The flower reminds him of Eleanor and he penetrates the jungle alone to find other specimens of the orchid. While gathering them he is bitten by a poisonous snake. His outcry is heard by Viola's servant, for her lodge is not far distant, and he is taken there. He is cared for by Viola until he has recovered. Then he again refuses her proffered love and when he tells her of Eleanor she replies that unless he gives up Eleanor and marries her, she will release her captive tigers, who will tear him to pieces. Hastings, nevertheless, leaves Viola's home and she carries out her threat of releasing the tigers. But Hastings reaches the edge of the jungle in time to

meet the rescuing party, which contains the lately arrived Eleanor, and the tigers turn back and kill their mistress.

The play is beautifully produced and is interesting. The exotic settings help to overcome the improbability of the story itself. There is a sub-plot, the love story of Alta Wade and Lieutenant Jack Peters, played by Edith Johnson and Earle Foxe. The roles are all well handled.

## "Silas Marner"

Thanhouser Mutual Masterpicture. Adapted from George Eliot's Novel

IT IS a truly satisfying Silas Marner that Frederick Warde gives us in the Thanhouser Mutual Masterpicture, released February 19, a picturization of the beautiful George Eliot story. Furthermore, Thanhouser contributes a fine photoplay version of this well known book. Mr. Warde is one of the few living figures who were prominent on the stage in the days which the critics, in lamenting the present condition of the drama, speak of as "the good old days."

Mr. Warde brings to the screen a presence and histrionic ability that was gained through association with such actors as Booth and an experience that, since the new order of things, is difficult to acquire today. Though this is his first appearance in the photoplay he renders a performance that is effective to a high degree. His characterization of Silas Marner is a remarkably fine piece of work.

Though the usual length of Masterpictures is five reels, "Silas Marner" is in seven parts. The powers that be, in the cutting room, claim that the offering would be weakened were it cut to five reels. Throughout the seven reels there is much charm and human appeal. It is probable that it will be enjoyed more by those who are familiar with the book. The scenario, prepared by Philip Loneragan, follows the novel faithfully. Mr. Loneragan has done his work thoughtfully and well. To him belongs a share of the praise which is due the picture.

The story tells of the incident which embitters Marner toward men. It then shows him living in retirement, lonely and fast developing a love for gold. Then there is the treachery of the Squire's youngest son, who induces his brother, while intoxicated, to marry a barmaid. Their child comes into Marner's life and she is the object of a true and noble love. The only happiness the weaver knows is when he cares for and lavishes affection upon the child he adopts. All mankind is redeemed in the eyes of Silas by this little girl who wanders into his unkempt shack.

Ernest C. Warde produced "Silas Marner" and he has shown skill in the choice of settings and the direction of the action in general. He has given the story a charming atmosphere and secured delightful effects in grouping the figures so effectively in the scenes where action is not the basis. The interior of the weaver's hut is only one of the many pretty and artistic sets which frame the action so advantageously. The rain storm is quite as real and enhancing to the effect as is the snow storm.

Supporting Frederick Warde are Thomas Curran, Hector Dion, Val-Kyrien, and Ethel Jewett in the important roles. It is an able cast. The photography is good throughout.

## "A Modern Sphinx"

Three-Reel "Flying A" Drama Released February 15. Reviewed by Genevieve Harris

THE "soul transition" theme has given Director Charles Bartlett an opportunity to film several beautiful and effective scenes of historical and allegorical significance. The settings of the ancient Egyptian story, which makes up the first part of the play are especially fine. These opening scenes relate the story of Asa, Egyptian princess, who tries to poison the man she loves rather than give him to another. Ram, a sorcerer, declares that as atonement for this sin, Asa's soul, after sleeping for a thousand years, will be born again and in the new life will not know love, yet love shall finally redeem her. With this cryptic statement, the sorcerer puts Asa to sleep. The next scene, a modern one, shows a baby asleep. Beside the child stands the shadowy form of Ram.

The modern story tells of Zaida, a girl who never falls in love. Passmore, artist and musician, piqued by her coldness and her query, "What is love?" determines to teach her through his music. At this point there are several dissolves of real beauty, giving an allegorical interpretation of love

and passion. In the end, Zaida learns to love the musician, only to find that he has a wife. This time she gives up her lover, and at last learns, what a sorcerer once told her, that the secret of love is sacrifice. Having learned the lesson



Charles Newton and Winifred Greenwood in "A Modern Sphinx."

and made her sacrifice, her soul has paid the penalty. She awakens in the Egyptian palace.

The beauty of the drama lies in its settings. While the theory of re-incarnation offers opportunity for a variety of situations, it is not particularly well handled as a story in this play, and still the release is enjoyable. The roles are well handled. Winifred Greenwood, who plays Asa and Zaida, is better in the modern than the ancient role. Charles Newton plays Ram, the sorcerer. Edward Copen is Passmore, the artist. Others in the cast are Nan Christy, King Clark, Ella M. Morrison and George Field.

## "The Writing on the Wall"

Blue Ribbon Feature. Released February 14. Reviewed by Thomas C. Kennedy

IN BOTH subject and treatment "The Writing on the Wall," released February 14 by V. L. S. E. is a drama strictly of the theater. It is more interesting than it is real, yet more probable and convincing than one could expect from a play that is artificial despite the fact that it deals with some true to life characters. There is no doubt about its being suspenseful. "The Writing on the Wall" will hold any audience.

Tefft Johnson produced the picture with skill that finds ultimate realization in the effectiveness of the dramatic situations, from the story by William J. Hurlburt. The story plays mostly in the home of Irving Lawrence, a wealthy man with a wife and young son. Lawrence knows no such thing as fidelity to his wife or any other woman. In the second reel we learn of Lawrence's past conquests in much detail. Here the footage is nearly all given to depicting action which took place long before. Consequently, there are a quantity of subtitles in this portion of the story. That the interest is successfully sustained is proven by the eagerness with which one reads these, in many cases, long titles.

The climax is reached when a tenement house, which Lawrence refuses to put in proper condition, takes fire and the son is there with a number of other children of the poor district who are enjoying a party given by Mrs. Lawrence. The fire scenes have been produced on a large scale and they impress one. The scene shifts from the Lawrence home to the flaming building, and in this way, suspense is well worked up. At this point Virginia Pearson over-acts, but while that mars her own performance, which otherwise is good, the action loses little through it.

Joseph Kilgour realizes every possibility of his part as Irving Lawrence. He plays the character consistently, making him a cad through and through. Lawrence's wife, Miss Pearson, has forgiven her husband one affair he had with a certain woman and when she learns that he is apparently successful in his designs toward Muriel, her brother's bride who is visiting, she becomes bitter and upbraids both Irving and Muriel.

Muriel is Irving's victim. Some time before this he had betrayed her, and she is at a loss to do anything but submit

to Barbara's and her husband's reproaches. Finally the former relations of Muriel and Irving become known and Payne, though he has but recently become her husband, turns against her. Lawrence is killed in an attempt to save some of the children from the burning house. In the end Muriel is reconciled with her husband by Barbara's plea to not allow the harm done by Irving to continue further.

Namoi Childers does splendidly as Muriel and the same may be said of Charles Wellesley as Payne. Robert Gaillard bears himself naturally as Schuyler Lawrence. Bobby Connelly is prominent and, as usual, very good.

### "Peggy"

Triangle Kay-Bee Play Featuring Billie Burke.  
Released March 5. Reviewed by Genevieve Harris

THE events of the play "Peggy," merely form a background for Billy Burke's charming personality. She fills the whole picture, and we don't care what the story is about, so long as it gives Miss Burke an opportunity to entertain us, which is exactly what this play does. This does not mean that the background is not beautiful and the other characters well drawn. On the contrary they are exceptionally well done, the Scotch characters particularly. But we think of them only in connection with the fascinating heroine.

Peggy is a little rich orphan whose Scotch uncle orders her to live at his home in Scotland. So she leaves her New York friends, has her racing car packed up, and is off. The play opens slowly, but entertainingly, for we are getting acquainted with the heroine. Then we meet her Scotch relatives, stern Andrew Cameron, beautifully played by William H. Thompson, and his gentle little wife, played by Gertrude Claire. It is the Sabbath, and they are in church listening to the new "mceenister," the Rev. Donald Bruce (William Desmond). At the close of the service, when the neighbors are about to go home, along comes Miss Peggy in her racing car, frightening them out of their wits, and scandalizing her uncle by traveling on Sunday. He is shocked very frequently hereafter, particularly when he finds Peggy, in overalls, fixing her car.

Peggy doesn't mind his scoldings. While he rages, she tells fairy tales to the children, an episode which gives Miss Burke a chance to scamper through fairland. Then there are the scenes showing Peggy and her car caught in the rain, and the scene in the tavern, all amusing.

Rather late in the story Colin Cameron, the uncle's son, is introduced, and also Janet, his sweetheart. Their almost tragic story is straightened out by Peggy, who has a chance



Billie Burke in "Peggy."

to show herself after all more charitable than the narrow-minded villagers, whom she has shocked. Charles Ray and Nona Thomas are very good as Colin and Janet.

Of course the minister has fallen in love with Peggy, and in the end persuades her to stay in Scotland.

The sub-titles are worthy of attention in this play, not only because they are decorative, which always adds a pleasing touch, but because they are witty and in key with the spirit of the play.

### "A Race for the Right of Way"

Chapter Eight of "The Girl and the Game," Signal Film Feature. Reviewed by Genevieve Harris

THE lifting of a house by a wrecker and later the destruction of the house by a speeding freight car are the special thrills of this episode of "The Girl and the Game," which is as entertaining and well photographed as the preceding chapters.

Spike, Seagrue's tool, who had reformed in the last chap-



Tense moment in "The Girl and the Game." Chapter eight.

ter, is not allowed to carry out his good intentions. For when Seagrue has seen him with Helen, he reminds him that there is a \$500 reward for his capture, and Spike, fearing arrest, thinks it best to go with his former master.

The trouble just at present concerns the right of way through land owned by Cassidy, claimed by both Seagrue and Rhinelander, superintendents of the rival companies who are building railroads across Superstition Range. Seagrue attempts to use force to prove his claim to the right of way, while Rhinelander plans to gain his through lawyers he is bringing. Seagrue taps the wires and overhears Rhinelander's telegram to Helen, asking for a special train to meet him and the attorney.

Seagrue's men, to check the progress of Rhinelander's crew, use a large wrecker to lift Cassidy's house and place it directly across the tracks being built by their rivals. Seagrue also has two of his men board the special, bearing Rhinelander and his lawyer. Overpowering the engineer and fireman, the men uncouple the engine and leave the train in the desert. But the conductor with an emergency telephone reaches Helen, who soon arrives on the scene with an old-time engine from the roundhouse, and brings the stranded coaches to their destination.

In the meantime, Rhinelander's men get the house out of their way by sending a car at full speed through it. Then follows a battle between the men of the rival camps, ended when Helen, with her old engine, arrives with a band of deputies who quell the disturbance.

### "The Primitive Strain"

Three-Reel Essanay Feature Released February 5.  
Reviewed by Genevieve Harris

THIS release, scenes for which were filmed by the Essanay company in the north, depends upon its well drawn characterizations to lift it above the ordinary frontier or "wild west" story. This is especially true of Nell Craig's portrayal of Marie, the dance hall girl. She has handled this role sympathetically, yet without making it sentimental. She has made a convincing character from a conventional type. Hugh Thompson as Dan McGraw, the saloon keeper, and Edward Arnold as John Harris, the minister, also have done good work.

The father of the young minister confesses, on his death bed, a love affair with a Canadian girl and tells his son that he has a half-sister somewhere in "the great northwest."



He requests the boy to go to Canada and find her. Accordingly, the next scene is somewhere in Canada.

The young minister has built a mission at a little town and has won the enmity of Dan McGraw, keeper of the



Edwin Arnold in "The Primitive Strain."—Essanay.

saloon and dance hall. He makes many converts among the inhabitants of the town, among them Marie, called the queen of the dance hall. McGraw is particularly angered at what he believes is Marie's infatuation for the minister, rather than a desire for a better life. When she persists in her admiration for the minister, McGraw is furious, locks Marie in a room and attacks her. The girl later makes her escape and goes to the minister's cabin, where she dies, after telling her story, which shows the minister that she is the sister he has been seeking.

Harris goes to McGraw's saloon and challenges him. Then there follows an encounter which is very effective, against the background of frightened, interested men and women. It is, however, rather prolonged. McGraw is killed, which ends the play.

The photography throughout is good, particularly the scenes in the leafless autumn woods. The story holds the attention and in the main is convincing, although coincidence is stretched a good bit when the young minister at once finds his sister, having been told only that she is in Canada, a very big place.

### "The Crown Prince's Double"

A Vitagraph V. L. S. E. Romance Released February 7  
Reviewed by Thomas C. Kennedy

WEARING smart modern clothes and playing two roles, Maurice Costello deserves commendation for his good work in "The Crown Prince's Double," a "blue ribbon" feature produced by Van Dyke Brooke from the story by Gilbert Patten. Mr. Costello has things much his own way in this picture. His parts are designed to fit him with a nicety that rivals his attire, but that is no reason for withholding the praise his performance entitles him to. His acting in "The Crown Prince's Double" is far superior to that of his last Blue Ribbon feature.

The other members of the cast also interpret their parts well and in addition to the acting there is a story with much to recommend it and a production of remarkable and artistic proportions with lighting and photography in keeping. The story is thoroughly interesting and entertaining. It makes good use of the much used "double," an imaginary kingdom, this time its name is Ostrau, and a few of the typical adventures in intrigue and romance arising therefrom. The story contains some melodramatic situations which the director has made more effective by restraining them. The story has been treated in a manner that is light of touch.

The first part of the story introduces and establishes the Crown Prince. It follows him continuously until the double enters the picture, and it is his turn to hold the center of the stage, which the author permits him to do uninterrupted. The Crown Prince is then almost completely forgotten. He comes into the story again near the close

on something that resembles a pretext, but it serves. But all that is a detail of story construction that loses itself in a picture which is bound to please generally.

The Prince is spared the unpleasantness of a forced marriage by an insurrection which make his and his father's temporary abdication necessary. Later he leaves for the United States, where he marries an American girl. When matters are again quiet in the kingdom he is sought to return, but refuses. The minister who wishes to bring him back seeks to separate him from his wife. The Prince meets his double, one Barry Lawrence, a bookkeeper out of work. Barry is supplied with money and deludes the minister until such time as his sweetheart is threatened and then the Prince comes in and explains. The Prince flatly refuses to return to his kingdom and Barry marries Shirley Rives.

There is no end of pretty settings in this picture. The hotel lobby, for instance, might be picked out and expanded upon as a fine setting, but there are many others as good. The production is real and colorful. Norma Talmadge and Anna Laughlin are the leading feminine members of the cast. Thomas Mills as Peter Hart gives an agreeable portrayal of an American and Anders Randolph is well suited to the role of Baron Hagar. Howard Hall, Thomas Brooke and Leila Blau are prominent. "The Prince's Double" is a pleasant romance attractively visualized by a competent cast and delightful production.

### "The Clarion"

Five-Part Equitable, Released on the World Film Program.  
Reviewed by Hugh Hoffman

CARLYLE BLACKWELL is a very busy young man all through this production. He goes from one rescue to another with unflagging energy and alertness. In the end he is rewarded with a beautiful bride, after all the chances of obtaining her seemed to have gone to the bowwows.

There is an odd prologue in this story which at the same time is logical and pleasing. A quack doctor comes through a small town selling a patent medicine from a wagon-tail. His little son gets injured in a street fracas, and the medicine faker is obliged to remain in the town for quite a long time. His little boy, recovering from the injury, forms a life-long affection for the little daughter of the village physician who is attending him. The quack doctor remains in town and begins to manufacture his narcotic nostrum.

After twenty years he is the owner of a large factory for the manufacture of his remedy which has become famous while he has become wealthy. The grown-up son, after years of study and travel abroad, comes home to engage in business with his father. There is a progressive newspaper in the town known as *The Clarion*. About the time the son returns from Europe *The Clarion* decides to expose the fraudulent nature of the patent remedy manufactured in the town. The first thing the manu-



A situation in "The Clarion."—World-Equitable.

facturer's son does, as his father's partner, is to buy up *The Clarion* and run it to suit himself.

Being the editor of a newspaper gives the young man an insight of the actual conditions of life that he never had dreamed

of before. Consequently he becomes a champion of the down-trodden, and an opponent of the unscrupulous rich. In time he even refuses to run the advertisement of his father's patent medicine company, knowing the remedy to be a fake.

Throughout the five reels he has a merry battle with hostile interests that hate his publication because it is fearless and fair. As a vehicle for Mr. Carlyle's impetuous style of acting there could hardly be anything more happily fitted to him. It is full of dash and go, such as might be expected from a willful young man just starting in business with plenty of money at his command.

The young man takes more of an interest in the newspaper than he does in the patent medicine business. His love affairs take a very serious turn for the worse when he opposes the father of his lady love in one of the burning local questions. In the end, however, he triumphs and wins the girl. The cast is unusually competent, and with the story, which was originally written by Samuel Hopkins Adams, and the evenness of the direction, the whole production is well over the line of success and will prove a fast-moving feature for any theater.

### "Hazel Kirke"

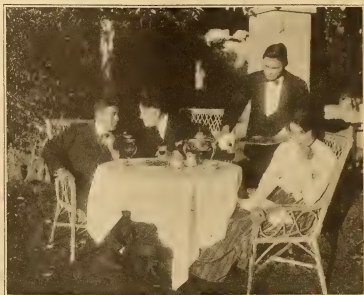
Pathe Gold Rooster Play with an All Star Cast  
Reviewed by Thomas C. Kenedy

WITH a cast of such notable and popular players as Pearl White, Bruce McRea, Allen Murnane, Creighton Hale and William Riley Hatch to interpret the parts, the latest Gold Rooster Play, pictured from Steele Mackaye's celebrated "Hazel Kirke," will doubtless prove an exceptional attraction at the theaters where it is shown. All the above mentioned actors, and others not mentioned, particularly Florence Edney, who is seen as Dorothy Wetherby, live up to their reputations in so effectively bringing out the best that their parts offer them.

Pearl White is as effective as she ever was, perhaps a little more so, and Bruce McRea, with little or nothing to do in this picture, makes himself prominent in the scenes in which he figures. William Riley Hatch makes Dunstan Kirke an impressive character and Arthur Murnane as Arthur Carrington and Creighton Hale as Pittacus Greene, are convincing. The Dorothy Wetherby of Florence Edney is highly pleasing.

In all the years that "Hazel Kirke" was presented upon the American stage people never seem to have tired of it. It has worn so well that it should be put into the immortal class. A play that can live through some of the stage productions that were given to "Hazel Kirke" during the past thirty years surely embodies some sterling quality. With such a story, a cast whose members are of proven ability and picturesque, realistic settings, the producers have turned out an entertaining picture.

The story has undergone a few changes in the adaptation. As told by the picture it shows Dunstan Kirke unable to make ends meet at his grist mill. When he is threatened with foreclosure Squire Rodney advances him the necessary funds and asks in return the hand of Hazel Kirke in marriage, after she has been educated at a certain well known school. Here Hazel meets Arthur Carrington and the two are attracted to each other.



Jack Richardson, Tom Chatterton and Anna Little in "Double Crossed,"—American-Mustang.

After her return home Carrington follows her there. They plan to marry. Arthur's mother is anxious for her son to marry Dorothy Wetherby in order to save the family fortune, so she sends Pittacus and the butler to prevent her son's marriage to Hazel. Kirke reproaches his daughter and orders her to leave his home. The butler obtains the services of a supposedly bogus minister. Mrs. Carrington later asks Hazel to give up Arthur, telling her that the marriage was a fake. Broken-hearted the young wife contemplates suicide, but it transpires that the marriage ceremony was legal and the ending is a happy one.

The Whartons produced the picture with the most exact care to have the settings appropriate to the action. The grist mill is a delightful background for the scenes occurring there. It gives the play a quaint atmosphere that enhances the picture greatly. The elaborate scale on which they have produced the picture reaches the spectator through perfect photography.

### "Souls in Bondage"

Lubin Feature Released by V. L. S. E. January 31  
Reviewed by Thomas C. Kennedy

THE latest Lubin feature released on the V. L. S. E. program is a drama centering about a remarkably unselfish woman, and marks the first appearance of Nance O'Neil, who has distinguished herself as an emotional actress of the screen, with this company. The part presented Miss O'Neil by this story is one calling for much emotional acting. Rose Benner, the character she interprets, lives through many sorrows resulting from her unselfish shouldering of other people's wrongdoing.

Daniel Carson Goodman is the author of "Souls in Bondage" and Edgar Lewis is the director. The play first introduces the noble-charactered Rose when she is but a mere child and follows her fortunes or misfortunes to her death, which happens when she has reached an age of mellow womanhood. The author has concerned himself strictly with the creation of a woman who finds her greatest happiness in sacrificing herself for others, and one who will serve as a model for women who live merely for themselves. The title urging the latter type to "look deep into the heart of Rosa" brings one to this conclusion.

Here is the story. Of his two daughters, Mr. Benner, a musician of very limited means, favors the younger, Rita. Upon her he lavishes all his affection. Knowing her father's preference and loving him dearly, Rosa keeps in the background. Rita is willful and spoiled. She has a love affair which ends disastrously. Rose then aids her to leave home and go to the city on the pretense of earning her own living. Shortly after becoming a mother, Rita sends a letter to her sister begging her to come to her aid.

Rosa at once leaves for the city. She assumes all care of the child. Rita one night leaves her sister and baby with a note saying that she will return no more. At home Rosa is accused of being the mother of the child, and ordered out. Later, she marries a very wealthy man and later still



Scene from Lubin-V. L. S. E. "Dollars and Cents."

she finds that he is unfaithful. Determined to kill the woman who is taking him from her, Rosa follows her husband and as she is about to shoot this woman, discovers it is her sister. Promptly Rita tells Forbes that Rosa married him because she wanted to find a home for her "brat." After that Rosa leaves to nurse the soldiers in Europe. There she is court-martialed for aiding a homesick youth to desert. She faces the firing squad calmly.

To gain certain effects the symbolic is combined with the actual. An instance being the depiction of the injury which Forbes brings upon himself. This scene shows him opening a small chest, upon which the word self-respect flashes, and finding it empty he looks heavenward, crushed and filled with remorse. Ida Stanhope, William Corbett, Bernard Seigel, Mrs. Carr and Mrs. Stuart are included in the cast. "Souls in Bondage" is splendidly photographed.

## "A Fool's Paradise"

A Six-Reel Society Drama Offered by Ivan Film Productions, Inc. Reviewed by Thomas C. Kennedy

TAKEN as a whole Ivan Abramson has in "The Fool's Paradise" written and produced a picture which will win the approval of the audiences for whom it has been designed. It is a society drama dealing with sex, and a phase of it that is not of a bright hue, but embodying incidents of human interest. The story concerns itself with the folly of an aged widower who develops a wild fascination for a woman who practices clairvoyancy until she meets him and then she practices her wiles to get his money.

The picture is in six reels and throughout that space there is continued interest in the action. The old man's foolish desire for the material affection the designing woman gives him is reflected in the pain and sorrow his daughter and her family are put to. There is an unpleasant incident in the daughter's life to further depict the wrongdoing. Seeing a young wife who "fears" that she is to become a mother consult some sort of a quack physician is not the most enjoyable dramatic incident one might be treated to, but that it is effectively treated and therefore has its place in the story must be freely admitted.

Wilfred Morgan, a retired banker, while on a visit to Atlantic City with his daughter and her child, meets a woman who tells fortunes under the name of Maxine. She immediately sets out to ensnare him. Morgan marries her under a contract which states that she will receive his fortune at the expiration of five years as his faithful wife. The contract is in the hands of a lawyer who has been, and continues to be on intimate terms with Maxine.

The first thing Maxine does is to insist that Morgan order his daughter and her husband, with the little child, out of the house. June's husband is an impractical sort and he is unable to support her. The home then becomes the scene of many gay parties at which Maxine and her friends make sport of Morgan. He has a rude awakening. At the point of a gun he makes the lawyer return the marriage contract and tells Maxine he will have no more to do with her



Harry Beaumont and Ernest Manpain in Essanay's "The Rough Neck."

He again brings his family into the home and the end finds him enjoying true happiness.

The story is well acted and the production is splendid. "A Fool's Paradise," in telling its story so well and in its realistic production, is an entirely satisfying picture. James Burke plays the part of the banker very effectively. Chrystine Mayo does well in her portrayal of a repulsive type. Paula Shay and James Cooley enact the other important parts very commendably.

## Rows Miles to Get Pictures

Undaunted by floods which have made railroad service impossible, A. R. Connerly, owner of the No Name theater, of Lake Village, Arkansas, braves the overflowing Mississippi in a boat twice a week and rows himself eighteen miles down the river to Memphis to the Mutual Film Corporation exchange, gets eighteen reels of pictures, enough to last him three days, and then rows up stream against a powerful current.

J. A. Kent, publicity and sales manager for the Great Northern Film Company, New York, has been on an extended trip through the Middle West, covering St. Louis, Kansas City, Detroit, Indianapolis, Chicago, Minneapolis and Omaha.



Jack Standing, Clara Williams and William S. Hart in "Hell's Hinges," the next feature in which Hart is starred by Ince for the Triangle program.



Marguerite Courtot in a scene from "The Dead Alive"—Gauumont-Mutual.



# Sifted From the Studios

## WEST COAST NEWS

Douglas Fairbanks has returned to the Fine Arts studio in Los Angeles after several months' work at the New York studio. Director Allan Dwan and Pauline Bush (Mrs. Dwan) accompanied him.

Seth D. Perkins, manager of the Garrick theater of Los Angeles, installed a new Mutual program in his house February 7. The music is specially arranged for each picture.

The Morals Feature Film Corporation has been organized in Los Angeles, with W. A. Hoegsens as president and manager and F. W. Emerson, national committeeman of the California Prohibition party, as vice-president. The corporation is producing a twelve-reel feature, "The Beast," to be used in prohibition campaigns. It will be released in May. Other uplift pictures will follow.

Anna Held and Thomas H. Ince led the grand march at the third annual ball of the Static Club in Los Angeles. Ralph Merolito was chairman of the ball committee.

Eugenie Besserer possesses an ivory velvet gown, richly embroidered, an heirloom from a relative of the Emperor Napoleon.

Fritzi Brunette, of William Robert Daly's company at the Selig Zoo, has recovered from her recent illness. She is now working in "His Brother's Keeper."

A deluxe edition of "The Spoilers" in twelve reels is soon to be put out by the Selig Company.

Kathlyn Williams is to be featured in "The Devil—the Servant—and the Man," a forthcoming Selig release directed by Frank Beal. Guy Oliver, Lillian Hayward, Harry Lonsdale and Vivian Reed appear in the supporting cast.

William Robert Daly, one of the Selig producers, seems to specialize in "crook"

## Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	90	98
Biograph Company	40	50
Famous Players Film Co.	75	108
General Film Corp., pref.	43	43
Mutual Film Corp., pref.	38	42 1/2
Mutual Film Corp., com.	36	45
No. Am. Film Corp., pref.	94	100
No. Am. Film Corp., com.	65	75
New York M. P. Corp.	40	55
Thanhouser Film Corp.	3 1/2	4 *
Triangle Film Corp.	5 1/2	6 1/2 *
Universal Film Mfg. Co.	185	1
World Film Corp.	1	2 *

\*Par \$5.00.

American Film Co. Inc: Stock of this company has been in demand during the past few weeks without any obtainable.

Mutual Film Corporation: Stockholders just recently learned at the last meeting of the Board of Directors, that a very substantial amount was written off representing "Good-Will." This is in harmony with the general plan of the directors to make the company's financial condition waterproof so that the marshalling of their assets and liabilities will stand the closest bankers' investigation. However, the market on both preferred and common during the last week has been unsettled.

World Film Corp.: The statements made in this column quite a number of weeks ago as to disturbances in the World Film Corporation have now been verified. Mr. Selznick is now "out" and heads a new company which is featuring Clara Kimball Young. Mr. Arthur Spiegel takes active charge of the World Film Corporation, which is combined with the Equitable. There has, however, as yet been no "uplift" in the stock.

Triangle Film Corp.: This company is securing new business on a very satisfactory scale and its "goods" are making good according to reports from a number of different centers in the country. The one question with the stockholders is how much of an operating expense is required to secure present bookings. There is little change in the market from preceding weeks' quotations.

Thanhouser Film Corp.: Is reported to have acquired a very comfortable surplus account and stock is in demand, with none offered on the market.

plays. He has directed "The Making of Crooks" and four other plays with similar themes.

In discussing the report that Lillian Lorraine had sued the Balboa company for \$4,637.55, H. M. Horkheimer declares that if Miss Lorraine holds such a note, she has never presented it at the proper place.

Furnishings of the Cafe de la Paris, later Martin's, in New York city, pur-

chased by the Kalem Company, will be used in picture sets for the George Bronson Howard series in which Marin Sais and Ollie Kirkby are featured, at the Glendale studios.

Valeska Suratt will return to the Lasky studio soon to begin work in another production.

Blanche Sweet has finished work in "The Blacklist," under the direction of William C. de Mille, and soon will start on a new picture.

Cleo Ridgley, star in "The Golden Chance," for the Lasky company, is preparing a wardrobe for her new production.

Anna Held's pet dog was much disturbed when he first saw his mistress on the screen in a trial run of scenes from "Madame La Presidente."

Helen Eddy of the Morosco forces has designed many rings and other jewelry, among them a peacock ring set with a black pearl sent her from Australia.

Theda Bara is expected soon at the Fox studios in Los Angeles.

Juanita Hansen, who plays opposite Ford Sterling in Mack Sennett's productions is recovering from an attack of appendicitis.

Bessie Barriscale is appearing with William Desmond in "Bullets and Brown Eyes," a new Ince production.

D. W. Griffith at the Fine Arts studio is preparing for his next play, "The Philanthropist," a comedy by Chester Withey, in which De Wolf Hopper and Fay Tincher will appear.

"Bull" Durham, once a famous ball player with the Pacific Coast league, has joined the David Horsley company as an actor.



Eugenie Forde—American.



Valeska Suratt, who has quit Fox to go to Europe in aid of the suffering soldiers.



Rex Beach, author of "The Ne'er-do-well," being released by Sol Lesser.

Constance Collier met with an accident at the studio recently when a heavy oak counter fell on her hand.

Mae Murray, Director George Melford and a company of two hundred Lasky players in the production of "To Have and to Hold," were marooned for three days during the heavy rains at San Pedro.

Frank Reicher is filming exterior scenes for the play in which Fanny Ward will appear. Jack Dean, Tom Forman, James Neill and Camille Astor also are in the cast.

Nell Shipman has discovered that William Bainbridge, who plays her father in "God's Country—And the Woman," is her god-father, whom she had never met. Bainbridge assumed that responsibility in Victoria, B. C.

William Bertram will direct the screen production of B. M. Bower's story, "A Happy Family," which will be renamed "Curlew Horliss," and will include Art Acord, Anita David and Dixie Stratton in its cast.

George Field, in "The Happy Masquerader," a "Flying A" three-reeler directed by Thomas Ricketts, depicts a brutal chauffeur who for a time takes the place of a wealthy clubman.

Tom Chatterton filmed several of the scenes for "When the Light Came," at a real rough-riding contest.

"Margy of the Foothills," just completed for the American Film Company by William Bertram, depicts the struggle between a wealthy Spanish land-owner and a young American for a girl they love. Art Acord, Dixie Stratton and John Prescott are in the cast.

Fritzi Brunette has a new pianola and a new automobile.

Bessie Eyton is equipped to play in almost any role. She can swim, play tennis and golf, ride, dance and drive a car.

Kathlyn Williams once studied for grand opera. She has a soprano voice.

Tom Mix has returned to the Selig

studios after his vacation in Las Vegas and the East.

Richard Stanton is appearing as the chief avenging spirit in "Graft."

William D. Taylor, with Dustin Farnum and members of a Pallas company, are still snowbound in Bear Valley, according to reports.

George Cochran, brother of one of the Universal executives, is directing Edna Mason in "Through a Baby's Voice."

A vast spread of elks' horns—holding lamps is a feature of one interior set of the northwest drama Rollin S. Sturgeon is completing.

Edward J. Brady specializes in villain roles. In "Who Pays," he portrayed half a dozen kinds, and in "Neal of the Navy" he is the terrible Hernandez.

An admirer, called Myrtle Stedman a "princess playing in a Pallas."

Just as the sun appeared, after Ed. J. Le Saint and company had waited more than an hour to take an important scene, the glass partition of the office set cracked and work was over for that day.

Jack Richardson adds another villain to his roles in "The Quagmire," a three-reeler directed by Tom Chatterton.

"Overalls," a future American "master-picture," is the romance of a construction camp foreman and a wealthy girl. William Stowell and Rea Mitchell are featured.

Stella Razeto, having finished work in the Universal serial, will appear in a series of two-reelers, the first one, "Herself," under the direction of Ed Le Saint. Juan de la Cruz will support her.

Tom Chatterton, like Abraham Lincoln, has a birthday on February 12.

William Garwood likes directing as well as acting.

Alan Hale, "heavy" in Lasky's "Puddin'-head Wilson," has a reputation for good dressing.

Dave Smith, brother of one of the owners of the Vitagraph, besides taking



Arthur N. Smallwood.

charge of the company's books, occasionally directs a comedy, and recently impersonated a sick man in William Wolbert's current play.

Neva Gerber was held up in Los Angeles the other evening, but when she threatened to scream the thief ran.

Hal Cooley was presented with a new silk hat after a visitor sat on his old one.

J. P. McGowan and Helen Holmes are still at Las Vegas, Nev., making "The Girl and the Game" pictures.

Corinne Griffith, when in Truckee, adopted a little lost dog. "Nigger" is now the mascot of the Hollywood studios.

Francis Ford and Grace Cunard will soon begin work on an Irish story, "Brennan of the Moor." They plan to follow this with stories of various nationalities of two reels each, for which they will write their own scenarios.

John Sheehan, of "Beauty" comedies, has been sued by a California matrimonial agency. Trouble arose when the press agent stated that for "Too Much Married" Sheehan employed a character from a local matrimonial agency, of which the name was given.

David Horsley announces the postponement of "A Little Lady of Lions," by Roy L. McCadell. "The Heart of Tara," featuring Margaret Gibson and William Clifford, will take its place. William J. Bowman is staging the play, a Mutual Masterpicture.

"The Red Circle" is not an adaptation of the former stage story of the same name. The serial story is original with the Balboa company.

Charles Dudley of the Balboa forces has died eleven times in the last twelve photoplays in which he has played.

William Duncan of the western Vitagraph forces astonished the bystanders in a blacksmith shop recently when he lifted a 180-pound anvil, apparently with little effort.

Bessie Barriscale, with William Desmond and Franklin Ritchie, is working at



Virginia Hammond—Essanay.

Culver City under **Charles Giblin's** direction, taking court room scenes in which several hundred persons are employed.

**Louise Glaum** will begin work soon at Inceville in a vampire picture, directed by **Raymond West**. **Charles Ray**, **Jack Standing** and **Howard Hickman** will appear in the cast.

**Dorothy Barrett** has been selected as feminine lead for "The Argonauts," the eleven-reel feature planned by the **Monrovia Film Company**, **Monrovia, Cal.** **Miss Barrett** has appeared in **Solax**, **Imp** and **Lubin** features.

In **Gretchen Hartman's** present **Biograph** picture, she is a countess and wears some wonderful gowns. **J. F. McDonald** is directing.

**Grace Cunard**, on her release from the hospital, at once went to work. Only illness can keep her away, and her friends hope she has seen the last of that.

### EAST COAST NEWS

A music enthusiast sent **Hazel Dawn** an original violin sonata, hoping it would call her back to her violin of "Pink Lady" fame. **Miss Dawn** says it will not have that effect.

**Niles Welch**, who left the **Metro** forces to play in the **Fox** production of "Merely Mary Ann," has returned to the **Metro** Company and will begin work in "The Kiss of Hate," with **Ethel Barrymore**, under **William Nigh's** direction. **Welch** appeared in "Emmy of Stork's Nest," "A Yellow Streak," and "Her Debt of Honor."

Skating scenes were taken in the **St. Nicholas rink**, **New York**, for "Black Fear," the **Metro** play starring **Grace Elliston** and featuring **Grace Valentine** and **Edward Brennan**.

"The Price of Malice," starring **Hamilton Revelle**, also shows a skating party. **Ethel Barrymore** and **Mary Miles Minter**, **Metro** stars, have learned to skate this winter.

"The Silent Challenge," in which **Ham-**



*Dorothy Gish—Triangle.*

**Ilton Revelle** stars, has been finished for the **Metro** company. It is a five-reeler, written and directed by **Oscar Lund** and dealing with English secret service work. Exteriors were filmed at **Portland, Maine**. **J. Frank Glendon** appears in the cast.

**Arthur Donaldson** is depicting a villainous Italian count in a five-reel play of Italian life being filmed at the **Erbograph studio**, **New York**, for **Roland West**.

The **Fox Film Corporation** has opened a sub-office branch in **New Haven, Conn.**, in the **Poli's Theater** building, to supply Connecticut exhibitors. **Richard Wernick** is in charge.

**Pauline Frederick** and company of **Famous Players**, under **Robert Vignola**, are filming scenes for **Mary Johnstone's** play, "Audrey," in **Jacksonville, Fla.** **Miss Frederick** was last in **Jacksonville** when working in scenes for "Bella Donna."

Just when **Marguerite Clark** and company, under **J. Searle Dawley**, arrived at a location in **Northern New York** for snow scenes, the rains came and melted the snow.

Three Italian mothers asked **Mary Pickford** for the corduroy trousers she wore in "Little Peppina." Since all three cannot have them, none shall, decided **Mary**. She will keep them.

**Daniel Giffether**, sixty-four years old, who plays "Circle Jim Borden" in "The Red Circle," was asked by an insurance company if he could still work. He referred them to "The Red Circle" and "Who Pays," which show him riding a bucking broncho, doing a hundred-yard foot race in about twelve seconds, carrying a woman up a flight of stairs and mixing up in a lively fight.

"Ham Takes a Chance," soon to be released, will mark the return of **Lloyd V. Hamilton**, absent from the screen nearly three months because of an injury sustained while making a comedy. **Bud Duncan** and **Ethel Teare** are featured with him.

In "The Perilous Swing," one of the "Hazards of Helen" pictures, **Helen Gib-**

**son** throws her lariat over the girder of a rising draw bridge, swings through the air on the rope to the opposite bank.

The ill-fated submarine **E-2** is shown in the **Kalem** one-reel picture, "The Trail's End." It was photographed last spring at **Key West, Fla.**

There are no outdoor scenes in the **Kalem** picture, "The Guiding Hand."

**Huntley H. Gordon**, lately with **Ethel Barrymore**, is now a member of the **Vitagraph Bay Shore** stock company, under **Ralph W. Ince**.

**S. Rankin Drew** is to produce **Louis Joseph Vance's** latest story.

**Sis Hopkins's** famous pig-tail will puzzle and delight film fans, as it has stage audiences, when **Rose Melville** portrays **Sis** on the screen.

**Florence Lawrence**, by quick-witted action, checked what might have been an expensive fire when a lamp was overturned on inflammable stuff while **Stuart Paton** was directing a scene.

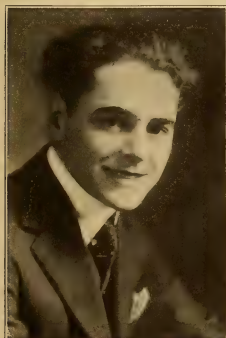
Scenes for "Then I'll Come Back to You," for the **Frohman Amusement Company**, are being filmed at a railroad construction Camp near **Black Mountain, N. C.**, and include wonderful scenery in the **Appalachian Range**.

**Eleanor Woodruff** wears her mother's wedding gown in several scenes of "Big Jim Garrity," the **A. H. Woods** play for **Pathe**, which **George Fitzmaurice** is producing.

For the next episode of "The Iron Claw," **Director Edward Jose** expects **Creighton Hale** and **Sheldon Lewis** to drive a motor car headlong from a draw bridge into the water.

**Florence La Badie** is mourning the death of her dog.

**Doris Grey** of the **Thanhouser** company, who won her position and a beauty prize at the same time, is back from **Florida**, where she got a taste of "stunt" acting.



*Webster Campbell—Vitagraph.*



*Eugene Acker, who has left the Essanay company after two years. He says he plans to go to New York.*





C. Furness Hatley, Chicago representative of Triangle Film Corporation, which takes over the Colonial theater there.

Arthur Ellery directs the Falstaff company from a large armchair.

Frederick Warde declares that the Thanhouser "Silas Marner" will be his only picture appearance. A lecture contract holds him for the next two years, after which he will devote all his time to writing.

B. D. Carber, long a technical director with Universal, is now working with Clarence Dull at the Thanhouser New Rochelle studios.

Henry B. Walthall writes friends east and west that he likes Chicago, except the below-zero lake breezes.

Edna Mayo, before beginning the role of Mary Page, the actress subject to fits of insanity, made a study of mental diseases.

Henry B. Walthall was burned when a blank cartridge exploded in a scene for "The Strange Case of Mary Page."

Holliswood Hall, a restaurant well known to Long Island motorists, will be shown in a film Theodore Marston is directing for the Vitagraph company.

Billie Burke, by special arrangement with Florenz Ziegfeld, Jr., will appear in a drama by Rupert Hughes in twenty chapters. The film is being made at the George Kleine studios.

Col. Jasper Ewing Brady, manager of the Vitagraph scenario department, has written a novel, "The Pharisee," to be published by Small, Maynard & Co.

Motion picture rights to "The Quick or the Dead," by Amelie Rives, have been obtained by the William A. Brady Picture Plays Corporation. Alice Brady will appear in the play when she has finished work in "Then I'll Come Back to You." It will be Miss Brady's tenth motion picture play.

### AUSTRALIAN NOTES

"Within Our Gates," the first film produced by J. C. Williams, Ltd., is so successful that the firm is extending its pro-

ducing organization, and features are being prepared in various portions of Australia and in the South Sea Islands.

Picture theater managers of Melbourne asked for leave to appeal against the decision of the court upholding the city council's prohibition of Sunday pictures. The application was refused.

The Mosman Kinema theater, to be opened in Mosman, Sydney, will accommodate 1,500 persons. A winter garden will adjoin the theater.

Among the wounded soldiers shown in a war picture in Auckland, New Zealand, one mother recognized her son, whom she had mourned as dead.

### BRITISH FILM GOSSIP

D. W. Russell, representing the David Horsley productions, gave a reception to his friends at the new premises recently opened at 93-95 Wardour street, London.

F. Ingram of the Selig Polyscope Company, has recovered from his recent illness and is back at his office in Wardour street.

The manager of the James McEnery Syndicate reports the loss of two films, "The Poisoned Cup," a three-reeler, and "The Adventures of a Plucky Woman."

Jack Shaw, of the Manchester staff of Pathe Freres, has joined the Royal Fusiliers.

The Hepworth company, while producing features like "Iris" and "Annie Laurie," has also made a series of short comics and dramas to be released beginning February 28.

L. Pix has been appointed sales manager for Thomas A. Edison, Ltd.

Charles Mozley has taken over the management of the Bijou picture palace in Doncaster. He announces a special tradesman's matinee every Thursday, a performance for visitors on Saturday morning at ten, and a children's matinee in the afternoon.

"The Queen Mother," a stage drama by J. A. Campbell, has been adapted into a



Howard Hall—Gaumont.

four-reel film by the Clarendon Film Company. Screen production of another play by this author, "The Little Breadwinner," will follow shortly.

"The Puppet Crown," the Lasky feature with Ina Claire and Carlyle Blackwell, was well received at the Imperial picture house, Blackpool.

Instead of decreasing the attendance at picture theaters, the war seems rather to have increased it, probably because some form of entertainment is a necessity as a distraction, and the motion pictures appeal to the widest variety of people.

Carl Edouarde, music director of the Strand theater, New York City, has adopted a little Japanese spaniel recently left in a grip at the check room of the theater.

The various Kalem companies are widely scattered, one being in New York, two in Jacksonville, Fla., and three in California, each company working in a separate studio.

One of the most modern buildings devoted to motion pictures is the new State on Twenty-seventh and State streets, Milwaukee, owned and managed by M. Rice, a well known motion picture man of this city. The theater was planned and erected under the supervision of Architect F. W. Andree. It is built entirely of brick, steel, tile and other fireproof materials and represents the most modern style of theater construction. Roomy upholstered seats have been installed, leaving spacious aisles. All of the thousand seats with the exception of four boxes will be on one floor.

The Odeon theater, 707 Tower avenue, Superior, was damaged by fire to the extent of \$1,000. The cause of the fire is unknown, but it originated between the floor of the building and a false floor which had been put in to fit it for theater purposes. The theater is owned by James C. Rodgers, of Warren, Ohio, and was fully covered by insurance.

G. H. Dailey has opened a picture theater in the Campbell building, Endeavor, and will show pictures once a week.



George Periolat—American.

# Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

## General Program

### Monday.

D	2-7	A Chance Deception.....	Biograph	1,000
C	2-7	The Diamond Thieves.....	Lubin	1,000
C	2-7	The Dragnet.....	Selig	3,000
C	2-7	Selig-Tribune News Pictorial, No. 11, 1916.....	Selig	1,000
C	2-7	Betty the Boy and the Bird.....	Vitagraph	1,000
C	2-7	The Surprises of an Empty Hotel.....	Vitagraph	4,000
C	2-7	A Cripple Creek Cinderella.....	Vitagraph	1,000

### Tuesday.

D	2-8	The Man in Him.....	Essanay	2,000
C	2-8	Wurra-Wurra.....	Kalem	1,000
D	2-8	The Last Shot.....	Lubin	2,000

### Wednesday.

D	2-9	The Iron Will.....	Biograph	3,000
C	2-9	The Fable of the Grass Widow and the Mes- senger and the Six Dollars.....	Essanay	1,000
D	2-9	The Darkest Hour (No. 12 of the Stungaree Series).....	Kalem	1,000

### Thursday.

D	2-10	Sold to Satan.....	Lubin	3,000
T	2-10	Selig-Tribune News Pictorial, No. 12, 1916.....	Selig	1,000
C	2-10	Bungles Rainy Day.....	Vim	1,000

### Friday.

D	2-11	The Trail's End (No. 16 of the Ventures of Mar- guerite).....	Kalem	1,000
D	2-11	The Big Brother.....	Knickerbocker	3,000
C	2-11	The High Sign.....	Vim	1,000
C	2-11	Freddie's Last Bean.....	Vitagraph	1,000

### Saturday.

D	2-12	Golden Lies.....	Essanay	3,000
C	2-12	The Peril of the Rails.....	Kalem	1,000
D	2-12	Billy's Lucky Bill.....	Lubin	1,000
C	2-12	A Mix-Up in Movies.....	Selig	1,000
D	2-12	From Out of the Past.....	Vitagraph	3,000

### Monday.

D	2-14	Just Gold.....	Biograph	1,000
D	2-14	The Strange Case of Mrs. Page No. 4.....	Essanay	2,000
D	2-14	A Song From the Heart.....	Lubin	1,000
D	2-14	The Black Orchid.....	Selig	3,000
T	2-14	Selig-Tribune No. 13, 1916.....	Selig	1,000
C	2-14	You're Next.....	Vitagraph	1,000

### Tuesday.

D	2-15	His White Lie.....	Biograph	2,000
D	2-15	Gold Dust.....	Essanay	2,000
C	2-15	Ham Takes a Chance.....	Kalem	1,000

### Wednesday.

D	2-16	Pique.....	Biograph	3,000
D	2-16	Vernon Howe Bailey's Sketch Book: Scenic.....	Essanay	1,000
C	2-16	A Molar Mix-Up.....	Kalem	1,000

### Thursday.

D	2-17	The Uplift.....	Lubin	3,000
T	2-17	Selig-Tribune No. 14, 1916.....	Selig	1,000
C	2-17	One Too Many.....	Vim	1,000

### Friday.

D	2-18	The Guiding Hand (No. 17 of the Ventures of Marguerite).....	Kalem	1,000
D	2-18	The Child of the West.....	Knickerbocker	3,000
C	2-18	Pluck and Luck.....	Vim	1,000
C	2-18	In Arcadia.....	Vitagraph	1,000

### Saturday.

D	2-19	Politeness Pays.....	Essanay	3,000
D	2-19	The Perilous Swing.....	Kalem	1,000
C	2-19	A Temporary Husband.....	Lubin	1,000
D	2-19	Making Good.....	Selig	1,000
D	2-19	The Man He Used to Be.....	Vitagraph	3,000

## V. L. S. E. Program

Oct. 11	In the Palace of the King.....	Essanay	6,000
Oct. 11	The Valley of Lost Hope.....	Lubin	5,000
Oct. 18	A Black Sheep.....	Selig	5,000
Oct. 18	The Man Who Couldn't Beat God.....	Vitagraph	5,000
Oct. 25	The Rights of Man.....	Lubin	5,000

Nov. 1	The Turn of the Road.....	Vitagraph	5,000
Nov. 1	The Crimson Wing.....	Essanay	6,000
Nov. 8	The Raven.....	Essanay	5,000
Nov. 15	Sweet Alyssum.....	Selig	5,000
Nov. 15	Heights of Hazard.....	Vitagraph	5,000
Nov. 22	The Nation's Peril.....	Lubin	5,000
Nov. 29	The Caveman.....	Vitagraph	5,000
Dec. 6	The Alister Case.....	Essanay	5,000
Dec. 6	The Man's Making.....	Lubin	5,000
Dec. 13	I'm Glad My Boy Grew Up to Be a Soldier.....	Selig	4,000
Dec. 13	The Price for Folly.....	Vitagraph	5,000
Dec. 20	The Great Divide.....	Lubin	5,000
Dec. 20	A Daughter of the City.....	Essanay	5,000
Dec. 27	What Happened to Father.....	Vitagraph	5,000
Jan. 3	Thou Art the Man.....	Vitagraph	6,000
Jan. 10	No Greater Love.....	Selig	5,000
Jan. 17	Green Stockings.....	Vitagraph	5,000
Jan. 17	My Lady's Snipers.....	Vitagraph	5,000
Jan. 17	Captain Jinks of the Horse Marines.....	Essanay	5,000
Jan. 20	The Wonderful Wager.....	Lubin	2,000
Jan. 24	Gods of Fate.....	Lubin	5,000
Jan. 24	The Island of Surprise.....	Vitagraph	5,000
Jan. 31	A Night Out.....	Vitagraph	5,000
Jan. 31	Souls in Bondage.....	Lubin	5,000
Feb. 7	The Crown Prince's Double.....	Vitagraph	5,000
Feb. 7	Thou Shalt Not Covet.....	Selig	5,000
Feb. 14	The Writing on the Wall.....	Vitagraph	5,000
Feb. 14	Dollars and Cents.....	Lubin	5,000
Feb. 14	Valtures of Society.....	Essanay	5,000
Feb. 21	The Misleading Lady.....	Essanay	5,000
Feb. 21	Kennedy Square.....	Vitagraph	5,000

## Mutual Program

### Tuesday.

D	2-8	Lillo of the Sulu Seas.....	American	3,000
C	2-8	Booming the Boxing Business.....	Falstaff	1,000

### Wednesday.

D	2-9	Won by One.....	Beauty	1,000
C	2-9	The Spirit of the Game.....	Thanhouser	3,000

### Thursday.

C	2-10	Paddy's Political Services.....	Vogue	1,000
T	2-10	Mutual Weekly, No. 58.....	Mutual	1,000
C	2-10	Snow Storm and Sunshine.....	Falstaff	1,000

### Friday.

C	2-11	Jerry's Millions.....	Cub	1,000
D	2-11	According to St. John.....	Mustang	3,000

### Sunday.

S	2-13	See America First, No. 22.....	Gaumont	500
C	2-13	Keeping Up With the Joneses, No. 22.....	Gaumont	500
C	2-13	Billy Van Deusen and the Vampire.....	Beatty	1,000
C	2-13	Igorrotes, Crocodiles and a Hat Box.....	Vogue	1,000

### Tuesday.

D	2-15	A Modern Sphinx.....	American	3,000
C	2-15	Ruth's Remarkable Reception.....	Falstaff	1,000

### Wednesday.

C	2-16	Ella Wanted to Elope.....	Beatty	1,000
D	2-16	Outwitted.....	Thanhouser	3,000

### Thursday.

C	2-17	Perkin's Peace Part.....	Falstaff	1,000
T	2-17	Mutual Weekly No. 59.....	Mutual	1,000
C	2-17	Title Not Reported.....	Vogue	

### Friday.

C	2-18	Title Not Reported.....	Cub	
D	2-18	When the Lights Came.....	Mustang	3,000

## Universal Program

### Monday.

C	2-14	When the Losers Won.....	Nestor	1,000
D	2-14	The Harbor Transportation Trust (Graft No. 10 Series).....	Universal	2,000

**Monday.**

C	2-7	Mixed Kids	Nestor	1,000
D	2-7	The Insurance Swindle (Graft Series No. 9)	Universal	2,000

**Tuesday.**

P	2-8	Yust from Sweden	Gold Seal	3,000
C	2-8	No release this week	Rex	
C	2-8	Artistic Interference	Imp	1,000

**Wednesday.**

C	2-9	High Fliers	Victor	2,000
C	2-9	Her Naughty Eyes	L-Ko	1,000
T	2-9	Animated Weekly, No. 3, No. 5	Universal	1,000

**Thursday.**

D	2-10	The Living Lie	Laemmle	3,000
C	2-10	No release this week	Big U	
C	2-10	A Hot Time in Iceland, and Acrobatic Act	Powers	1,000

**Friday.**

D	2-11	The Trail of the Wild Wolf	Imp	2,000
C	2-11	The Missing Locket	Rex	1,000
C	2-11	A Quiet Supper for Four	Nestor	1,000

**Saturday.**

D	2-12	His Majesty, Dick Turpin	Bison	1,000
E	2-12	Uncle Sam—Fisherman, Postmaster, Health Officer (No. 8 Uncle Sam at Work)	Powers	1,000
C	2-12	Leap and Look Thereafter	Joker	1,000

**Sunday.**

C	2-13	No release this week	Rex	
C	2-13	Arthur's Last Fling	Laemmle	1,000
C	2-13	Firing the Butler or The Butler Fired	L-Ko	2,000

**Tuesday.**

D	2-15	The Family Secret	Gold Seal	2,000
D	2-15	The Strong Arm Squad	Rex	1,000
D	2-15	Cinders	Imp	1,000

**Wednesday.**

D	2-16	As Fate Decides	Laemmle	1,000
C	2-16	Elevating Father	L-Ko	1,000
T	2-16	Animated Weekly, Vol. 3, No. 6	Universal	1,000

**Thursday.**

D	2-17	In the Night	Victor	3,000
E	2-17	No Release This Week	Big U	
E	2-17	Building Up the Health of a Nation—and Joe Boko's Adventures	Powers	1,000

**Friday.**

D	2-18	Plot and Counter Plot	Imp	2,000
D	2-18	Borrowed Plumes	Rex	1,000
C	2-18	Flower's Dilemma	Nestor	1,000

**Saturday.**

D	2-19	A Recoiling Vengeance	Bison	3,000
E	2-19	Bureau of Weights and Measures (No. 9 Uncle Sam at Work)	Powers	1,000
C	2-19	No Release This Week	Joker	

**Sunday.**

D	2-20	Dolly's Scoop	Rex	2,000
C	2-20	No Release This Week	Joker	
C	2-20	Twenty Minutes at the Fair	L-Ko	1,000

**Miscellaneous Features**

Sins of Great Cities	Great Northern Film	4,000
Race Swindle	Jo. W. Farnham	6,000
Somewhere in France	Arthur S. Kane	5,000
Fighting with France	French Official War Films	6,000
At the End of the Rainbow	K. & R. Film Co.	1,000
A Naval Tragedy	K. & R. Film Co.	1,000
The Arabian Dancing Girl	K. & R. Film Co.	1,000
Catherine Brown—the Baby Kellerman—in Fancy Diving and Swimming	K. & R. Film Co.	1,000
On the Firing Line—With the Germans	War Film Syndicate	8,500
His Vindication	War Film Syndicate	4,000
A Fool's Paradise	Cosmotofilm	4,000
	Ivan Film	4,000

**Bluebird Photo-Plays, Inc.**

Jeanne Dore	5,000
Secret Love	5,000
Undine	5,000
Hop, the Devil's Brew	5,000

**Fox Film Corporation***Released Week of*

Jan. 2	Green-Eyed Monster	5,000
Jan. 9	A Parisian Romance	5,000
Jan. 16	The Fourth Estate	5,000
Jan. 23	The Serpent	5,000

Jan. 30	The Ruling Passion	5,000
Feb. 6	Merely Mary Ann	5,000
Feb. 13	Fighting Blood	5,000

**Kleine-Edison***Released week of*

Jan. 5	The Devil's Prayer-Book	Kleine	5,000
Jan. 12	The Catpaw	Edison	5,000
Jan. 19	Wild On	Kleine	5,000
Jan. 26	The Innocence of Ruth	Edison	5,000
Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000

**Metro Features.***Released week of*

Jan. 3	What Will People Say?	Metro	5,000
Jan. 10	The Turmoil	Metro	3,000
Jan. 20	The Five Faults of the Alley	Thanouser	5,000
Jan. 24	Her Debt of Honor	Metro	5,000
Jan. 31	Man and His Soul	Metro	5,000
Feb. 7	The Upstart	Metro	5,000
Feb. 14	Dimples	Metro	5,000

**Mutual Master-Pictures.***Released week of*

Jan. 6	The Other Side of the Door	American	5,000
Jan. 13	The Woman in Politics	Thanouser	5,000
Jan. 17	The Thoroughbred	American	5,000
Jan. 20	The Five Faults of the Alley	Thanouser	5,000
Jan. 22	The Bait	Centaur	5,000
Jan. 24	As a Woman Sows	Gaumont	5,000
Jan. 27	Betrayed	American	5,000
Jan. 28	Lord Loveland Discovers America	Thanouser	5,000
Jan. 31	Vengeance Is Mine	Centaur	5,000
Feb. 2	The Idol of the Stage	Gaumont	5,000
Feb. 2	The White Rosette	American	5,000
Feb. 7	The Drifter	Gaumont	5,000
Feb. 10	The Final Argument	American	5,000
Feb. 13	The Soul's Cycle	Metro	5,000
Feb. 14	Life's Blind Alley	American	5,000
Feb. 17	The Dead Alive	Gaumont	5,000
Feb. 19	Silas Marner	Thanouser	5,000

**Paramount Features.***Released week of*

Jan. 17	My Lady Inceog	Famous Players	5,000
Jan. 20	Inbad the Sailor	Bray-Paramount	1,000
Jan. 20	Nearly a King	Famous Players	3,000
Jan. 24	The Call of the Cumberland	Pallas	5,000
Jan. 27	The Police Dog on the Wire	Bray-Paramount	1,000
Jan. 27	The Spider	Famous Players	5,000
Jan. 31	Pudd'nhead Wilson	Lasky	5,000
Feb. 3	Tennessee's Partner	Lasky	5,000
Feb. 3	Furner Al Falfa's Catastrophe	Bray-Paramount	1,000
Feb. 7	The Cliff Dwellers of America	Paramount-Burton Holmes	1,000
Feb. 7	Madame La Presidente	Moroso	5,000
Feb. 10	Nearly a King	Famous Players	5,000
Feb. 10	Hunts for Rent	Bray-Paramount	1,000
Feb. 14	Grand Canyon	Paramount-Burton Holmes	1,000
Feb. 17	Miss Nanny Goat Becomes an Aviator	Bray-Paramount	1,000
Feb. 14	The Trail of the Lonesome Pine	Lasky	5,000
Feb. 17	Out of the Drifts	Famous Players	5,000

**Pathe.***Released Week of*

Feb. 14	Siberia, the Vast Unknown—Watching Flowers Grow	Pathe	1,000
Feb. 14	Luke Falls the Villain	Phumfilm	1,000
Feb. 14	Pathe News No. 14	Pathe	1,000
Feb. 14	Pathe News No. 15	Pathe	1,000
Feb. 14	The Shrine of Happiness	Gold Rooster	5,000
Feb. 14	Excess Baggage (Red Circle No. 10)	Balboa	2,000

**Red Feather Production***Released Week of*

Jan. 31	The Path of Hapiness	5,000
Feb. 7	A Knight of the Range	5,000
Feb. 14	The Sphinx	5,000

**Triangle Film Corporation.***Released week of*

Feb. 6	The Flying Torpedo; John Emerson	Fine Arts	5,000
Feb. 6	D'Artagnan; Orrin Johnson	Triangle-Kay-Bec	5,000
Feb. 6	His Hereafter; Chas. Murray, Louise Fazenda	Triangle	5,000
Jan. 30	He Did and He Didn't; R. Arbuckle, Mabel Normand	Triangle-Keystone	2,000
Feb. 6	Acquainted with the Night; Lucius D. Edwards	Fine Arts	5,000
Feb. 6	His Pride and Shame; Ford Sterling, Triangle-Keystone	Triangle-Keystone	2,000
Feb. 13	His Picture in the Paper; Fairbanks	Fine Arts	5,000
Feb. 13	Honor's Altar; Barnstable, Stone	Edwards	5,000
Feb. 7	The Woman in 47	Triangle-Kay-Bec	5,000

**World Features.***Released week of*

Jan. 10	In Life's Whirlpool	Brady	5,000
Jan. 10	Her Great Hour	Equitable	5,000
Jan. 17	Behind Closed Doors	Triumph	5,000
Jan. 24	Babbette of the Bally Hoo	Equitable	5,000
Jan. 17	The City	Shubert	5,000
Jan. 24	The Ballet Girl	Brady	5,000
Jan. 31	Fruits of the Loom	Brady	5,000
Feb. 7	The Yellow Passport	Shubert	5,000
Feb. 7	The Woman in 47	Equitable	5,000



# Brief Stories of the Week's Film Releases

## General Program

**The Mark—(THE STRANGE CASE OF MARY PAGE NO. 4)—(TWO REELS)—ESSANAY**—Mary's mother, on the witness stand, tells of the strange life and the assurance the strange birthmark, the finger prints. She tells of the fear Mary had of her father when he was drunk, fear which drove her at times insane. A full review appears elsewhere in this issue. G. H.

**Selig-Tribune No. 7—JANUARY 24—Lillian Russell**, only lady member of the San Francisco Press Club, accepts golden key from newspapermen, San Francisco, Calif.; "Bund Day" in Chicago, gives an opportunity to distribute 300,000 parcels of clothing to the deserving poor; general Victoriano Huerta, deposed president of Mexico, dies an exile, El Paso, Texas; Duke of Connaught, Governor General of Canada, accompanied by the Duchess and the usual guard, leave the Parliament building after the formal opening of Parliament, Ottawa, Ont. Canada; Mrs. Emmeline Pankhurst arrives in New York with Cheddomi Myatavitch to obtain funds for Serbian relief; C. R. Watson, one of Villa's nineteen victims and former manager of the Cusi Mining Company of Mexico, is buried at El Paso, Texas, with full Masonic rites.

**Selig-Tribune No. 8—JANUARY 27—Chicago** offers \$2,300 reward for the capture of the bandit who robbed Cook's Tourist Agency of \$1,000 and murdered a policeman, Chicago, Ill.; dead body of General Jose Rodriguez and Colonel Baco Valles are placed on exhibition at Juarez, Mexico, after the execution which took place by order of Carranza's officials; \$50,000 in South African gold bullion is transferred under eye of expert riflemen from the steamer to export train for Canada, Charlestown, Mass.; New York "Newsies" present Mayor Mitchell with resolutions thanking him for his assistance in helping to raise \$50,000 for the Newsboys' Club, New York, N. Y.; hundreds of people are driven from their homes and a property loss running into the thousands comes as a result of the flood in Joliet, Ill.

**The Man in Him—(TWO REELS)—ESSANAY—FRANKLIN 8—M. Anderson** is featured as John Stone who is sent to prison when innocent of crime. His sentence over, he returns to seek revenge, but is betrayed by pity and the love of Ruth Saville and Lee Willard appear in the cast.

**A Song From the Heart—LUBIN—FEBRUARY 14—Otto Ritter**, a musician, composes a song for his little daughter. Later his wife and daughter leave him and he cannot find them. The girl becomes a great singer and her father a composer. They discover each other when the girl is chosen as prima donna for the opera. The drama is written and directed by Paul Powell. Melvin Mayo, Eva Kinney, Birdie Priest, Mae T. Frestell, Velma Whitman, Leona McLean, Milton Massey and Oscar Stein comprise the cast.

**The Black Orchid—(THREE REELS)—SELIG—FEBRUARY 14—Story** laid in India. There are several jungle scenes. Kathryn Williams, Wheeler Oakman, Edith Johnson, Grace Diamond, Earle Foxe, Harry Lonstone and Lillian Hayward appear. Directed by N. H. H. A full review appears elsewhere in this issue. G. H.

**You're Next—(ONE REEL)—VITAGRAPH—FEBRUARY 14—A farce** in which Wally van, Nita Fraser and Charles Eldridge appear. The barber's assistant is fired for making love to the man. He sells safety razors and puts the barber out of business. When the barber advertises for a lady assistant, he disguises himself and gets the job, and causes a lot of trouble.

**Gold Dust—(TWO REELS)—ESSANAY—FEBRUARY 15—John Cossar, Ned Craig, Edmond F. Condon, Thomas Commerford and Patrick Calhoun** are featured. O'Rear, junior partner of John Strang, is in charge of the business while Strang is in South Africa. He discharges all the old employees and puts younger people in their place. O'Rear closes a contract with a construction company, the heads of which are crooks, but John Strang returns home in time to save his business and when he notifies the old employees to return to work.

**Ham Takes a Chance—KALEM—FEBRUARY 15—Featuring Lloyd V. Hamilton and Bud Duncan.** Ham and Bud get jobs in Prof. Nonpareil's road show. Bud's job is to execute Ethel's snakes, while Ham becomes the assistant of Prof. Nonpareil, a knife-throwing artist. The professor is Bert Hill and Ham takes his place and the incidents that follow are sure laugh-getters.

**Vernon Howe Bailey's Sketch Book—ESSANAY—FEBRUARY 16—Split reel**, first half showing sketches of points of interest in Chicago in early days and today. Last half contains scenes in the Canadian Rockies.

**A Molar Mix-Up—KALEM—FEBRUARY 16—Jack MacMermott, Ethel Teare and Bud Duncan** feature. Bud, a dentist's assistant, mixes the electric wires so that every bit of metal in the house is charged with current and soon every person in the house is dancing a painful jig, while held in the power of electricity. Bud secures a pair of rubber gloves and enjoys a big laugh.

**The Guiding Hand—KALEM—FEBRUARY 18—Robert Ellis, Arthur Albertson, Richard Purdon, and Dallas Tyler.** Paul Garrett is about to marry Olive, a woman of the world, and Stanton, his brother, though he knows something of his past, maintains silence because of a clause in his father's will that deprives either son of his share in the Garrett estate, should he marry before thirty. However, a faithful old servant, save Paul, however, and as the years roll by the two brothers, once more reunited, romp about the faithful Guidley.

**In Arcadia—(ONE REEL)—VITAGRAPH—FEBRUARY 18—The Youngloves** give up a city apartment for a home in the suburbs. They have an exciting time getting there, and trouble after they arrive. William Daggman, Ed Corcoran, Kate Price, Edward Elkas, James Dent and William Dunn form the cast.

**The Perilous Swing—KALEM—FEBRUARY 19—(An episode of the "Hazards of Hellen")** railroad features Helen Gibson. Helen pursues "Red" Purdy and his aides, who are escaping after making a big haul, down the track, while the sheriff and his posse set out to head them off on a short-cut. The crooks raise the drawbridge, but Helen suddenly thinks of her larriat. Tossing a noose around the end of the bridge girder, she spurs her horse from under her and then swings out through space to the opposite bank. She boards an express and shortly after "Red" Purdy and his gang are brought to justice.

**The Uplift—(THREE REELS)—LUBIN—FEBRUARY 19—Helen Green and Helen Weir** appear as Peg and Tot, whose father has trained them as thieves. Peg, after a prison term, decides to live "straight", and succeeds in spite of persecution by detectives. Later the other sister gives up her evil life, and through her influence saves her father and sweetheart. George Clarke, Francis Joyner, Clarence Jay Elmer, Walter Law, Bessie Marguene and Arthur Forbes complete the cast. Reviewed in this issue. K. P.

**A Temporary Husband—(ONE REEL)—LUBIN—FEBRUARY 19—Dorothy** has a horror of being an "old maid." She goes to New York and writes home that she is married to a dentist, Robert Graham, whom she really knows only by sight. When her friends come to New York, she



begs him to impersonate her husband for the afternoon. He does, and many complications arise. The cast includes Billie Rees, Margaret Moore, Carrie Reynolds, Jessie Terry and Mimi Yvonne.

**Making Good—(ONE REEL)—SELIG—FEBRUARY 19—An exciting western comedy** in which the cowpuncher, Tom Mix, captures the bandits and wins the rancher's gratitude, also the hand of his daughter, Victoria Forde. An entertaining release. G. H.

**Politeness Pays—(THREE REELS)—ESSANAY—FEBRUARY 19—John Junior, John Cossar, Betty Brown and Marion Skinner** featured. Because he heard of a man Nat Holcomb, a pool room man, is left a fortune of \$100,000 when the old man dies.

## Mutual Program

**Jerry's Millions—CUB—FEBRUARY 11—George Ovey** featured. Jerry receives a telegram that he has inherited three million dollars and his landlady, forgetting her past differences, proposes, it being leap year. Jerry runs out of the house and goes to his sweetheart's home. Many funny incidents follow and finally Jerry is handed an other telegram stating that the news of his riches was a mistake, and the news so overcomes him that he faints away.

**See America First—(SPLIT REEL)—FEBRUARY 13—No. 22** of this scenic turns its attentions to the lumber industry and the life of the lumberjacks in the great Minnesota pine woods. On the same reel is:

**Keeping Up With the Joneses—An animated cartoon** by Harry Palmer.

**A Modern Sphinx—(THREE REELS)—AMERICAN FEBRUARY 15—Charles Bartlett** directs this story of ancient Egyptian and modern American life, featuring Winifred Greenwood. Others in the cast are Charles Newton, Nan Christy, King Clark, Edward Coken, Ella M. Morrison and George Field. Play reviewed elsewhere in this issue. G. H.

**Ella Wanted toelope—(ONE REEL)—BEAUTY—FEBRUARY 16—To cure** her daughter of romantic notions, mother plots to have the family lawyer plan an elopement with her and then desert her.



Ella, tired of her schoolmate lover, Dick, falls into the lawyer's trap. But Dick has the lawyer arrested and carries off Ella himself. Nera Gerber, Lucille Ward, William Carroll and Richard Rosson form the cast. James Douglass directed.

**Outwitted—(THREE REELS)—THANHOUSER—FEBRUARY 16—Featuring Wayne Arney, Hazel Kirk and "Lady."** Through the evil machinations of a corrupt cashier, his clerk is accused of theft and thrown into jail. How the young man is saved by the evidence procured by his sweetheart and his wonderfully trained collie is the subject of the story.

**When the Light Came—(THREE REELS)—MUSTANG—FEBRUARY 18—Thomas Chatterton** directs this play, in which he appears as a rancher in love with his partner's daughter, Martha.



played by Anna Little. Jack Richardson, an actor spending a vacation nearby. He persuades Martha to go to New York, promising her a musical career. The rancher is hurt and sent to New York for treatment. There he is in time to

rescue the disillusioned Martha from the actor. John Farrell and George Rainey also appear.

**The Badle Cupidouch—(One Reel)—BEAUTY—FEBRUARY 20.**—When their fathers disagree over the war, Billy and Cutie, sweethearts, are commanded to sever diplomatic relations. Each is put under guard, the gardener over Billy, the cook over Cutie. The guards help them outwit their parents and they elope. Archer, McKinlin directs the comedy. Dick Rossen, Carol Holloway, John Stepping, John Sheehan and Mary Talbot appear.

## Universal Program

**Universal Animated Weekly No. 6—UNIVERSAL—FEBRUARY 9.**—\$6,000,000 fire destroys House of Parliament, Ottawa, Canada; Appam, captured by Germans, brought over ocean with five hundred prisoners, Hampton Roads, Va.; over two thousand alligators, from infants to great-grandchildren, in world's largest collection, St. Augustine, Fla.

**General Jose Rodriguez and Bacca de Valle**, who killed eighteen Americans, are executed, Juarez, Mexico; St. Paul battles "Soo" for amateur trophy, Sault Ste. Marie, Mich.; latest fashions, English recruits drilled in Cosack and Roman riding and jumping, Aldershot, England; cartoons by Meyer.

**The Missing Locket—REX—FEBRUARY 11.**—Featuring Baby Early. Baby Early lives in a poor neighborhood with her mother and little crippled brother, Jim. Her father is dead, and her mother has estranged herself from the family by a runaway match. Baby Early is slighted by the spoiled children of the rich and it is only through intervention of her teacher that she is invited to Erma's party. Her loving thoughtfulness for Jim at this affair excites the sympathy of Erma's mother and her grandfather accompanies the child home. Erma's grandfather proves to be the father of Baby Early's mother. A forgiveness ensues and the little family is rescued from poverty.

**Leap and Look Thereafter—JOKER—FEBRUARY 12.**—Many ludicrous situations follow wife's determination to rid her husband of the tobacco habit. After many complications of all sorts her efforts are crowned with success and Bill Durham digs a grave in the back yard, interring his last box of stogies therein.

**The Harbor Transportation Trust—(Two Reels)—FEBRUARY 14.**—Tenth episode of "Graft" with Hobart Henley, Jane Novak and Glen White; suggested by Zane Grey. Several of the developments in this installment are the gaining of evidence against the Harbor Transportation trust by Tom Larnigan; his being shanghaied by enemies; the capture and sensational release of Kitty Rockford and Dorothy Maxwell, who, together with Bruce Larnigan are saved from being devoured by lions in the Grand Canyon; animal dealer and smuggler; and the final falling of Grant Fisher, head of the Harbor Transportation trust, into the den of lions to his death. Tom, who has been summoned to go to Rio de Janeiro, feels great satisfaction when he learns that this is the point his abductors are bringing him to.

**When the Losers Won—NESTOR—FEBRUARY 14.**—Eddie Lyons, Lee Moran and Betty Compton. At a house party the Newbedies were too popular, so Ethel and Percy, flirts who are accustomed to being reviled by everybody, feelings, plan their downfall. However, the Newbedies prove to be a smart pair; not only do they successfully fend off attacks against them, but so engineer things that Ethel and Percy finally end by marrying each other.

**Flivver's Dilemma—NESTOR—FEBRUARY 14.**—Flivver is seated amidst a bevy of pretty girls (all enjoying themselves) when his father, the Reverend Flivver, and the curate, make an un-

expected call. Flivver hides the girls in double quick time, lundling them into all corners. After such terrible anxiety on the part of Flivver he at last decides to do away with himself, thinking he has been deceived by the others. The Rev. Flivver, however, is not so easily deceived. He in silence and departs, much to the joy of all who foresee a relieving time.

**Mrs. Alston's Butler—(Two Reels)—GOLD SEAL—FEBRUARY 15.**—With Herbert, Rawlinson and Agnes Vernon. Old man Markham decides at a late period of life to re-marry. His son, Arnold, dreads a step-mother and decides to get an intimate view of the future Mrs. Alston. He takes a position of butler in Mrs. Alston's home and a mutual attraction between Madge, her daughter, and Arnold springs up. After defeating a rival, Arnold gives up his job and returns home. The next time Markham calls on the Alstons, he is accompanied by his son. Mrs. Alston recognizes in her future son-in-law her former butler, and the final outcome is the celebration of two engagements instead of one.

**Cinders—LXP—FEBRUARY 15.**—With Edith Roberts. The main point in this story is the test of his friends made by Mr. Pendleton, a rich old lawyer, who pretends to be poor. In reality is only concealed behind a secret panel. His niece, to whom he wills all his property and his home, will act, and out of love, she has anticipated, sparing those closest to his heart, one of the latter being a poor little waif who she has brought up. The girl, who is the niece, Pendleton tells his niece and her husband, Baron di Sondia, that they will thrive better in the street and they leave in indignation.

**The Lumber Yard Gang—REX—FEBRUARY 15.**—Phil Kelley, one of the detectives on the force, is ordered to run down the "Lumber Yard Gang," the last man. With the help of a squad of police he finally routs the gang and dashes them after their leader. After exchanging many shots between them, both being wounded, his quarry slips into a house. Just as Kelley is about to handcuff his man after a terrific struggle, he learns that the leader is the brother of his sweetheart. Torn between duty and love, he yields to the latter and goes away. Shortly after, returning to the house with the chief, the crook is found dead, his sister having handcuffed him, and Kelley is spared the humiliation of forfeiting his job.

**As Fate Decides—LAEMMLE—FEBRUARY 16.**—A young crook who is being assiduously hunted, finds that he must have money and tries to get his wife to steal for him. She has almost consented when the police enter and secure him. The prosecuting attorney, confident of the wife's innocence, takes her and her baby to his mother's home for protection and to get her away from old influences. The husband, hearing of his wife's whereabouts escapes and attempts to kill the attorney. By a strange fate, however, he himself is killed, and the big-hearted lawyer is left free to love the girl.

**Elevating Father—(Two Reels)—L-KO—FEBRUARY 16.**—Featuring Louise Orth and Ray Griffith. Ray is in love with Louise but has never met her father. Being warned that a bill collector disguised as a woman is going to serve him with a summons, he gets a mallet and waits. Louise's father, flirtatiously inclined, dresses as a woman in order to follow a pretty girl who lives in the same hotel. By mistake he knocks on Bill's door and only escapes after a severe thrashing has been administered to him. Father has to go to bed in a battered condition. Louise brings Ray to visit her "sick" father and thus the rumpus starts. After an exciting elevator episode, father and the unfortunate auditor find themselves on the roof of the hotel, and the indignant old man loses no time in taking vengeance on his victim.

**In the Night—(Three Reels)—VICTOR—FEBRUARY 17.**—With Harry Myers and Rosemary Theby. Mr. Warren, a man entirely devoted to business,

leaves his wife's entertainment in the hands of Van Auden, a man about town. One night, returning home unexpectedly, Warren shoots at a man he sees entering through the window. Afterwards he discovers that the man was a thief, and is wounded, in the house. He draws a bitter comparison between the two crooks, one preparing to do good, the other to do evil, and the thief of worldly goods. Warren finally discovers that the burglar is a worthy man and helps him; his wife correctly. The thief, however, is not satisfied. Other parts by force of a threat of being shot, should he return.

**Plot and Counter Plot—(Two Reels)—IMP—FEBRUARY 18.**—With Gene Hall, Matt Moore and Howard Crampton. Jack Howells, a great support of his invalid mother, is working for Benjamin Bimbi, a designing manager and promoter of a fraudulent mining company. Howells learns of the dishonest nature of the business and threatens to expose his employer. Fearing this threat, Bimbi hands Jack in jail through a clever "frame-up." Jack reveals Bimbi's scheme to his sweetheart, Jane Fanning. How Jane brings the unscrupulous promoter to tears through a clever "frame-up" far more ingenious than the latter's and secures her sweetheart's freedom, comprises the substance of the story.

**Borrowed Plumes—REX—FEBRUARY 18.**—With Ben Wilson and Dorthy Phillips. The death of old Ezra Bryant proves a financial blessing to his two nephews, Hugh Bryant and Ward Simon, but it does not materially assist poor Marjorie Welch, who continues to show the beautiful dresses and furs are after all, to grace the form of Riverside Drive girls. At last when Marjorie decides to borrow one of the dresses and try the cup of happiness for one night, Ward Simon sees her and uses the occasion to force her into acquiescence with his desires. However, the girl is spared, because in any direction, for Hugh, learning of Ward's scheme against the girl, enters the room and announces his own intention of marrying Marjorie. This takes Ward by surprise and he is forced to discharge the detective he has brought with him to enforce his threats.

**A Recoiling Vengeance—(Three Reels)—BISON—FEBRUARY 19.**—With Rosita Marstini and Betty Schade. This drama concerns itself with the adventures of John Clifford, a confidential agent of the British Secret Service, and his wife Helene, in their united efforts to deliver into the hands of the Ameer of Afghanistan certain important papers. Contending against them is Mme. Aimee LeDoux, an adventurer in the employ of the Turkish government, and her agents. After many harrowing exploits in the land of the harem, Clifford and his brave wife, who has been in this time kept the documents under the scarf of her Panama hat, are saved by soldiers from the army post, while Mme. Le Doux meets her death in the pit which she has prepared for her near victims.

**Twenty Minutes at the Fair—L-KO—FEBRUARY 20.**—With Billie Ritchie. Billie trudging along the road, sees the San Diego Fair in the near distance, and sneaks in, thinking to make some money. Instead, he falls asleep on a bench and the following events, some trouble with girls, envious rivals, etc., more than the hard business of making money. His troubles finally end in a bomb battle, which, after he is hit, Billie awakens on his bench to find himself covered with doves; a couple of eggs in his hat.

**Dolly's Scoop—(Two Reels)—REX—FEBRUARY 20.**—With Louise Lovely and Lon Chaney. This is a newspaper story, in which Dolly, a girl reporter, is instrumental in making the heartless and scandal-loving editor change his policy. The editor, who is a miser, is being mixed up in a scandal through the efforts of Dolly, who does not know the woman is the editor's wife. The latter is innocent, however, the affair is kept from being printed by Dolly, and there is a total reconciliation between man and wife. Through the story runs a joy theme between Dolly and Dan, a reporter, which culminates happily at the finish.



Featured situations in three Universal releases. Left to right—"In the Night," "Graft" and "Borrowed Plumes."

## Feature Programs

### Blue Bird

**Secret Love—(Six Reels)—Blue Bird—Helen Ware** is cast in the leading role in this adaptation of Frances Hodgson Burnett's "That Lass O'Lowrie's," a story of the collieries in England. Harry Carey, Eileen Hall and Mr. Curtis also have important roles in this photoplay.

### Fox

**Merely Mary Ann—(Five Reels)—February 6**—**William Fox**—William Martin appears in the role played by Eleanor Robson in the legitimate stage. John G. Adolfi directs the picture, in which Harry Hilliard, Laura Lyman, Isabel O'Madigan, Sidney Bracy and Niles Welch appear.

**Fighting Blood—February 13**—**William Farnum** is starred, with Dorothy Bernard opposite. The scenes of the play, inspired by "My Old Kentucky Home," are laid in the Kentucky mountains. Pictures were taken in the Edendale, Calif., studio, under Oscar C. Apfel. Farnum is Lem Hardy, whose rival, Blake, superintendent of a lumber camp, has him sent to prison, and married Erle, the girl in the case. Lem is converted while in prison and returns as a minister. Old scores are settled, after exciting events.

### Kleine-Edison

**When Love Is King—(Five Reels)—Edison—February 9**—Richard Tucker appears in the leading role in this production concerning one Felix, the king of Wallonia, who wants to be loved for himself and not for his title and money. The supporting cast includes such players as Carroll McCormack, Bigelow Cooper, Vivian Perry, Thornton King, T. L. Dutton, John Sturgeon and Harold Meltzer. The picture was directed by Ben Turbett. A longer review will be found on another page of this issue.

**The Scarlet Road—(Five Reels)—Kleine—February 16**—Malcolm Duncan appears in the leading role, that of a youth who, when left a fortune by his father, takes to the sea and squanders his money and soon discovers that he is penniless. He, however, proves himself a man and wins the love of a wealthy young woman. Anna O. Nilsson, Della Connor, Iva Shepard and John Jarrold also have prominent parts in the play.

### Metro

**Man and His Soul—Metro—January 31**—A story of conscience in which Francis X. Bushman and Beverly Bayne are featured. For a longer review see page 312 of the February 12th issue.

**Dimples—(Five Reels)—Columbia—February 14**—Mary Miles Minter appears in the leading role in this picture of pathos and power. This production is from a story by Mary Louie Downing and was adapted by Harry O. Hoyt. Edgar Jones directed the picture.

### Mutual Special

**The Drifter—(Five Reels)—Gaumont—February 7**—The story of a divinity student who has an inherent taste for gambling. The story is by John B. Clymer and features Alexander Gordon and Lucille Laft. The picture was directed by Richard Garrick. Full review appears on page 376 of February 12th issue.

**What Doris Did—(Five Reels)—Thanhouser—February 14**—Doris Grey is featured in this reel engrossing Thanhouser drama of society life.

**The Dead Alive—(Five Reels)—Gaumont—February 17**—Marguerite Courtot is featured in this tale of twin sisters in which Miss Courtot plays both girls—one the pampered wife of a millionaire and the other a beauty of the stage in the clutches of an international crook. This production was written and directed by Henry J. Vernot.

**Silas Marner—(Five Reels)—Thanhouser—February 19**—Frederick Ward, greatest of all characters, is starred in this motion picture version of the classic novel by George Eliot. An all star cast supports Mr. Ward, which includes Val-Karien (Baroness) and a longer review appears on another page of this issue.

### Famous

**The Spider—Famous Players—A story** produced by Robert G. Vignola in which Pauline

Frederick is starred. A longer review will be found on page 376 of the February 12th issue.

**The Trail of the Lonesome Pine—(Five Reels)—Lasky—February 14**—This picture is a romance of the Cumberland mountains in which Charlotte Walker is featured. The picture features players who appear in support of Miss Walker are Theodore Roberts, Thomas Meigham and Earl Fox.

**Madame La Presidente—(Five Reels)—Morosco-Paramount—An adaptation of the play of the same name featuring Anna Held. Herbert Spalding and Forrest Stanley are prominent in the cast.**

### Pathe

**Pathe News No. 8—Pathe—January 26**—Episcopal ministers visit Sing Sing, guided by prison members of the Mutual Welfare League. Ossining, N. Y.; bodies of Jose Rodriguez and Miguel Gaba Vallas, supposed to have participated in the killing of seventeen Americans at San Ysaac park on public exhibition in the court of General Carranza, Juarez, Mexico; Spring hat fashions; champion marksmen meet for annual mid-winter handicap trap shoot, Finchurst, N. C.; scaling ten feet walls is part of work at the "Cantine College," where dogs are trained to be guard dogs of law. West Hempstead, L. I.; the river floods the town of Ottawa, Ill.; three thousand horses shipped to French ports for allies during the war. Mrs. Anna Jennings arrives. Mrs. J. Sergeant Cram do picket duty in strike of East Side cloakmakers, New York City, N. Y.

**Pathe News No. 9—Pathe—January 29**—Peddlers drive a precarious trade in the market place, where the regular stores are closed during the march of revolution, Saltillo, Mexico; President Wilson opens nation-wide preparedness campaign with addresses, speeches, New York City, N. Y.; Yoshito, the newly crowned Emperor, formally opens Parliament with all the ceremony of state, Tokio, Japan; freight steamer Bowling Green strikes a submerged rock and founders, Evansville, Ind.; Uncle Sam's activities; historic battle of Gettysburg is famous for the number of school children have begun movement to save her, Boston, Mass.; Joe Rivers, who recently defeated several opponents, is the new champion boxer and trainer, Cincinnati, Ohio; Salt River overflows its banks and floods town, drowning many people, Phoenix, Ariz.; Al Jennings arrives in Atlanta, Ga.

**Pathe News No. 10—Pathe—February 2**—William Jennings Bryan finds a haven of peace in the quiet confines of his winter home, Manhattan, N. Y.; Louis B. Brandeis, who has been named as Associate Justice of the U. S. Supreme Court, receiving congratulations in his home town, Boston, Mass.; General Obregon, chief of state of the Constitutional Army, is welcomed by Carranza upon his return from a successful roundup of the Villa bandits, Culaya, Mexico; President Wilson arrives here with his campaign for National Preparedness, Pittsburgh, Pa.; latest fashions; Princess Go-Wah-Heah Doonoo's journey 1,000 miles to meet Mrs. Wilson; the fate of the historic Navy Yard at Charleston, S. C., said to be too small for the modern super-dreadnought, is being debated by Congress.

**Pathe News No. 11—February 5**—Nine lives are lost when the S. S. Aberdeen is completely irigated to destruction in a ninety-mile storm, San Francisco, Calif.; British river Appam arrives in American waters, flying the German flag, Newport News, Va.; the struggle for the hockey cup in Hockey Cup is marked by a spirited contest between the Soo team, holders of the amateur championship, and the professional team of the Seven, Sault Ste. Marie, Mich.; French and British warships are guarding the movements of the Allied troops, near Genoa, Italy; the plows hitched to Fifth Avenue busses are effectively used to remove the six-inch blanket of snow that makes the city, N. Y. City; President Wilson carries his campaign for preparedness into the Middle West, Milwaukee, Wis.

**The Precious Packet—(Five Reels)—Pathe Go-Go Rooster—February 11**—The story produced by Donald MacKenzie deals with a young man who performs an unusual service for Great Britain. He is ordered to save an American ship, an organization of the younger sons of British nobles. He is ordered to marry an American girl, but, by so doing he is to lose his own. He is an old grant of hers to throne in Canada. His instructions are to open a packet on a certain day, and when he does he is to marry her. He learns that unwittingly he has carried out his orders. Ralph Kellard and Louis Meredith are featured.

**Luke Fells the Villain—Rollin-Pathe—February 14**—The villain tries to get some papers, but Luke fells his plans. Luke is very happy in the thought that he is loved by Mazie Nut, but when the villain comes and disturbs them many amusing incidents come to pass. On the same reel is:

**The Shrine of Happiness—(Five Reels)—Pathe-Go-Go Rooster—Jackie Saunders, Paul Gilmore and William Conklin are featured in this story of Marie Scott, daughter of a wealthy mine owner who is kidnapped. Marie goes to her father's old friend Richard Clark and falls in love with him. However, Ted realizes the love that exists between Marie and his father and leaves home.**



him. Clark's son Ted becomes attached to Marie and proposes, but is rejected. He accuses his father of standing in the way, and the father makes Marie promise that she will accept Ted. Later, however, Ted realizes the love that exists between Marie and his father and leaves home.

**Watch Flowers Grow—Pathe—February 14**—An educational picture showing the buds and flowers of the lily species lying beneath their foliage and then as living things, the blossoms separate for room before finally opening.

**Siberia, the Last Unknown—Pathe—February 14**—First installment. Preparatory to starting on the trip to Northern Siberia, the Pathe expedition stopped at Nome, Alaska, where many interesting incidents were filmed.

**Hapless Happenings—Pathe—February 7**—In latest comedy of the Heinie and Louie series, Heinie almost wins the girl who loves him, and whom he loves, by fooling the mother into thinking he is a titled scion of the aristocracy. When he arrives, Heinie is discredited, and the mother's views prevail.

### Red Feather

**A Knight of the Range—(Five Reels)—Red Feather—Harry Carey** is featured in this western melodrama as a cowboy who aids the sweet heart of the villain. The villain's mother, who later becomes implicated in a holdup. Eventually the guilty man is discovered and the loyal cowboy is rewarded for his service with the hand and heart of the girl he has long loved. A full review appears on page 375 of the February 12th issue.

N. G. C.

**The Spinh—(Five Reels)—Red Feather—February 14**—Herbert Kelsey and Effie Shannon are featured in this romantic drama. A young artist becomes fascinated by the beauty and charm of a noted dancer, commonly called "The Spinh" and desires his hand. The dancer's accepted lover is the boy's father and they both play the game of love unknown to each other. In the end, however, all ends happily.

### Triangle Program

Released Week of January 30.

**He Did and He Didn't—(Two Reels)—Triangle—February 14**—The role of a jealous husband Roscoe Arbuckle has numerous adventures with Mabel Normand, as his wife, and William Jefferson as her old school chum. A longer review appears on page 368 of the February 12th issue.

Released Week of February 6.

**The Flying Torpedo—(Two Reels)—Keystone. John Emerson** is cast in the role of Winthrop Clevering, a novelist. The story deals with an imaginary war of the year 1920. The supporting cast includes Spottiswood Aitken, William H. Lawrence, Viola Barry and Bessie Love. A full review appears on page 261 of the January 29 issue of Motography.

**D'Artagnan—(Five Reels)—Kay Bee—Orrin John** is featured as D'Artagnan in this picture produced under the supervision of Thomas H. Ince. The picture is based purely upon the incident of the queen's studs and their return in time for her to wear at a court ball, thus saving the schemes of Cardinal Richelieu. Dorothy Dalton, Rhea Mitchell, Arthur Maude and Walt Whitman are featured. A longer review appears on page 318 of the February 5 issue.





prettily decorated, large roomy seats, spacious aisles and the latest ventilating system. Adolph Tuul is manager, and with courteous attendants the theater will be one of the leading houses in the city.

#### Delaware.

Acorn Movie Cartoon Company; to manufacture, produce, buy, sell or lease motion picture films, also own, manage theaters, etc. Capital, \$100,000.

#### Florida.

The Arcade theater in West Palm Beach, for the past year managed by Carl Ketter, has changed hands and is now managed by A. A. Tano.

B. T. Cory has opened a picture show in Apopka.

P. Villadonga has purchased the Florida theater in West Tampa from M. Y. Diaz. Mr. Villadonga has been operating the Cuba theater, adjoining the Diaz building, and will combine the two theaters under that name and operate at the new location.

People's Profit Film Corporation, manufacture and sale of moving picture films; capital, \$150,000.

January 28 Boyd's moving picture theater on Lookerman street between New and Queen streets, Dover, was destroyed by fire. Loss \$3,500, with no insurance.

The new Queen theater, Fifth and Market streets, Wilmington, will be opened February 15.

The Majestic and Theatatorium theaters in Ardmore are now under one management. R. Helbach and L. Cox will manage the theaters as formerly, but the two houses will be run as one.

Contracts have been let by the National Film Corporation of America, to Curtis & Glynn, contractors, for the studio building which the corporation is to erect at once on its holdings, recently acquired, on the Bayshore boulevard near Ballast Point, Tampa. The studio building is to be 200 x 300 feet, of frame construction.

#### Georgia.

The Lyric theater, Atlanta, will open January 31, with a fine program.

Alderman Morgan, of Macon, introduced a rough draft of an ordinance for the regulation of motion picture operators, providing an examination to be conducted by a board composed of the city electrician, fire chief and an experienced operator and laying down rules and regulations governing the operators. The ordinance will be looked into by the committee on ordinances and resolutions.

Work on the Piedmont theater building, being erected at the corner of Forsyth and Luckie streets, by Hugh Richardson, is progressing rapidly, and within the course of a few more weeks Atlanta's largest moving picture house, which will also offer vaudeville, will be thrown open to the public of the city. Peter Mion has leased the building for a term of fifteen years from Mr. Richardson.

#### Illinois.

Jay Wilson of Astoria, who a short time ago purchased a picture show in Macomb, has leased it to his piano player.

Chicago Film Company, Chicago;



Four examples of the cover used on "Paramount Progress," the house organ of the Paramount Pictures Corporation, are shown in the above cut and they give one an idea of the pains taken to make the publication attractive. The purpose of the house organ is, primarily, to assist each Paramount exhibitor and exchange. Accessories, advertising cuts and a portion of the trade advertising are incorporated in it and when good advertising ideas can be found through the work of some exhibitor it is republished in Paramount Progress with a brief editorial pointing out the important features. In it also are valuable hints from the producing companies and information sent in from exhibitors from all parts of the country and in this way the reader is able to obtain the experience and ideas of another man many miles distant, whom he might never meet, but whose ideas might be worked in his territory, although they might need some change in order to meet local conditions. The publication is the idea of William W. Hodgkinson, president of the Paramount Pictures Corporation.

capital stock increased from \$500 to \$30,000.

A storm front has been added to the Crystal theater in Dundee.

Galesburg's pioneer picture house, the Elite, has been purchased by George Cashburn, of Bushnell. There will be no change in the management, the new owner preferring to have the men whom the people have been accustomed to meet continue to meet them.

Harry Kraft has purchased the combined interests of Shean & Grabs, proprietors of the Olympic theater in Danville, and is now sole manager of the East Main street motion picture and vaudeville emporium. Charles Shean, erstwhile proprietor remains with the new owner as manager of the house.

Moving pictures have been introduced

into the high schools in Joliet. Travelogues and educational pictures are shown daily at noon.

A one-story brick playhouse will be erected at 6110 Paulina street, S. Chicago. C. W. Kollal architect.

Belfield Theater Company, Chicago; capital, \$12,000; incorporators, Fred D. Silber, Martin J. Isaacs, James D. Woley.

The Maywood theater has been purchased by Frank Le Compte and Elan G. Harrison, two well known young men who will give the public of Maywood a fine program of pictures.

Jesse Chance, Jr., who is in charge of the Lyric and Strand theaters in Farmington is planning to enlarge the Strand. The stage will be torn out and a new curtain painted in the rear against the south

wall, and the present false front will be set back, increasing the seating capacity to 450. It is the intention of Mr. Chance to redecorate the interior in the spring.

#### Indiana.

Notification has been received from Indiana University, distributing center for the commercial, industrial, scenic and agricultural film service of the department of commerce at Washington, that the Hammond chamber of commerce will be supplied twice a month with moving pictures, commencing January 25, and to be given every other Tuesday.

Incorporation papers have been filed at Indianapolis for the formation of the Washington Theater company, headed by B. F. Metcalf of the Luna Lite theater, associated with whom in the enterprise are a number of other well known investors. Capital, \$35,000. The purpose of the corporation is to erect one of the finest moving picture theaters in the country. Not the largest but one of the best which will represent the very latest ideas in the moving picture show line. The theater will be two-story, erected on the site of the Mecca Club home on West Fourth street, Marion, work on which will be started as soon as the weather permits.

Motion picture theaters in Indianapolis were declared safe by building commissioner Jacob H. Hilkene at a conference of the Motion Picture Exhibitors' Association, held January 20 at the association headquarters in the Saks building.

#### Iowa.

Iowa City is to have a new \$50,000 theater, to be devoted to moving pictures exclusively.

The Iris theater in Webster City, is showing Triangle films four days a week.

The Orpheum theater in Oskaloosa has installed a new Simplex machine.

N. A. Evans, of Marshalltown, has bought the moving picture theater in State Center, formerly owned by Mr. Richerdt.

The Princess theater in Boone has completed improvements and now conforms with the city ordinances.

A new ceiling has been placed in the Majestic theater in Nevada.

Frank Bentley has leased the opera house in Corning and will operate a first class picture show.

#### Indiana

Work will shortly be started on clearing the site at 145 Monument Place, Indianapolis, for the New Circle moving picture theater.

A new curtain has been installed in the Violet theater, Brookston.

The Terre Haute moving picture operators elected the following officers: President, L. G. Thurry, vice-president, H. Prentiss; recording secretary, B. Steinhouser; financial secretary, W. Nisbet; sergeant-at-arms, George James, and E. Pullen trustee. R. Demsey was named as business agent.

A motion picture theater is being installed in the Stillman block on Main street, Riceville, and will be managed by George E. Smith.

At a dinner at the home of Frank Cota, moving picture operators of Mason City formed the North Iowa Operators' Association and elected the following officers: Charles Armstrong, president; Frank Cota, vice-president; Ray Tourney, secretary and treasurer.

The city council recently passed an ordinance allowing the moving picture theaters in Charles City to operate on Sundays from 1:30 to 5:30, but no evening shows.

The Lockard building on Story street, Boone, is being remodeled and fitted up for a motion picture house. It will seat between 600 and 700.

Strand Theater Company, Des Moines; capital, \$10,000. A. A. Hamilton, president; F. O. Davis, vice-president; H. E. Evans, secretary.

The Royal theater at LeMars has been purchased by E. F. Bausman, of Omaha, and J. N. Boyd, of Sioux City.

The gallery of the Majestic theater in Cedar Rapids has been reopened. It had been closed for a few days on account of re-decorating the walls and ceilings and the floors being scraped and oiled. With these improvements made the gallery presents an inviting appearance.

The Strand is Marshalltown's new motion picture theater, opened January 22. The remodeling of the building located at 112 East Main street, was done by F. L. Meeker, the owner, and cost approximately \$10,000, excluding the furnishings. The entire front of the old building was removed and a brick front put in. The brick is known as Flemish, with a trimming of white terra cotta. On either side of the front piers run up from the ground to the top of the building, capped with a white terra cotta crown, and electric lights. Green Spanish tile is used for the mansard roof, and a new parapet has been built out over the sidewalk. The interior decorations are pretty and attractive while the ventilating, lighting and seating arrangements are of the latest design.

A. H. Blank, owner of the Garden theater, Des Moines, is planning to build a \$150,000 motion picture house in Omaha next fall.

Moving pictures are being used for the entertainment and education of the boys in the state industrial school at Eldora two evenings each week.

The Majestic theater in Cedar Rapids, which was rumored to be settling, after investigating, is found to be o. k.

#### Kansas.

The Palace theater, Wichita's \$100,000 amusement house, was formally opened to the public January 17.

Plans for the new motion picture theater to be erected by C. B. Yost, manager of the Pearl theater, at 114 North Main, Hutchinson, have been completed by W. E. Hulse & Company, local architects. The new theater will be the most up-to-date in the city and work will be started at once on the remodeling of the building.

Hutchinson's newest motion picture theater will be known as the Theatre Royal. The theater will be a most attractive structure. The front will be a beautiful construction of metal, stucco,

art glass and art work. Above the ticket office and entrance and extending across the front of the building will be an artistic relief work in plaster, with a clock in the center. Above this will be art glass, and metal and stucco ornamentation, surmounted at the top by a big eagle. The seating capacity will be 448.

C. B. Yost, who will own and manage the theater, will continue the operation of his present house, the Pearl, and says about the middle of March he will open the Theatre Royal.

Baldwin's new motion picture theater being erected by Thomas Hitchcock, is about completed. It is located on Eighth street and seats 300 people.

A charter has been granted in Topeka to the Overland Park Film Manufacturing Company of Overland Park, Johnson county, this state. The charter authorizing a capitalization of \$100,000, was taken out by W. B. Strang, head of the Strang Electric Railroad Company, and others among the incorporators of the new film concern are: Thomas Riley, of Overland Park; H. B. Holland and Darius Brown, Kansas City, and Donald Munroe, of Merriam.

#### Kentucky.

Plans are being prepared by S. F. Ostrander for a moving picture theater, to be erected at Walnut and Twelfth streets, Louisville. The theater will cost \$25,000.

The stage of the Ben Ali theater in Lexington was destroyed by a recent fire, and among other losses were a \$10,000 organ recently installed and a beautiful velvet curtain, and the radium screen. C. H. Berryman, president of the Berryman Realty Company, operators of the theater, states that the theater will be restored to its same beauty in very short time.

Amended articles of incorporation were filed changing the name of the Children's Feature Film Corporation to the Aladdin Film Corporation. The articles were signed by N. M. Sweet, T. J. Morrow, Jr., Kendrick Lewis and R. W. Conant.

Work will begin February 10 on a \$30,000 motion picture theater on Walnut street, between Eleventh and Twelfth streets, Louisville, which will be one of the handsomest motion picture houses for colored people in the city. The incorporators are A. B. McAfee, A. C. Brock, T. C. Brock, Prof. A. E. Mayzek and W. L. Sanders. The new theater will be fireproof of brick and steel construction. The front will be of cream enameled brick, with pilasters of green enameled brick, with cut stone trimmings, and the lobby will be of white marble and tiling. On both sides of the auditorium will be a mezzanine floor of twenty boxes, with steel stairways to the auditorium floor. The auditorium floor is so arranged that every occupant will have a clear vision of the stage. S. P. Ostrander is the architect.

A deal was recently closed whereby the Kerrigan and the Grand motion-picture theater have been consolidated. The Kerrigan company will take over the Grand theater and will operate both houses. M. Switow, who was the chief stockholder in the Grand theater company, becomes a member of the Kerrigan company.



Articles of incorporation of the People's Amusement company, Louisville, with a capital stock of \$30,000, divided into 3,000 shares of a par value of \$10, were filed with the county clerk. The corporation proposes to conduct a chain of moving picture theaters and is authorized to incur liabilities not to exceed \$25,000. The incorporators are A. B. McAfee, with 100 shares; A. E. Mey-zeko, with eighty-five shares, and C. C. Brock, A. S. Brock and William L. Sanders, each with fifty shares.

#### Louisiana.

James Van Lotten has opened a picture show in the People's Bank building, Donaldville, and it is known as Jimmie's theater.

The old Greenwall theater, in New Orleans, has undergone many changes and has been opened by Mr. Boehringer, as the Triangle theater. A twelve-piece orchestra furnishes the music.

#### Maine.

Manager Merrill of the Star theater in Dover has improved his show house by having the interior tastefully decorated and another machine installed to avoid delays. It now presents a very attractive appearance.

Rothacker Film Manufacturing company, Portland, \$25,000. T. L. Croteau, A. B. Farnham, Clarence G. Trott, Chas. W. Hamilton, Portland, Me.; George S. Soule, South Portland, Me.

Flynn & company, Portland, \$10,000. Milton Flynn, Haverhill, Mass.; Michael J. Gar, James A. Connellan, Portland Me. Theater and moving-picture business.

#### Maryland.

The Hornstein Amusement Company has filed with the inspector of buildings plans for a one-story brick motion-picture theater, 33.7 by 140 feet, at 1627-29 Pennsylvania avenue, Baltimore. Sparklin & Childs are the architects and Nathan Freedman, the builder. The cost of the work is placed at \$10,500.

The Maryland Branch Motion Picture Exhibitors' League of America held their first weekly meeting and luncheon in Baltimore. The meeting was presided over by Guy L. Wonder, the president, and many of the members made short addresses on the motion-picture industry.

Plans for improvements to the Gem theater at 174 East Baltimore street, Baltimore, are being made by the management which will consist of new exits, ticket office and other arrangements.

#### Massachusetts.

The Central Square theater, the largest theater in East Boston, opened January 13. This theater cost 200,000. It is absolutely fireproof and can be emptied of the audience in one minute. The building is of steel structure and has up-to-date improvements. Loew's vaudeville and Paramount pictures are being shown. The theater seats 2,000.

#### Michigan.

The Avenue theater has been taken over by a group of Detroit men and is known as the Triangle.

Official War Films company, Detroit, \$20,000. Andrew H. Green, Jr., August Froebel, Arthur W. Blankmeyer.

O. W. Koch and F. J. Buchte, of Union, Illinois, have purchased the New theater, West Main street, Kalamazoo, from Frank D'Arcy and took possession of the property last week.

Peerless Film corporation, Detroit, \$3,000. Otto A. Seestadt, Ralph E. Peckham, Charles J. Welsh.

The local council has approved a record boost for playhouse licenses, charging the motion picture theaters in Muskegon \$100 annually, instead of \$25, and the houses capable of seating 400 or over, \$125, a boost of \$75.

January 20, the Majestic theater, Wyandotte's new photoplay house, was formally opened. Decorated in ivory and gold, and built in amphitheater style the Majestic presented a beautiful appearance. The theater is a duplicate to Detroit's Majestic and seats 1,400 people.

J. W. Harpstrite and John T. Connors are opening a chain of three theaters in this part of the state. The Majestic theater at Homer and the New Majestic at Union City, have been purchased by them and the opera house at Cassopolis has been taken over on a lease. The Homer theater will be under the management of Mr. Connors and show pictures while Mr. Harpstrite will manage the Union City theater and the opera house at Cassopolis, and pictures and vaudeville will be the attraction.

#### Minnesota.

Three times a week, Mondays, Tuesdays and Saturdays, H. A. Nelson, manager of the Princess theater at St. James, opens his theater at midnight, where pictures are enjoyed by switchmen, yardmen, car inspectors, roundhouse employees and telegraphers.

F. C. Stone, of Clentorf, has taken possession of the picture theater which he recently purchased in Akeley.

A new theater with a seating capacity of 300 is being erected in Long Prairie by Dr. Tollman, manager of the Cozy.

The Bijou theater on First street North, Crosby, will be reopened by Bosel and Weiss, proprietor of the Empress theater.

Patrick and Anderson, of Hinkley, have sold their moving picture outfit to O'Malley Brothers, who will continue to give shows.

A license to operate a moving picture theater at 1077 Payne avenue, St. Paul, has been granted to the American Theater company.

At a meeting of the city council in Minneapolis, January 14, Alderman Williams' motion picture show ordinance was passed without opposition. The ordinance creates zones in each ward in which the theaters will be allowed, provides that no applications for locations outside these zones shall be received, limits the total number of show houses to 100 and provides that applications for transfers must be advertised so that anyone desiring to do so may have opportunity to object. There are now about 75 motion picture houses open in Minneapolis.

#### Missouri.

The Lewis theater in Independence was destroyed by fire January 10. The theater occupied the ground floor of the

building and had a seating capacity of 5,000. An overheated furnace is said to have been the cause of the fire.

#### Michigan.

Mrs. Bessie Kosman, of Ahmeek has purchased the entire equipment of the Eagle theater in Hancock, which she will shortly move to the new theater which is being erected in Ahmeek.

The Temple theater in Petoskey has been sold to S. D. Leahy of Harbor Springs, who will close the house for a short time until arrangements are made for conducting both this theater and his Harbor Springs theater.

A. F. Drager has sold his interest in the Family theater, Richmond, to Carl Duncan, of Killbuck, Ohio, who took immediate possession. Mr. Duncan promises many new features and improvements.

Deputy Fire Marshal Dewey of Ne-gaunee, will inspect the moving picture theaters in the Torch Lake towns about the middle of this month.

#### Missouri.

The Arsenal Theater company, a new concern, plans to open a photoplay house at the southwest corner of Grand avenue and Arsenal street, St. Louis. It will be known as the Arsenal and seats about 700. Associated in the Arsenal Theater company are Herman W. Fay, president, John J. Kleekamp, Edward Kleekamp and E. P. Craig.

#### Montana.

The Anaconda Amusement company has been granted a permit for the erection of a new picture theater at the corner of Park and Oak streets, Anaconda. The structure will be three stories, the theater occupying the first two.

The Electric City Amusement company has sold the Alcazar theater in Great Falls to Le Roy V. Johnson.

The Madison Picture Show company will open a moving picture show in Dillon, under the management of Robert Stalcup.

L. J. Sissell, proprietor of the Orpheum theater in Whitefish, recently purchased the business block occupied by the Guy Thompson & Company store at the corner of Central avenue and Second street and it is his intention to turn the building into a theater. The building will be occupied by the tenant for some time.

The new theater which has just been erected by J. M. Rantschler and W. C. Bernard, in Harlem, has been named the Grand. The public were very well pleased with the appearance of the new show house. It has a seating capacity of 304.

#### Nebraska.

The Crystal theater in Humboldt has been opened.

The Lyric theater in Fremont, which was gutted by fire several weeks ago, is being razed and it is not likely the structure will be rebuilt.

A picture theater has been opened in the opera house at Talmage by L. G. Viox.

The Crystal theater in Arapahoe has had a new ticket office installed. The

theater is enjoying a good patronage and is managed by A. E. d' Allemand.

#### Nebraska.

Archie B. Jones has sold his interest in the Crystal theater in Mitchell to his partner, J. A. Huffman.

P. G. Armbrus is the new owner and manager of the Pastime theater, Shelton, having purchased the same from L. J. Cross.

Articles of incorporation for the World Realty company, new concern, which is to erect an \$80,000 motion picture theater building at 1410-1414 Farnam street, Omaha, have been filed. Samuel H. Goldman is president. The capital is \$200,000.

The Joto theater in Havelock has been purchased by R. Myers of Germantown from W. C. Emrich.

R. F. Rupp's picture show in Cedar Rapids has been purchased by Tony Senses and Dr. Ransom.

#### New Mexico.

The Pastime theater in Albuquerque has inaugurated the Triangle program.

#### New York.

Leggett-Gruen corporation, Eddyville, advertising, motion pictures, device, novelties, \$42,000; J. J. and Toby Gruen, J. Alexander Leggett, 142 West 21st street.

A film caught fire in the moving picture theater at 1359 First avenue, New York, but was extinguished by Joseph Zedemski, manager, before the patrons realized what happened.

Exclusive Features, general motion picture and theatrical business, \$75,000; Jos. M. Goldstein, Charlotte Goldstein, Albert M. Goldstein, Manhattan.

Hendrix Amusement corporation, general theatrical and motion picture business, \$50,000; Harry M. Feyser, Albert M. Harris, Edward M. Kahn, Brooklyn.

Oscar Hammerstein's Lexington theater, Fifty-first street and Lexington avenue, New York, has passed under new management and has been opened as the Baltimore theater, with a program of Paramount motion picture features. The general policy of the house will be similar to that of the Strand.

The Moving Picture Operators' Protective Union, Local 229, Buffalo, have installed the following officers: President, Henry DeVerneuil, Sr.; vice-president, J. Smith; treasurer, M. Ostrowsky; financial secretary, Leo Hager; recording secretary, Max J. Affachiner; business agent, Henry DeVerneuil, Sr.; sergeant-at-arms, H. Potter; trustees, M. Affachiner, A. A. Gelsinger, Leo McGuire; delegates to Central Labor Council, M. J. Affachinger, Leo Hager, DeWitt Martin.

Authentic Film corporation, deal in films, motion picture supplies and accessories, \$5,000; Edwin V. MacDonald, C. F. Bates, Paul Falk, Manhattan.

The Murray theater in Murray street, Rochester, has been acquired by Ellis A. Wolff. The Murray is the largest outside picture theater in this city, having a seating capacity of 1,200.

A test for motion picture operators who are seeking licenses, will be held on

February 3 in the common council chamber, Rochester. This will be the first test to be held under the new law which requires that applicants for licenses must have served six months' apprenticeship under a licensed operator. Proprietors of motion picture theaters are exempt from this provision, but one of them will take the coming test.

Forbes & company leased for the Gersten Cramer Amusement company the Lexington theater, at Fifty-first street and Lexington avenue, New York, to a new corporation being organized by a theatrical syndicate to be known as the Biltmore theater corporation. The lease is for a long term of years and it is the purpose of the lessee to operate this big theater for the production of dramatic photo plays. It is reported that the Paramount Film company is lending its active co-operation to this scheme. Miss Rita Weiman, playwright, assisted in the negotiations.

Orpheum Theater company will complete the motion picture structure started five years ago on the 77x175, northwest corner of Westchester and Forest avenue, New York. Plans by J. M. Felson, architect, call for an outlay of \$50,000.

The Biltmore Theater corporation, general theatrical, motion pictures, etc., business, \$20,000; C. W. McFatt, H. S. Bunder, Sol Sholes, Manhattan.

Submarine exploration company, Inc., manufacturing motion picture cameras and accessories for ordinary or submarine photography, \$20,000; Hartman, Jere F. Hanley, Francis D. Casey, New York City.

Square Film company, general moving picture film business, \$10,000; Henry B. Nedham, Margaret Harmon, Philip Lindley; Manhattan.

Cumberland Photo Play corporation, Brooklyn, theatrical and motion picture business; capital, \$1,000. Directors, D. W. Hofmann, William Lind, R. A. Field.

Clinical Film company, Inc., New York City, to manufacture and deal in motion picture films, machines, etc.; capital, \$500,000. Directors, George C. Reed, Dorothy L. Heithaus, Henry A. Palmer.

Authorizations: Centaur Film company, Inc., Bayonne, N. J., photographic films, \$10,000. Representative, Chester Becroft, 71 West 23rd street, New York.

The large order of steel for the new Piccadilly photoplay theater in Rochester will arrive April 1, it is said.

S. A. Fowler, who purchased the pocahontas building on Second street, Elmira, a short time ago, is having it remodeled into an up-to-date picture theater.

Atlas Educational Projector company, Inc., manufacturing moving picture machines and supplies of all kinds and conduct general industrial, advertising department for producing and exhibiting moving pictures, \$75,000; H. A. L. Sand, F. M. Chambers, R. D. Smith, and others, Manhattan.

Queen Pictures, theatrical stage producing and moving picture business, \$1,000; Katherine A. O'Leary, Emma Ullmann, Sam'l J. Foley, Jr., Manhattan.

A distributing office for the Pathe Film company will take possession of the building at 398 Broadway soon after alterations are completed. The company is moving its branch office from Syracuse to Albany.

The motion picture theater at 984 Hudson avenue, Rochester, known as the White Eagle, was damaged by fire to the extent of \$400.

The new Hartford theater in Utica was formally opened under the management of W. H. Hooks. First class pictures will be shown and a noon-hour club from 12 to 1 each day will be a feature of the house.

The Globe, one of Buffalo's finest motion picture theaters, located on Main street, corner of Ferry, has been opened under the management of Mr. Lambrich.

Redecorating and refurbishing being completed, the Cumberland theater, Greene avenue and Cumberland street, Brooklyn, was opened under the direction of Francis A. Mangano.

Perfect Publicity Promotion Picture company, promote publicity of industries and municipalities through motion pictures, general advertising business, \$500; Earl W. Rossman, William H. Pine, James T. O'Connor, Manhattan.

Australian Triangle Films, general motion picture business, theater proprietors, etc., \$10,000; E. M. James, Milton M. Eisenberg, Agnes Rose May, Manhattan.

The Biltmore theater, formerly Oscar Hammerstein's Lexington Avenue Opera House, New York, was opened January 23 with a moving picture and musical program similar to that at the Strand theater. Paramount pictures shown at the Strand are to be shown also at the Biltmore.

The Pleasant Wave Bathing company, Inc., bathing pavilion at Coney Island, cafe, restaurant, moving-picture theater, \$10,000; A. K. Ott, H. Pearlman, H. P. Econopouly, 1222 52d St., Brooklyn.

Melrose Photoplay Theater, conduct theater, motion picture house, \$1,000; Sigmund Winters, David Silverman, Leon Levy, Bronx.

January 23 the Lyric theater in Rahway was damaged by fire.

The Paramount theater, Newark, is under new management.

#### North Dakota.

H. J. Olson has leased the building in Oslo formerly occupied by the Eagle saloon, and will remodel it into a picture theater.

The Empress theater at Grafton is under a new management. O. N. Vista of Princeton, Minnesota, is the new owner.

The De Lux theater at Grafton has been purchased by John Pillar, who formerly owned the Grand at Larimore.

#### North Dakota.

The interests of C. A. Heen in the De Lux theater in Grafton has been purchased by John Pillar.

#### Nebraska.

The new motion picture theater of the Reno Amusement company, which is fast nearing completion on west First



Carl Von Schiller—Horsley.

street, Reno, has been opened to the public.

#### Ohio.

Buckingham & Fought, owners of the Royal theater in Cuero, are contemplating to enlarge the seating capacity of their house.

The Lyric theater in Springfield is undergoing extensive improvements. The entrance will be lowered one step and the ticket booth moved out seating to make room for a lobby. The seating arrangement will be increased 100. The Lyric is owned by Grant Wooley and managed by Elmer Fritz.

The International Film Products company of Cincinnati has established a district branch in Toledo. The offices are at 441 Huron street. F. W. Feser will be district manager. The Toledo district includes northern Ohio and southern Michigan.

The Pastime Amusement company, owners of the Pastime and Hippodrome theaters, Columbus, has secured a long-term lease on the Empress theater. The name of the theater has been changed to the Knickerbocker, and is operated under the personal management of John W. Swain, manager of the two other theaters owned by the Pastime Amusement Company.

The Bauer Realty company has taken out a permit to build a \$20,000 structure at 3133 west 25th street, Cleveland, containing stores and a moving picture theater. Izant & Frink are architects.

Michael Cassel has sold the Olympic theater in Wapakoneta to Henry Gaslee of Dayton, who took charge January 18. As soon as the weather permits the new manager will entirely decorate the theater and increase the seating capacity to 300.

The Gordon theater in Middletown has

inaugurated the Triangle program, and the music furnished by an eight-piece orchestra adds greatly to the enjoyment of the pictures.

There will be no picture shows opened in Delaware on Sunday, is the statement given out by Chief of Police James Spaulding.

Members of the Cleveland Federation of Women's Clubs have agreed to co-operate with Cleveland motion picture exhibitors in the presentation of family programs certain evenings every week in motion picture theaters in the downtown section and every night at show houses in the residential section. This action was taken in unanimously passing a resolution introduced by Miss Bertelle M. Lyttle, chairman of the civic committee.

Philip Morton is the owner of the motion picture house, southwest corner of Broadway and Twelfth street, Cincinnati, sold at auction January 21 by Deputy Sheriff Harry Anthony. It was appraised at \$750 and sold for \$1,005, being subject to a leasehold estate held by Woodward College and High School.

It is rumored a new picture theater will be established in Harbor.

The Grand theater at Mechanicsburg is opened and managed by E. N. Guckert.

#### Pennsylvania.

Sixty-four prosecutions for the display of moving picture films against the regulations of the State Board of Moving Picture Censors were pushed to conclusion and the exhibitors fined during 1915 according to the office of the State Board of Censors. The fines received during 1915 aggregated \$4,265 and ranged from \$5 to \$300. The prosecutions were mainly in Philadelphia, with a number in Pittsburgh, Reading, Harrisburg, Lancaster, Altoona, Allentown and Scranton.

Picture Theater, Germantown. One-story brick and concrete, 125 feet by 150 feet. Lam Building Company, additional bidder. Hoffman & Co., architects.

Mr. Adams, of the Olympic theater in Monaca, will soon install a pipe organ.

Henry C. Dahl, alterations, theater, 913 Market street, Philadelphia, for Central Market Street Realty company; cost \$500.

J. W. McCarthy is contemplating building a modern and up-to-date photoplay theater on Liberty avenue near Taylor street, Bloomfield.

Through the office of C. C. McKallip & company by Edgar E. Wertheimer, the building owned by T. J. Keenan at 930-940 Penn avenue, Pittsburgh, has been leased for a term of years and is to be remodeled and have two additional stories put to it as a headquarters for a number of moving picture companies.

The Belmont theater on Fifty-second street above Market, and the Fifty-second street theater at Fifty-second and Sansom, Philadelphia, have been taken over by Fred Dooner Felt and Marcus Felt, managers of the Locust theater.

It has been announced that negotiations were pending for the purchase of a lot and the erection of the largest theater devoted exclusively to picture plays, in Philadelphia. The lot in question is at the southeast corner of Fifty-second and

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#### Pennsylvania.

Rowland & Clark, have decided to improve the lot which they purchased some time ago with a moving picture theater to cost \$25,000 to \$35,000. The lot to be built on is 50x140 feet on Liberty avenue, between Edmond and Mathilda streets, Bloomfield.

The Palace theater in Butler Pike, near Spring Garden street, Philadelphia, was damaged to the extent of \$6,000, January 15.

The Automatic Film Rewinding company of Harrisburg, has been chartered with \$7,000 capital. The incorporators include Ross Oenslager, Frank O. Horting, John L. Wohlfarth, Myron W. Pickens, F. E. Ray, W. S. Ray, Harrisburg, and L. H. Lamb, Mechanicsburg.

Motion Picture Theater and Dwellings, 70th street and Eastwick avenue, Philadelphia. For Louis S. Silverman. Two stories, brick and stone, 60 by 120 feet. E. J. Kreitzburg estimating. Bids due January 22. H. M. Pedrick, architect.

Ford Film company, Philadelphia. Capital, \$25,000. To manufacture, sell and deal in moving picture films of all kinds. Incorporators, Christine E. Williams, Frank E. Holliday, Joseph H. Spencer, all of Philadelphia.

Architect H. S. Bair has been selected to design the motion picture theater which Rowland & Clark are going to build on Liberty avenue near Mathilda street, Bloomfield. Work on the plans will be started in a few days, the purpose being to get the building finished by summer or early fall. It is to be one of the finest moving picture theaters in the city, and will cost from \$30,000 to \$40,000.

The Dreamland theater in Copley has been closed.

H. B. Kester, owner of the Camera-phone theater, East End, Pittsburg, which was damaged by fire a short time ago, is having it repaired and no expense is being spared in making the interior very attractive.

#### Texas.

Henry Putz was awarded, by the City Park Board, the privilege of giving free moving picture shows in Oak Lawn Ford and Fair Parks, Dallas, the coming season from May 1 to September 30.

With but a few changes in some of the motion picture houses of Houston the buildings are safe according to Fred Wilson and W. A. Penninger, deputy state fire marshals, who recently inspected the theaters.

Following a ruling given January 13 by the city attorney the city commission ordered an election on February 15, which will decide whether moving picture shows are to remain open here on Sunday afternoon.

A Powers machine has been installed in the new picture show in Cuero.

Ground has been broken for the erection of a modern theater building in Hereford, which will be used for a motion picture show, contract having been let several days ago, with contract for delivery of the building by April 1.

#### Texas.

The Peoples theater, in Port Arthur, which was partially damaged by fire in a recent conflagration, was reopened January 20 after having been extensively repaired.

The old Majestic theater, in Galveston, reopened January 23, under a new management.

The opera house at Wichita Falls is now showing pictures.

The new Mission theater in Beeville has been opened.

#### Virginia.

The Superior theater, on Sixth street, between Broad and Grace, Richmond, has been added to Jake Wells' string of photoplay houses. It has been newly decorated and reopened as the Odeon.

Amendment to charter of World Film Corporation, Richmond, increasing its capital stock from \$3,000,000 to \$6,500,000.

#### West Virginia.

The Metropolitan Investment Company is planning to erect a \$100,000 moving picture theater in the rear of the Metropolitan block, Third and State streets, Milwaukee, next spring. The building, which will face State street, will have a large bowling alley and billiard hall in the basement. Plans are for a one-story building, 50 by 200 feet, with a balcony.

In spring Otto Bell, proprietor of the Royal theater in Sparta, will erect a modern theater building.

The handsome Fenroy theater at Martins Ferry has been opened to the public. Entering the theater through any one of six French doors, trimmed with lace, one is confronted with a spacious lobby with terrazzo floor, wood finishing in mahogany, cream and buff walls. To the left is the cigar and candy shop, to the right is the check room and to the center, on either side of which are entrances to the theater proper, is the ticket office.

The first floor of the theater seats approximately 600 persons and is so arranged that the steep descent gives a perfect view of the screen to everyone. The balcony, seating 400, has comfortable seats upholstered in leather. Wilton velvet carpet covers the back of the theater. The draperies are in red and velvet, while the walls are wainscoted in Caenstone, trimmed with French gray, old rose and gold. Sanitary bubbling drinking fountains can be found on either side of the theater. The projecting room is entirely separate from the theater and is encased in concrete fire walls. The following are the officers who are interested in the Fenroy: Albert Eick is the president of the company, with Arch Fallen secretary. C. F. Neugart and Louis Eick are vice president and treasurer, respectively. The board of directors include the officers and other stockholders as follows: George Brokaw, of

East Liverpool; Fred Kurz and Ray Griffin, of Barnesville. Griffin, who has more than local reputation in photoplay circles, is the manager.

The vestry of the Episcopal church of the Intercession, in Stevens Point, has purchased a \$300 motion picture machine and will give regular performances at the parish hall on Saturdays. There will be a children's matinee and an evening performance.

Otto Anders, manager of the Grand theater, a moving picture house in Milwaukee, filed a petition in bankruptcy in the federal court. The liabilities are \$6,521.01 and the assets, \$1,900.

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**Vol. XV**

**CHICAGO, FEBRUARY 26, 1916**

**No. 9**

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No. 9

## Film Tax Menaces Industry

BY THOMAS O. MONK

**S**HALL the motion picture industry be burdened with a heavy and permanent tax as a part of proposed federal regulation? This question now appears to be the leading one in connection with the perfection of the Hughes bill, and with it is involved the question as to the taxation of films already on the market.

Producers, distributors, and others interested, would do well to point out to the House Committee on Education that if it reports a bill providing for censorship and containing a provision to make the motion picture industry pay the bill for being regulated and censored, it will amount to distinct and specific discrimination against the youngest and most promising of American industries.

The railroad, express, telephone and telegraph companies are not taxed to pay the expenses of the Interstate Commerce Commission; nor are food and drug manufacturers to pay the expenses of the Bureau of Chemistry of the Department of Agriculture which administers the pure food and drugs act; nor is the beef packing industry taxed to support the Bureau of Animal Industry of the Department of Agriculture, this bureau administering the meat inspection law.

For the present fiscal year, which ends June 30, next, Congress has appropriated \$4,765,000 for the support of the Interstate Commerce Commission, \$1,066,381 for the Bureau of Chemistry, and \$2,585,536 for the Bureau of Animal Industry.

It has been shown that compliance with laws authorizing Federal regulation imposes considerable expense on an industry, and the railroads, food and drug manufacturers, beef packers, and other minor industries subject to Federal regulation, have been put to large expenditure. For instance, the railroads are compelled to make large expenditures for the printing of railroad tariffs, and for the clerical force necessary to prepare them and reports required by the commission.

That it will impose considerable expense on the motion picture industry to comply with the Hughes bill or a similar measure if enacted into law, outside of the tax proposed on films is admitted.

It is estimated that there are at least 1,500,000 reels of film in stock or in circulation in the United States, and that 10,000 additional ones are produced each year.

A statement filed with the committee by P. A. Powers shows that the Universal Film Manufacturing Company alone paid \$40,000 last year as the result of the legalized censorship of Ohio and Pennsylvania.

He estimates that the Hughes bill as originally drawn would assess the motion picture industry at least \$1,000,000 per annum in fees. Mr. Powers' figures have made a strong impression on members of the committee.

Cardinal Gibbons has written a letter to the International Reform Bureau of which Rev. W. F. Crafts is chairman, stating among other things that "films and motion pictures have a wide, formative influence, and hence I would like to see them instructive and moral, at the same time entertaining and artistic."

### Hughes Awaits Reports

Chairman Hughes is awaiting reports from New York before putting the finishing touches on his bill. One report is to be received from the conference between welfare workers and the representatives of motion picture companies who have announced themselves as favoring regulation, and another is to be received from the semi-official emissary who was delegated to interview the heads of motion picture companies and ascertain their views as to amendments which would make the proposed censorship measure acceptable.

These reports may clear up to some extent the two very important features with regard to films now on the market, in stock, and unreleased, and the license fees or taxes.

Dr. Craft, Canon Chase, and Howard C. Barber, and other welfare workers, are not satisfied that films in existence shall be disregarded, and are urging that a provision of some kind be inserted in the bill. They have proposed the following:

That the owners and lessees of motion picture films which shall have been exhibited in the United States prior to the approval of this act shall not be required to secure interstate license for said films, but each shall furnish to the commission a list of all his motion picture films that are in circulation in interstate and foreign commerce, with a full description of each, which shall be published for information of the commission and its assistants; and the commission may require that all such excepted films passing in interstate and foreign commerce shall bear some designated mark or symbol in the title part of the film and some durable tag on the container, differing from the tag on licensed films, by which the agents of the commission may recognize them as entitled to the exemption herein granted: And provided, that any film, old or new, transported in interstate or foreign commerce, or a copy thereof, shall be submitted to the commission for inspection if the commission, on a complaint of any civil official or any officer of a civic society, shall so require; and any film so inspected shall be licensed or excluded from interstate and foreign commerce



upon the same terms as films produced after this act takes effect; and provided, that any exempted motion picture film may also be inspected for license on request of the owner or lessee. The fact that any film is in any state other than the one in which it was produced without a license or certificate of exemption and the required mark and tag shall be prima facie evidence that it has been transported in interstate commerce in violation of this act.

No motion picture film which has not been licensed or exempted by the commission shall be exhibited in any place of amusement for pay or in connection with any business in the District of Columbia, or in any territory of the United States, or in any other place under complete jurisdiction of the federal government.

As previously stated in *MOTOGRAPHY*, it is Chairman Hughes' idea that while it is impossible to inspect or examine films now in existence, both on the market, in stock, and unreleased, he thinks the commission ought to have the power to prohibit the interstate transportation of any especially or notably improper or objectionable film.

### Regarding License Fees

In the original Hughes bill is a charge of \$1 for each film of 1,000 feet or less, and 50 cents for each duplicate of any film which has been licensed. A similar provision is contained in the substitute offered by the welfare workers. In the substitute offered by the attorneys representing the Paramount Picture Corporation, the Jesse L. Laskey Feature Play Co., and others, a fee of \$2 was provided for each 1,000 feet or less of film, this fee to cover all additional copies or duplicates of the film licensed.

Chairman Hughes is endeavoring to fix fees which will yield enough income to make the commission self-sustaining. It has been urged that the fees as fixed by him originally were excessive and would prove a heavy burden on the industry. It has been shown that a fee of \$2 on each original 1,000 feet of film will not by far yield revenue enough to support the commission.

The following is from the statement filed with the committee by P. A. Powers:

The writer represents the Universal Film Manufacturing Company of New York, and is the owner of 44 per cent of the capital stock of the company, and occupies the office of treasurer. This corporation has been in existence for four years. It was organized with a capital stock of \$2,000,000, and took over the business of eight separate and distinct producing companies, one of which was operated by the writer, and all of which were

engaged in the production of motion pictures under their own individual trademarks, and who sold and transferred their business to the Universal Film Manufacturing Company.

At the time of the incorporation this company was in the business solely of producing pictures, since which time we have extended our business to the distribution of the films, both in the United States and in every country throughout the world, including China and Japan. We are operating at the present time outside of the United States about 25 branches in the various foreign countries. In the United States and Canada we have established and acquired 30 distributing offices.

We have found it necessary to extend our business, and the operations of the company to the distributing end of the business in order to give the proper daily service to the patrons of the motion picture theaters throughout the country. The owners of the company have never taken any of the profits from the business, but have reinvested it for the extension and improvement of the same. At the present time the company's business has a value of approximately \$15,000,000. Our investment in South American territory since the commencement of the war amounts to \$500,000. We have expended large sums of money in real estate and the construction of suitable buildings, studios, laboratories, etc., for the production of motion pictures. Los Angeles we have acquired a tract of land of approximately 400 acres, on which we have erected buildings suitable for our requirements at an expenditure of over \$1,000,000. Our studios in California are operated by a very efficient organization employing as we do upward of 3,000 persons for the production of pictures in Universal City alone.

We have recently erected at Fort Lee, N. J., studios and laboratories, and invested more than \$500,000 to date. The pay roll at Universal City amounts to \$60,000 weekly, and at Fort Lee \$20,000 weekly, making a total for pay roll alone of \$80,000 weekly. This, together with the cost of production and other operations, forces the company to spend in the making of pictures upward of \$125,000 weekly. This does not include expenditures in the marketing and distribution of the goods, but simply the manufacturing and producing expenditures.

We have on hand and invested, according to our latest inventory of November 1, 1915, in unreleased negatives completed ready for market and for publication approximately \$1,500,000. I wish to emphasize the fact that the bill which is before you for consideration will place all of these investments at the mercy of the commission which the bill requires shall be appointed to pass upon these productions which are already made, and in case the commission does not approve of these productions and they are necessarily a total loss. The danger of this condition appals the writer, and I cannot bring too forcibly to the attention of the committee their earnest consideration of these facts.

No commission can acquire the necessary knowledge of this business in order to regulate it without bringing ruin to all at present in the business.

We also have on hand already published and in our various distributing offices upwards of 75,000 reels of films which are in constant use in transit daily, and which, according to your bill, makes it obligatory on our part to have each and every reel of film censored by the proposed commission. Our revenues are derived from the constant use of these films, and aside from the tax of censoring, which has to be paid to the commission, and the express charges to and from our various offices, and which would amount to approximately \$150,000 on the films already published, the additional loss which we would suffer due to the fact of having all those pictures censored and the loss of time entailed therein, would practically ruin our business and the business of our customers.

In some instances, as in Ohio and Pennsylvania, the reels used in these territories already have been censored, and at a very great expense to us, both in fees and loss of time. As stated, the fees alone last year amounted to approximately \$40,000. The loss of profits I cannot estimate at the present time, but which expenses and losses we have just been able to survive, but which only applies to the small number of localities in which official censorship is in operation, but which, if this bill is reported favorably by your honorable body, will mean a great increase in official censorships throughout the country and will practically



John Edward Goodrich, son of secretary to Tam North, manager of Seattle branch F. L. S. E., depositing the Goodrich bonus in his own name. He is seen in the arms of his mother, Mrs. Gertrude Goodrich. The other illustration shows how Dan Donnellan of the Seattle branch is investing his profit-sharing money. This is the first of a chain of "lady barber" shops he intends to establish along the Pacific Coast. His "home shot" is in Seattle.

make it impossible for us to continue in the operation of our business.

Due to the loss of time in precensoring negatives before publication, it will require an additional investment in unreleased negatives—that is, stock on hand—of \$500,000. This will be caused by the delay of the commission in reviewing the films due to the amount of films submitted weekly for review, which would be approximately 10,000,000 feet, and for which there would be no commission capable of passing and reviewing these pictures in the manner proposed. The figures are conservative, and do not take into consideration the whims of a commission of this kind.

I am certain that the originator of this bill has not the least conception of what it means to an industry of this kind, which requires expert knowledge in every branch.

The producers and manufacturers realize the danger to their business if a bill of this kind has the sanction of this committee, and even though the bill is defeated in the House, the danger of it being passed favorably by your honorable body will encourage throughout the land legislation throughout every state and municipality for similar censorship, and from what the writer has observed, and from his past experiences there are in every community people of the leisure class who are very keen to interfere and inject themselves into a business of which they know but very little and in a great many instances are in entire ignorance of. The writer wishes to emphasize the statement which he had the privilege of making before your committee, that the manufacturers and producers of motion pictures in this country are not adverse to regulation if your honorable body deems it necessary, but they do strenuously object to censorship, and particularly the censorship in the form which this bill represents and the conditions which it entails upon the industry, and which in my opinion will mean ruin to those at present engaged in it.

### Letter From Cardinal Gibbons

Following is a copy of the letter written by Cardinal Gibbons to the International Reform Bureau of which Dr. Craft is the head, the letter being in reply to one which Dr. Craft sent to the Cardinal asking his views on the subject:

Whatever will make our American people better, and therefore happier, I am, of course, for.

Films and motion pictures have a wide formative influence, and hence I should like to see them instructive and moral, at the same time entertaining and artistic.

To secure such we must both try to stop off the flood of degrading pictures and appeal to our people to demand good films.

Like food for body that the government says must be pure, like correspondence in our mails which the government again says must be decent and not obscene, so, too, the mental food, the correspondence that is carried daily into the minds and hearts of our rising generation through motion picture parlors should be wholesome and elevating.

The Rev. Thomas Dixon, Jr., author of "The Clansman," the book upon which is founded the Griffith production of "The Birth of a Nation," and who is also a classmate of President Woodrow Wilson, has gone strongly and squarely on record before the House Committee on Education in opposition to the establishment of federal censorship of motion pictures. In two telegrams that have been made part of the record now before the committee, Mr. Dixon, internationally known as a novelist and playwright, advises the advocates of federal censorship to "get rid of this bugaboo," asserts that censorship of motion pictures is "the most dangerous attack on American liberties since the foundation of the republic," and describes the project for censorship as a step backward into the Middle Ages, when Gutenberg's invention of the printing press was greeted with the shout, "This shall not be."

### Goldburg Out of Ocean Film

Jesse J. Goldburg, organizer and heretofore vice-president and general manager of the Ocean Film Corporation, has severed his connection with that organization. His successor has not been named, nor has Mr. Goldburg announced his plans for the future.

A beefsteak dinner was given by the Reel Fellows Club of Chicago at the club rooms, 17 North Wabash avenue, on the evening of February 16.

### "David Garrick" Made in Secret

Formal announcement has been made by the Pallas general offices that the new film starring Dustin Farnum in "David Garrick" has been completed at the Los Angeles studio where the work has been going on in secret, not even the general offices knowing that the play was being filmed.

The work on the film, which is to be released on the Paramount program, has been going on for some time but owing to the fact that contemplation of its filmization was evident among other producers, all publicity was withheld until the final reel had been finished. It is a fitting vehicle for Dustin Farnum and he fulfills all the expectations of the Pallas directors in the part made famous in England by E. A. Southern in 1864.

George C. Boniface is given credit for having produced it for the first time in this country at the Kelly and Leon theater, New York, 1872, and in the following year it was again presented by Tomasso Salvini at the Academy of Music and revived by Lawrence Barrett in 1880 and in turn Sir Charles Wyndham starred in it in 1886, Bogunie Davison in 1888, Nat C. Goodwin in 1895, Harrison L. Wolfe in 1900, E. S. Willard in 1901 and 1905 and William J. Kelley in 1908. Only a month ago the son of the creator of the title character appeared in that role at the Booth theater, New York City.

The release of "David Garrick" follows that of Florence Rockwell in "He Fell in Love with His Wife," and both plays are pointed to by the Pallas company as being excellent examples of more and more pretentious productions to be made in the future.



Dustin Farnum in title role of Pallas production of "David Garrick."

### Capt. Lambert Out of Mirror

The following statement comes from the offices of the Mirror Films, Inc., at 16 East 42d street:

"Captain Harry Lambert, who has been identified to some extent with Mirror Films, Inc., is no longer connected with the Mirror Films, Inc., in any capacity. Action leading to the retiring of Mr. Lambert from the organization was taken at a meeting of the board of directors and such action was taken with the approval of each member. As Mr. Lambert had, at the time of the action, no official position with the company, no office has been left vacant by him. Mr. Lambert resigned as a member of the executive committee of the Mirror Films, Inc., some time ago, at the same time resigning as vice-president."

"Thou Shalt Not Covet," the Selig Red Seal play released through V. L. S. E., is responsible for the frequent appearance of the S. R. O. sign in the lobby of the Ziegfeld theater in Chicago, where it is now being shown.

## SEVEN REEL PICKFORD SHOWN

**"Poor Little Peppina" Opens in Chicago and New York for Long Runs. Regular Release to Be Five Reels Only**

BOOKED for three weeks in advance of regular release "Poor Little Peppina," the first seven-reel production in which Mary Pickford has ever appeared, has opened at the La Salle theater, Chicago, and at the same time it is being shown at the Broadway theater in New York. This is the first time, however, since the "Eternal City," which ran at the Astor Theater in New York for seven weeks, that a Famous Player Film has been booked for more than two weeks in any one theater, with the exception of "Carmen," which had an equal record of three weeks at Symphony Hall, Boston.

Bookings for the advance release have been unusually heavy, even for a Mary Pickford production, but the unusual length of the film and the popularity of the star have combined to bring about an increased demand.

In the advance of regular release the film will be seven reels in length, but before its general release the film will be cut down to the customary five reels in order to best suit the needs of the larger number of houses. This is being done so that the showing of "Poor Little Peppina" will conform with the regular program and in order that it will not conflict with other bookings already contracted for in the way of one and two reel specials.

The cuts can be made without any danger of impairing the action itself, and it will appear all the more powerful and strong in the abbreviated form, according to those that have charge of that angle of the feature. Miss Pickford spends the greater part of the time in the typical corodouys and flannel shirt of an Italian boy and also appears in the uniform of a messenger. This is the first production of the Famous Players-Mary Pickford Company, in which she has a half interest.

## Film Men to Raise \$500,000

A nation-wide campaign and appeal to the public through the twenty thousand motion picture theaters of the United States is being planned in connection with the raising of a half a million dollars for the Actors' Fund of America by Samuel Goldfish, executive head of the John L. Lasky Feature Play Company, who has charge of the motion picture division.

By the very extent of its scope and whirlwind methods it is expected that a new record can be established in the history of American benefactions once the motion picture campaign is under way.

In its general outline the motion picture campaign will be conducted through the great network of distributing forces which are at the command of the principal selling agencies of the industry. Literature will be sent to every exhibitor in the United States, together with slides and circulars to be used in a concentrated appeal of one or two days in May and "Motion Picture Day of the Actors' Fund" is expected to be nationally observed, and by increasing the receipts of all motion picture theaters on that day it is the scheme of the committee in charge to exact a small percentage of the day's revenue.

The committee, of which Thomas A. Edison is

honorary chairman, is made up of Commodore J. Stuart Blackton, William A. Johnston, John Wylie, Mitchell Mark, George Kleine, J. A. Berst, W. W. Hodgkinson, Marcus Loew and Adolph Zukor. Mayor Mitchel, of New York, has consented to act on the honorary board of directors.

## Fox Asks T. R. to Be Guest

An invitation has been extended to Theodore Roosevelt by William Fox to become the guest of the William Fox Film Corporation at Kingston, Jamaica, during the stay of the former president in the West Indies.

The Roosevelt trip includes a stop at Bridgeton, Barbadoes, and in case the invitation is accepted Mr. Fox will place his private yacht "Nemesis" at the disposal of the Roosevelt party to convey them from Barbadoes to Jamaica and return. Advance reservation of quarters have been made at the Myrtle Bank Hotel, Kingston, at the direction of Mr. Fox, and Director-General Brenon intends to hold a great welcoming to be participated in by the 10,000 or more persons who are working in the new Annette Kellerman picture.

Co-incident with the arrival of Colonel Roosevelt, should he accept the invitation, some of the largest scenes in the new picture will be made, and as no such scenes involving so many people have ever been taken before, it is expected that the honor guest will find the work more or less entertaining. The officials of the colonial government have joined in with Mr. Fox in extending the invitation.

## William Farnum in "Fighting Blood"

William Farnum is starred in "Fighting Blood," the new five-reel Fox production, which was released on February 20. It is a story of the mountains of Kentucky and was written and directed by Oscar C. Apfel, who spent several months in the wild regions of that state seeking the proper atmosphere and the life of the native mountaineers.

The story concerns itself with Lem Hardy, the character taken by Mr. Farnum, who is "jobbed" by his rival for the hand of Evie Colby. Hardy is blamed for the theft of the pay roll of Henry Colby's lumber camp and on the evidence of Blake, the superintendent, Hardy's rival for Evie's hand, he is sent to prison. Blake later marries the lumberman's daughter.

Upon his release Hardy becomes a minister and his troubles begin anew when he holds his first service. A gang of toughs interrupt him and the methods he used does not meet with the approval of the church members. Before they can unfrock him he goes west. In the meantime Blake has induced his father-in-law to gamble in stocks and at the time of Hardy's release they are poverty stricken and Blake has only added to Evie's misery by drinking and gambling. They too are in the west.

Hardy attempts to convert Red Dog, a mining camp, and the miners attempt to break up his meeting. The bully of the camp orders him to quit. He licks the bully, who becomes his staunch supporter.

Dorothy Bernard, Fred Huntley, Henry J. Herbert, H. A. Barrows, Dick Le Strange and Willard Louis support Mr. Farnum and the locations of the scenes are taken in the Mojave desert and San Bernardino mountains.



# Anderson is Out of Essanay

SPOOR SOLE OWNER

ONE of the most important trade announcements made this week was the news from the Essanay company that G. M. Anderson, secretary of the organization, had resigned from that position and that his block of stock had been taken over by George K. Spoor, the president of the company, who now becomes the sole owner.

Mr. Anderson, known to the pictures as "Broncho Billy," due to numerous times he has taken the part of the western cowboy, had been connected with the company since its organization in 1906, and has, during that time, been an important figure in the photodrama.

Ernest Maupain, who has been one of Essanay's leading character actors for the past year, is starred in the latest feature release of that company, "The Discard," which is being handled through V. L. S. E. He plays opposite Virginia Hammond, the Frohman star, who takes the leading feminine role.

Maupain is exceptionally well adapted to the part, that of a leader of international swindlers, and as many of the scenes take place where Mr. Maupain was born and reared, he is thoroughly familiar with almost every phase of Parisian life. His wide experience on the stage has made him an actor of great talent, having been leading man with Sarah Bernhardt, and is a man of massive appearance, being six feet tall.

His first work with the Essanay Company was in "The White Sister," playing with Viola Allen. Later he appeared in "The Trail of the Man," "In the Palace of the King," "The Raven," "Captain Jinks of the Horse Marines," "Vultures of Society," and many others in which he has played the important character roles. He makes his appearance as a lead in the new picture.

Another important release was made by the Essanay Company when "The Bride's Secret" was released on February 22. It deals with the pitfalls that lurk in the path of the innocent girl of small towns, and is a satire on the morals of fashionable young men, who expect to wed girls of impeccable character.

The young girl arrives in the city to act as a bridesmaid for her friend and finds no one at the station to meet her. She is lured by a man with a cab who promises to take her to her friend's home but takes her to a house where she is locked in a room. That evening the bridegroom is a guest at a farewell bachelor party and all become hilariously intoxicated.

The party winds up at the house where the girl is imprisoned and staggering into the room the bridegroom tries to catch her but strikes his head and becomes unconscious. Unable to escape on account of the locked door the girl is still a prisoner, and the man is horrified at the situation when he comes to his senses. He promises to help her escape if she promises never to tell where she saw him, and the bridegroom takes her to the home of his fiancée, leaving her on the



Gilbert M. Anderson.

porch. She sees him on the wedding night and is horrified to learn that he is the man to wed her friend and that her lips are sealed by her promise. John Lorenz takes the part of the bridegroom.

Production is practically ready to start on Essanay's next multiple reel feature to follow "The Discard" on the V. L. S. E. program.

The photoplay is "The Havoc," in five reels, written by H. S. Sheldon. It will be the first photoplay to be produced in Essanay's new studio which is now practically completed. Essanay's other two studios being tied up with other productions, a temporary lighting system has been arranged, work on the overhead crane lights still going on.

An all star cast has been engaged to appear in this production. Gladys Hanson, who has been playing with Lou Tellegen, the husband

of Geraldine Farrar, in "The Ware Case," on Broadway, will take the leading role.

Miss Hanson is well known in the Frohman productions, playing for many years with E. H. Sothern. She will be supported by Charles Dalton in the heavy lead part and Bryant Washburn as juvenile lead.

## PROVES FULL LENGTH THEORY

"Silas Marner" Forces Theory of Edwin Thanhousey That Natural Length Film Is Correct. Mr. Freuler Agrees

When it came to the editing of the new Thanhousey production, "Silas Marner," the members of that organization found it one of the hardest problems they have ever faced to attempt to slice seven reels down to five and still leave the story intact in its important details. After having pondered over the situation for some time it was decided to put the matter up to Mr. Thanhousey for final decision.

It was arranged to show the picture for him but after it had been run off he was of the same opinion as his editors and ordered that the picture be run in its natural length of seven reels and to prepare a finished print of the film. When it was finished he arranged to give an exhibition run of it to the Mutual officials that evening, not making any mention of its length. After they had finished viewing it they congratulated Mr. Thanhousey on its uniform quality.

When told that it was seven in place of the usual five reels, however, they were astounded, but could offer no suggestions as to cutting without eliminating vital parts. It was unusual to run a "master-picture" in more than five reels but Mr. Freuler was one of the first to insist that the theory of natural length had forced its practice and that "Silas Marner" should be released in seven reels. Mr. Thanhousey, as the first exponent

of the natural length policy, was well pleased with the final decision.

"It is the ultimate film," he said, "and the action of my confreres in the Mutual is highly flattering. 'Silas Marner' is almost a perfect picture in continuity, in action, in setting. It bears a classic stamp entirely fitting it as an appropriate vehicle for Frederick Warde. To sit through seven reels is oftentimes an exacting task, but perhaps I might say that the cast in 'Silas Marner' is the compelling factor. It is played by the pick of my entire company including Valkyrien, Kathryn Adams, Louise Emerald Bates, Ethel Jewett, Edwin Stanley, Hector Dion and Morgan Jones.

"Only a naturally acted play will stand the test and justify the natural length principle. I am satisfied to let this stand as my ideal illustration of natural length theory. Already we are feeling the ultimate success of the film and backed up with the Mutual Film Corporation's scintillating advertising equipment, the outlook for a record-breaking feature is most encouraging."

### Lucas Starred by Griffith

Wilfred Lucas of the Griffith forces proves his right to stellar honors in the Triangle-Fine Arts play "Accutted," in which he appears as a simple, lovable old bank clerk. Now he is cast for Macduff in the Sir



Wilfred Lucas as "Macduff."

Herbert Tree production of "Macbeth." Lucas is a screen veteran. He has been in pictures for eight years. And he was on the brink of theatrical stardom when he made the, at the time, momentous break.

It was D. W. Griffith who did it. The two men had been friends in previous stage days. Griffith had had his first chance to direct a photoplay and, to the amazement of his superiors of the Biograph, it created something close to a sensation, as motion picture sensations

went in those primitive times. So Griffith was to be allowed to try his hand at a second picture.

There were two things that he wanted for that picture, both then unknown to the photoplay and both hard to get. He wanted an allowance of time for rehearsal for his play before photographing it, and he wanted a real leading man—an actor of the first rank.

But in those days actors of any worthy rank fought shy of screen work. In the first place the salaries were pitifully small, and in the second place it wasn't considered dignified. For a long time after the studios began drawing on the stage for talent, players who had succumbed went to their work by devious routes and fibbed to their friends on Broadway.

Griffith, filled with his dream of a new sort of picture—a screen play that no actor need be ashamed to appear in, remembered his old friend Lucas

and went after him. It was summer, Lucas was on vacation. Here was a chance to make a little extra pocket money, and Lucas was signed.

Wilfred Lucas helped to do something disturbing to pictures right at the beginning of their serious history, and he has been in and out of them ever since—but chiefly in, and chiefly in Griffith plays. He has been a director, too—was a successful stage director before the Biograph experiment—and has run a studio.

When the work of making Triangle plays began Lucas was in his old place as a Griffith leading man.

Lucas is a Canadian by birth and a good deal of a wanderer by preference. He was educated at McGill University, Montreal, has prospected in British Columbia, sung in opera from San Diego to Bangor, and had many a good part on Broadway, directed his own companies and studied mining engineering.

### NEW FILM COMPANY FORMED

Monmouth Film Corporation Gets Papers in New Jersey—Incorporated for \$2,500,000—Plan Big Plant in East

A new film company has been incorporated in New Jersey. The papers were issued to the Monmouth Film Corporation at Camden, N. J., to lease, manufacture, sell and produce motion pictures. The new company will have capital stock of \$2,500,000 and the incorporators are J. Disbrow Baker, secretary of the Corporation Trust Company of New Jersey; Leighton P. Stradley and J. Stanley Saverman, of Philadelphia.

The new corporation will build a plant on a big scale and will model its place after Universal City, Cal., the present plans including the erection of homes for the employees and performers of the company. As yet no location has been announced but a large area of ground will be given over to scenic paraphernalia necessary to produce mammoth films.

According to a statement made by the incorporators, the company is not allied with any company now doing business and is expected to be a competitor of the largest producers of films in the world. Van Horn & Son, theatrical costumers of Philadelphia, are principals in the launching of the new venture and have secured the co-operation of some of the best executive talent in that city to make the venture a success.

### Serial Now Eight-Reel Feature

The revival of "The Adventures of Kathlyn" as an eight-reel feature took place February 19, at the Fine Arts Theater, Chicago, where the Selig serial was presented for the first time as a complete story. As the first motion picture serial the putting of the various parts together as an eight-reeler is an innovation of some importance and adds value to the serial after it has had its day as such.

Elaborate plans were made for the new eight-reel feature and an orchestra of thirty-five furnished music of special selection and the ushers were dressed in the garb of the Hindoo with appropriate decorations being used on the exterior and interior of the theater.

J. K. Burger announces he has resigned from Pathe. Burger's experience for the last four years has been of a broad scope, he having been connected with the old Mutual organization, the World Special Film Corporation, before going with Pathe.

# Opening a New Theater

BY S. L. ROTHAPFEL

IT SEEMS to me that all my life I have been starting something. My ambition always has been to be the originator of something worth while to my fellows. If I have succeeded then I am happy. If I can inspire some others to the same or even greater success than I have attained myself, I shall be happier. This is not going to be the story of my life but it is one of the first that I will write in an effort to help the young man who realizes that his future is in the exploitation of motion pictures, and also to encourage those who have given up the old showmanship for the new. It is written chiefly for the man who believes in himself as I believe in myself for there are no others worth talking to or writing to. It is written for the man who is, or desires to be a big man in his city, his neighborhood or his small town.

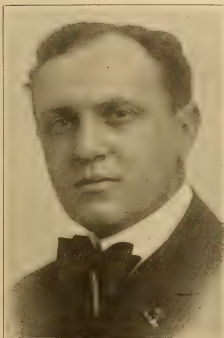
Are you giving your patrons the best there is in you? Are you giving them what they deserve?

These two questions are of great importance. Perhaps you started in the motion picture theater business in the old store days. Perhaps you were an old showman when pictures were born. Perhaps you are a young man still and were enthused by the click of the nickels. Are you still a nickel exhibitor? Are you giving your patrons a show or are you still just showing them pictures?

There are hundreds of questions that I might ask you but in view of the fact that you already have started to ask me for information and that more of you are likely to continue to ask me questions, I will save a few of mine until later.

First let me state that I don't want to be put in the position of one who believes in himself to the point of considering himself and his views supreme or even superior. I have simply been a student of the public. I am of the public, as every theatrical man should be. You notice I do not say "as every exhibitor should be." Please leave that word out of your vocabulary for a while, for you should be *showmen*. You have as great, if not a greater opportunity than ever was offered the sponsors for the speaking stage. And you have a greater task. For in the old days and even in the present days of the stage, the play is either a success or a failure. If it is a success, it runs on and on with little or no worry for a season or more. If it is a failure another and another takes its place until a success is found to make the run.

But you of the motion picture theater must find success after success to hold your patronage. For those who attend the motion picture houses are becoming more and more exacting. They are now of the class demanding more than a film. The film must be staged. The projection must be perfect. The music must be of the best and attuned to the silent play. The theater must be clean and more attractive even than the the-



Samuel L. Rothapfel.

ater into which the road companies have been booked. The air must be clean. The lights must not annoy. There must be nothing to aggravate. For you are dependent upon the same persons every day unless you are in the heart of a great city or in a shopping district. And even then you had best look to the future of your house and make it right, NOW.

These are suggestions simply. They are written as a warning to the self-satisfied and careless. They are only little pages from the book of experience. And they are a preface to what I want to say regarding the opening of a new theater.

Ever since I was called upon to present my ideas in the Strand theater, New York city, I have been studying results. Recently it fell to my lot to put the Triangle films on the map at the Knickerbocker theater in the same city. In both houses the public seemed to appreciate to capacity point my efforts to please. Now I am about to open the Colonial theater in Chicago with Triangle programs. This house is one of the most beautiful theaters in the world. It was there that "The Birth of a Nation" played to record-breaking business for so long. I have a wonderful opportunity. And so have you, Mr. Exhibitor, if you will have your name legally changed to Mr. Showman or Mr. Theater Man as the first step.

You may be running a motion picture house now and you may be making money. But are you running a theater? Are you giving your people a show? Do you want to?

Now in your own community you can be a big man. You are known to every person in the neighborhood, or you should be. The young folks are growing up and some day they will point to you as the Frohman of their early days—unless you are satisfied to go along in your own sweet way until some more live theater man forces you to pocket your profits or losses and sell out.

That doesn't need to happen, however. You may think that this is all very well for me to talk of. "He is managing two great theaters and building the Rialto in New York with the support of capital and the confidence of great men in the business. He should tell me what to do. He should say that I should branch out and build a big theater or buy one or lease one and close up the little house that has been making a living for myself and my family all these years."

Those are some of the things you have been saying to yourself as you have been reading this. And in thinking them you have hit the nail on the head.

In the early days of the business you couldn't get the support of big men in your community because they had little confidence in the future of pictures. They thought the business was a craze and that soon it would die. They wouldn't gamble with you to the



extent of financing you. And you lacked confidence yourself. You didn't think it would last but you wanted to get yours "while the getting was good." Then you would go back into the butcher business or whatever you were in before you converted your store into a "picture house."

But the business did last and many of you were left behind. Meantime the banker in your town realized the importance of this fifth industry and invested money in the manufacturing companies. Have you given him an opportunity to put his money where he can watch it grow? Have you gone to him and suggested the building of a theater or a theater-office building or a theater-hotel on the main street of your town? Ask him about it. Ask him if he doesn't think he should keep his money at home. Ask him if he doesn't think that he and you should get into this business in the right way before some outsider with little but conversation arrives and talks him into loaning enough money to put up a theater and present a show that will put you out of business in your own home town.

The money is there for you. You have a substantial balance yourself. You are entitled to as much consideration as any other depositor. The building of your house will give your fellow citizens employment. The new building will improve the property around it. You will be able to give your people a show and they will be glad to pay for it.

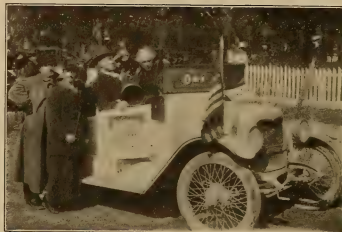
All of us are human. All of us like nice things. You are getting people into your house because they have no other place in which to see pictures. And they want to see them. All of us love music. And of us love comfort and rest after toil. You have a wonderful opportunity, Mr. Theater Man. Many of you have improved it. All over the country new houses are brightening the streets.

Your opportunity is here if you haven't grasped or waited just a bit too long. If already some one has not built or contracted to build an opposition house, get busy. The field is yours by right of discovery and work. Don't lose it. Study your people and give them what they want.

In next week's issue of MOTOGRAPHY I will tell you of the opening of the Colonial theater in Chicago. If you can profit by any of the things I have learned by pleasant and bitter experience, take them and improve on them. Write and tell me what you are doing. Call upon me at any time for suggestions. Let me help you if I can but don't hesitate to reciprocate. I am not perfection by any means and I need your help. If we work together we can force people to realize that it is unfair to call this a "game." It is not a "game" nor is it altogether a cold-blooded business. It is ART with all the letters capitalized, and until all of us realize this we will not get the full measure of success out of it. Let us work together for the betterment of this newer drama and its older sisters, Poetry and Music.

EDITOR'S NOTE—Mr. Rothappel is a busy man. You, whom he is addressing, are busy men. But it is the belief of MOTOGRAPHY that Mr. Rothappel and you can profit by this interchange of ideas. And none of you can be so busy that you can neglect an opportunity to better yourselves for the advancement of the industry you already have helped to force to the front. Address all questions and suggestions to Mr. Rothappel, care of MOTOGRAPHY.

John Felix Leonard advises MOTOGRAPHY he is out of the film business. He resigned from the Edison company recently.



Edgar Lewis, with megaphone, is here shown sitting with Mr. Glibreath, who is driving this car from Detroit, Mich., to Miami, Florida, over the "Disie Highway." Mr. Lewis was directing Miss Nance O'Neil in the "Fires of St. John," Gaumont-Mutual "Masterpicture," at Thomasville, Ga., when he was requested to sit for this picture.

## BOOKS "NE'ER-DO-WELL" DIRECT

Sol Lesser to Handle All Territory on Selig Ten-Reel  
Production of Rex Beach's Popular Story of  
Panama Canal

Announcement comes from the New York offices of Sol Lesser to the effect that he will book his ten-reel masterpiece, "The Ne'er-Do-Well," to the theaters direct, instead of selling territories on it, as is the usual plan with such productions. Its predecessor, "The Spoilers," was handled in this manner.

The picture has long been awaited in the trade, and the numerous offers for bookings already received by Mr. Lesser give evidence of the interest which the news of its release has aroused. It is intended to place the film in big theaters throughout the country after the manner of the early presentation of "The Birth of a Nation." Its New York home will be announced soon. It is understood that negotiations with several large theaters there are under way.

About ten prints or companies will be sent out at the start. The minimum for the "Ne'er-Do-Well's" run is one week. Being a production of cumulative value, it should be an even better drawing card its second week than its first. The music score has been arranged by one alive to the opportunities for varied accompaniment for such a picture.

The Candler Theater on February 10, housed the largest attendance known to prerelease picture exhibitions in New York. It was at Sol Lesser's invitation that people of the trade gathered to see "The Ne'er-Do-Well."

Among those present were: Mr. and Mrs. Rex Beach, Leroy Scott, Louis Joseph Vance, Ellis Parker Butler, Bayard Kieller, Mrs. Ada Haran, Margaret Wycherly, Winchell Smith, Mr. and Mrs. Sol Lesser, E. M. Asher, Henry W. Savage, James Montgomery Flagg, Elizabeth Marbury, B. A. Rolfe, Frank McKee, Daniel Frohman, Charles Dana Gibson, Harry Doel Parker, William L. Sherry, F. Ziegfeld, Jr., Junie McCree, Hugh Ford, I. C. Oes, Acton Davies, Roscoe Arbuckle, Mabel Normand, Gustave Frohman, Sam Grant, Mitchell H. Mark, C. E. Kimball, H. O. Garson, Edwin Owen Towne, Harry Raver, Jesse J. Goldberg, William Fox, William Harris, Cyrus Townsend Brady, Elsie DeWolfe, B. S. Moss, and Fred McClellan.

## Essanay Enlarges Studio

### NEW BUILDING COMPLETED

THE Essanay Company in Chicago is now moving into its new quarters. The new studio virtually is completed, and while painters and electricians are still hard at work putting on the finishing touches, the movers are changing offices from the first studio building to the newest, and property men are busy fitting up their new department.

The new studio building is 350 feet long by 175 wide. It forms a west wing to the old studios, and faces Argyle street. On the east side of the old building there is an extension for factory purposes, while in the center there is a large rear portico, so that the building as it now stands forms a perfect E.

The main entrance of the offices will be in the new studio building. There is a large reception hall on the first floor at the entrance, where those who come to the office on business will be attended to and directed. To the right of the entrance is a large carpenter shop, and back of this is the new studio extending back to the end of the building, and said to be the largest indoor artificially lighted studio in the world.

The entire two stories of the building are given over to the studio, with the exception that on one side there is a long gallery with 50 dressing rooms for men players only. Just east of the studio is a large property room extending the full length of the studio. Over this there are two new exhibition rooms, gymnasiums and shower baths for the men. There is a gallery that connects the baths with the dressing rooms so that they are of easy access. There is also a large room off the gymnasium for a general lounging place for players not busy on the floor.

The front of the building on the second floor is

devoted to the main offices, including that of George K. Spoor, president of Essanay, and other officials. Here also are the advertising, scenario, and auditing departments, and offices of the directors and assistants.

The advertising department, scenario department, offices of the directors, and dressing rooms of the actors now located on the second floor of the old building all are being moved into the new building.

This entire wing of the old building will be given over to the women's department. Carpenters already have started remodeling and finishing it off making it more comfortable, while the office furniture is being moved out. A matron will be put in charge with several maids to look after the comfort of the actresses.

The business offices on the first floor and which now are being moved to the new building will make way for a factory extension.

The taking of photoplays already is progressing in the new studio. The sets are being snapped, however, by temporary lights, some floor lights, and others fastened to a scaffolding. Work is going on rapidly on the great cranes which will carry the permanent overhead lights, switching them back and forth from one part of the studio to the other, as required by the various sets.

Essanay having been cramped for floor space for its multiple reel features, all of which require large sets, it was necessary to use temporary lights in order to push its plays to completion on time. It is expected that the new lighting system will be completed shortly, and that within a month the whole plant will be running in smooth working order.



View of Essanay studios, Chicago. At extreme right is the new building which is said to be the largest artificially lighted structure of the kind in the world. It extends back into the yard. The general offices will be moved to this building.

## Edith Sterling Heads a Signal Company

Edith Sterling, who has been playing stellar roles in 101 Bison and Big U pictures, has been signed by Signal (Mutual) Film Corporation's studios for its dramatic company. An exceptionally strong company



Edith Sterling.

will be gathered for Miss Sterling's support under the direction of M u r d o c k MacQuarrie, who has been pre-eminently identified with the film industry almost since its inception. In addition to winning fame as a director, Mr. MacQuarrie has scored many character hits both in pictures and on the speaking stage. One of his biggest successes was playing the dual role of "Dr. Jekyll and Mr. Hyde" at the New York theater, on Broadway, for a run of twenty-

two weeks. He comes to Signal from the Universal, where in the last eighteen months he has produced eighty-eight thousand feet of dramatic features. In the supporting company will be Mildred Wilson, Norbert Wyles and Francis J. McDonald. The first picture which will be a multiple-reel feature will have in it the throbs of a big city dealing as it will with problems created by congested and struggling humanity, graft, reform and men higher up; around the activities of whom will be woven a story of love, with good "punch moral" as a climax.

## Claridge Announces Features

The first release of the Claridge Films, Inc., under the new state rights plan of Agnes Egan Cobb, vice-president and general manager of the organization, will be "The Heart of New York," which features Robert T. Haines in a sequel to "Traffic in Souls." Both plays were written and produced by Walter McNamara and like the first one it deals with the moral problem. Another release announced by this company is entitled "The Birth of Character," featuring William Courtleigh, the star of "Neal of the Navy." This will also be released under the state rights plan. It is announced by Mrs. Cobb that it will be the policy of the Claridge Films, Inc., to release one feature a month.

## Richard Tully Loses First Suit

The suit brought by Richard Walter Tully, author of "A Bird of Paradise," and the Esplanade Producing Corporation, against the Triangle company, the New York Motion Picture Company and Producer Thomas H. Ince, was dismissed by Judge Julius M. Mayer of the United States District Court on a technical point raised by the attorney for the defense.

Mr. Tully claims that in producing the film, "Aloha Oe," the defendants were infringing on his

Hawaiian drama, "A Bird of Paradise." The point brought up by the counsel for the film producers was that there was "a misjoinder of the parties' plaintiff" and a failure to produce a copy of the copyrighted play owned by Tully.

It was pointed out to the court that in the contract between Mr. Tully and the Esplanade Producing Corporation, Tully reserved all rights, including moving picture rights, when he gave the producing company a contract to produce the play and that therefore the co-plaintiff, the Esplanade Producing Corporation, had no interest in the matter. The court, however, gave Mr. Tully permission to amend his bill and it will come up later on its merits.

## Capitol Scenes in New Film

The permission of President Wilson was needed before the proper exterior locations could be obtained for the new feature of the Ivan Film Productions, Inc., "The Immortal Flame," which is to be released in the near future. Certain scenes required Washington settings and in order to use the buildings that house the administrative departments the consent of the President was necessary.

After this was finally obtained through Secretary Tumulty the entire company was transported to the Capitol. In order to accompany the rest of the cast, however, Miss Maude Fealy, the star, was forced to cancel a vaudeville contract on the Keith circuit, where she was billed as a headliner. Among the others in the cast who went on the trip to Washington were Paula Shay, Edna Luby, Joseph Burke and James Cooley.

As was the case in the production of the last production of the Ivan company, "A Fool's Paradise," where the whole of Atlantic City was shown from the board walk, a panoramic view of the Capitol will be shown in the coming production, including all of the executive buildings.

## New Knickerbocker News Service

Another Rothapfel innovation has been put into effect at the Knickerbocker Theater in New York for the purpose of securing up-to-the-minute news service for the exclusive use of that theater. An automobile loaded with motion picture apparatus, flash lights, etc., stands in front of the theater and as a tip comes in of unusual news interest, a squad of camera men dash for the scene in quest of pictures. In twenty-four hours they are shown on the screen of the Knickerbocker theater as a surprise to the patrons. The work is in charge of H. S. Martin, an expert motion picture man and formerly connected with the New York *Evening Sun*.

## Kisses Herself on Screen

In "The Twin Triangle," a forthcoming Balboa production, Jackie Saunders, in a dual role, kisses herself. This is one of several novel effects of double exposure which Joseph Brotherton, camera-man, has accomplished. William Conklin plays opposite Miss Saunders and Harry Harvey directs the play. "The Twin Triangle" has been selected for release on the Equitable program, the second Balboa chosen by the Equitable in the last few months. The first was, "Should a Wife Forgive?" with Lillian Lorraine and Henry King.



# Electric Light Bills

LESSONS FOR EXHIBITORS\*

EVERY exhibitor should know what "maximum demand" means in his theater, even though the maxmeter is there to tell him the proper figure. It is not at all hard to calculate. Take it like this:

If you use "tungsten" or "Mazda" incandescent lamps each lamp is marked with its proper number of watts on a little label pasted on the glass. You can easily count them up and add them together. Every 1,000 watts is one kilowatt.

For instance, if you have

100 15-watt lamps (1,500 watts),  
45 40-watt lamps (1,800 watts),  
12 100-watt lamps (1,200 watts),

4,500 watts.

you have  $4\frac{1}{2}$  kilowatts.

Find out, if you don't happen to know already, just what your arc consumes. We will say it takes 19 amperes at the main circuit—not after the current has gone through some sort of compensating device. Since you are probably on a 110 volt circuit (which is practically standard) the arc accounts for 2,090 watts more, or about 2 kilowatts. Add that to your lighting juice, and you have a total capacity of  $6\frac{1}{2}$  kilowatts. That is your "maximum demand," because that is what you use when everything is going at once.

(In your figuring, if you use the old-style carbon filament incandescent lamps instead of tungsten—which you won't if you care for economy—you can allow about 50 watts for every 16 candle-power lamp—smaller ones in proportion.)

In the example we have just given, with your maximum at  $6\frac{1}{2}$  kilowatts, you should be charged the primary rate on less than 195 kilowatt-hours—that is, on a monthly bill. Because 30 (hours) times  $6\frac{1}{2}$  equals 195. We have already said that your primary rate includes 30 hours' use a month.

Suppose you use electricity for 5 hours or more each evening. Your outside lights are turned on continuously. Most of your inside lights are on only during intermissions. Your arc is on most of the time but probably not during intermission. Altogether it is safe to say you use nearly your maximum capacity for 5 hours a night, or 150 hours a month, and that allowing for inside lights turned off while the arc was going, the maxmeter would show 180 kilowatt-hours.

Having this information, you can easily figure in advance how much your juice is going to cost. The way it works out shows in Fig. 1; assuming, of course, that you pay 12 cents a kilowatt-hour primary rate and 7 cents a kilowatt-hour secondary rate. You may pay more or less than this—it doesn't matter. We are only doing a school example in arithmetic now.

Take a look now at a bill for a week instead of a

The motion picture theater, as a class, is an extremely large user of electricity. Those who have never thought about it will be surprised to realize that the amount of money spent in this business for electric current ranks next in size to film service. That being the case, it is obviously important that the exhibitor know something about the money he spends for "juice" and be able to detect an overcharge. This is especially vital since an overcharge that is repeated week in and week out—that is, in fact, a regular institution—means the loss of thousands of dollars a year to the industry. Because the exhibitor is primarily a showman, he knows all about films and film service and film values. But he is more than that. He is also an employer and a buyer. The money that goes for payroll and for house rent and for electric current is the same kind of money that goes for film service, and just as important. A man need not be an electrician to understand electric light bills; and that it is quite important that he should understand them is revealed in this article.

month. This is for the same house, in Fig. 2.

What's wrong with it? Something is, decidedly; and if you are clever you have already discovered the bug. The total consumption—210—is all right; for there are  $4\frac{1}{2}$  weeks in a month, and  $4\frac{1}{2}$  times 210 is 900, very nearly, and that was our monthly bill.

Yet  $4\frac{1}{2}$  times \$23.70 equals \$102.70; whereas our monthly bill was only \$72.00. By paying such a bill weekly instead of monthly you would be overcharged \$30.70 a month, or \$368.40 a year. That would pay interest on \$6,000.00.

The mistake is very plain when you take another look at the last bill (Fig. 2). Of course, on a weekly bill it should say "First 7 hours' use of maximum," instead of "First 30 hours." Examine your bills and see if they read that way. Fig. 3 is the way the same bill should read.

Of course that is pretty clumsy, and easily discovered. But we are giving you an extreme case. In

Total consumption in kilowatt hours.....	900
First 30 hours' use of maximum—	
180 kilowatt hours @ 12c.....	\$21.60
Excess over 30 hours' use of maximum—	
720 kilowatt hours @ 7c.....	\$50.40
	<b>\$72.00</b>

Fig. 1—Correct Monthly Bill.

real life the discrepancy would probably be much more refined and harder to discover. For instance, suppose you use current only four hours a night. Then a weekly bill couldn't read "First 30 hours' use of maximum," because at 4 hours a day you only use 28 hours a week. But in that case the bill might give

Total consumption in kilowatt hours.....	210
First 30 hours' use of maximum—	
180 kilowatt hours @ 12c.....	\$21.60
Excess over 30 hours' use of maximum—	
30 kilowatt hours @ 7c.....	2.10
	<b>\$23.70</b>

Fig. 2—Incorrect Weekly Bill.

you a lower maximum than you were entitled to, and still overcharge you while seeming to do you a favor.

You know your maximum to be 180 kilowatt-hours, according to the examples we have been working out. Fig. 4 shows what your monthly bill should be on this basis. But suppose you got a weekly bill like Fig. 5.

You know that the item of 150 kilowatt-hours @

\*Concluded from the issue of February 10.

12c. is wrong. The figure apparently should be 180 kilowatt hours. If you didn't know better, you might think you were beating the company. As a matter of fact, Fig. 5 beats you out of \$288.00 a year, as you

Total consumption in kilowatt hours.....	210
First 7 hours' use of maximum—	
42 kilowatt hours @ 12c.....	\$ 5.04
Excess over 7 hours' use of maximum—	
168 kilowatt hours @ 7c.....	11.76
	<b>\$16.80</b>

Fig. 3—Correct Weekly Bill.

will see by multiplying the total of Fig. 4 by 12 (months) and the total of Fig. 5 by 52 (weeks).

You have learned by now that the reference to "30 hours" has no place on a weekly bill, because it means an hour a day for 30 days or one month; and that the weekly bill should *always* read "First 7 hours," etc. But, even knowing that, it is still possible to

Total consumption in kilowatt hours.....	720
First 30 hours' use of maximum—	
180 kilowatt hours @ 12c.....	\$21.60
Excess over 30 hours' use of maximum—	
540 kilowatt hours @ 7c.....	37.80
	<b>\$59.40</b>

Fig. 4—Correct Monthly Bill.

lose money at the game if you don't watch your bills.

Look at Fig. 6. There is a bill properly made out for weekly payment. It looks perfectly reasonable at a glance. But being forewarned in the knowledge of your maximum demand, you know it is wrong. If you figure it out, you can see that it is \$2.10 a

Total consumption in kilowatt hours.....	168
First 30 hours' use of maximum—	
150 kilowatt hours @ 12c.....	\$18.00
Excess over 30 hours' use of maximum—	
18 kilowatt hours @ 7c.....	1.26
	<b>\$19.26</b>

Fig. 5—Incorrect Weekly Bill.

week, or \$109.20 a year, too high. Your maximum being 6 kilowatts, the first 7 hours' use of it should be 42 kilowatt hours, and not 84.

A word here about the projection arc will be useful. To find out how many watts it takes, you multiply the voltage of the line (probably 110) by

Total consumption in kilowatt hours.....	168
First 7 hours' use of maximum—	
84 kilowatt hours @ 12c.....	\$10.08
Excess over 7 hours' use of maximum—	
84 kilowatt hours @ 7c.....	5.88
	<b>\$15.96</b>

Fig. 6—Incorrect Weekly Bill.

the number of amperes. But that doesn't always mean the number of amperes that cross the arc itself. Probably you use a rotary converter, or a mercury arc rectifier, or some kind of patented apparatus for reducing the voltage; because the arc only takes about 50 volts, and the company supplies 110. When such an appa-

atus reduces the voltage it also increases the amperes in proportion. So if the patent machine is running your arc on 50 volts and 40 amperes, it is probably taking about 20 amperes from the 110 volt wires.

Of course that isn't true with a simple rheostat. The rheostat reduces the voltage, but it *does not* increase the amperes. But whatever you use, you will understand that it is only the number of amperes that you take from the company's wires that affects your meter and your bill. If you don't know how to get this figure, the manufacturer of the "compensating" apparatus you use will tell you, or the nearest repre-

Total consumption in kilowatt hours.....	150
First 7 hours' use of maximum—	
42 kilowatt hours @ 12c.....	\$ 5.04
Excess over 7 hours' use of maximum—	
108 kilowatt hours @ 7c.....	7.56
	<b>\$12.60</b>

Fig. 7—Correct Weekly Bill.

sentative of your projecting machine will be glad to work it out for you.

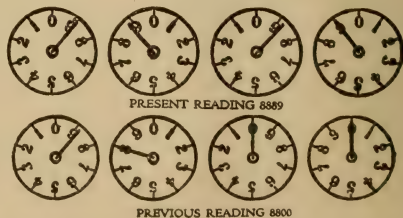
Learn to read your meter; not because it is ever wrong, nor because the company's man ever reads it wrongly, but for precisely the opposite reason. The meter is an exact record of the current that you use. You can rely on it. From it you can learn to figure

Total consumption in kilowatt hours.....	650
First 30 hours' use of maximum—	
180 kilowatt hours @ 12c.....	\$21.60
Excess over 30 hours' use of maximum—	
470 kilowatt hours @ 7c.....	32.90
	<b>\$54.50</b>

Fig. 8—Correct Monthly Bill.

out just about what your bill should be, before you ever get the bill. Fig. 9 shows the dials of an ordinary electric meter, such as is used practically everywhere in this country, and the directions for reading are given just as the electric light companies give them to their customers:

1. Read the dials from the right to the left.
2. The pointers on the dials always turn from the lowest number toward the highest number; that is, from 1 to 9.
3. When the pointers are between any two numbers, always read the smaller number—the number which the pointer last passed.
4. On meters having three or four dials the figures on the



right-hand dial represent units or kilowatt-hours. On meters having five dials the figures on the right-hand dial represent tenths of a unit.

On the counter-face of the meter are four small dials, as

shown. The hand on the one on the left reads thousands, the next to the right hundreds, the next tens, and the last on the right units. If it be remembered that the hand on each dial revolves in an opposite direction from that of its adjoining neighbor, the reading is extremely simple.

The four-dial meter shown at the top has its pointers set in position to read 8889. The way to take this present reading is as follows:

The pointer on the first right-hand dial points to 9. Write down the figure 9.

Then read the dial to the left. This pointer is between 8 and 9. Write down the figure the pointer last passed, which is 8, to the left of the first figure you wrote down. This gives you 89.

Then read the next dial to the left. This pointer is between 8 and 9. Write down 8 to the left of 89 and you have 889.

Then read the next dial to the left. This pointer is also between 8 and 9. Write down 8 to the left of 889 and you have 8889, which is the present reading of this meter.

To find out how much current has been consumed during a certain period, whether it be a month, a week or a few hours, all you have to do is to read the meter at the beginning and at the end of the period, and subtract the first amount from the second.

In this case, if the previous reading was 8800, as shown on the lower dials, marked Previous Reading, then the difference will be 889 less 8800 = 89, which is the number of units consumed between readings.

The cost of using any light, heat or power device is equal

## "Reform Him First, Then Wed"

Miss Winnifred Greenwood, who appears as "Elsa Dean" in "The Happy Masquerader," a "Flying A" feature, does not believe that, in real life, marrying a man to reform him is a safe venture. She says, instead, "If you love the man, and he needs reforming, do it before you marry him," and she thinks this reformation can be accomplished. In her role in this play she has a chance to demonstrate her theory, and to prove that "happiness lies within," that it is not a question of money and luxury.



Miss Winnifred Greenwood.

Elsa in this story is a girl whose guardian loses her inheritance for her. Later she falls in love with a man she believes penniless, although he is a millionaire who has changed places with his chauffeur to prove that one can be happy or unhappy in any station in life. Edward Coxen plays the role of this "happy masquerader."

Winnifred Greenwood has preached many lessons in her screen portrayals, and she frequently receives letters from all over the world written by men who have been helped and guided by these plays. "The Happy Masquerader" is another which will teach a valuable lesson, showing as it does the characteristics which produce or destroy happiness. The supporting cast helps Miss Greenwood and Mr. Coxen in building up the drama.

The play is released on the Mutual program February 29.

to the rate at which current is consumed in watts, times the number of hours during which it is operated, times the unit rate charged for current, divided by 1000.

For instance, an 8-inch fan is using up about 20 watts. If used for 10 hours, with current at 10 cents, it would cost to operate:

$$\frac{20 \times 10 \times 10}{1000} = 2 \text{ cents}$$

The average exhibitor uses almost all the electrical stuff he has all the time. Electrically he is running to full capacity whether he is doing the same in a business sense or not. The projection arc stops only for short intermissions—and often not then, being used for slides or a spot light. The ornamental outside lights and the lamps in the lobby run all the time. Most of the lamps inside the house, of course, are dark most of the time, and used only during intermission. The electric sign is lighted all the time, unless it is a flasher. In that case its use of current probably works out at about half time.

Knowing all these conditions, the exhibitor should be able with very little trouble to figure out just what his electricity should cost him. We will take another imaginary example, just to show how it can be done.

Suppose the show runs every evening from 7 to 11 o'clock, except Saturdays and Sundays from 2 to 11. That is 38 hours a week. We will say the arc, taking 20 amperes, is run 35 hours of that 38.

There are 100 outside lamps of 15 watts each and 4 of 100 watts each. These are run all the time except Saturday and Sunday afternoon from 2 to 7. That makes 1900 watts for 28 hours a week. In the flashing sign are 40 lamps of 10 watts each, operated the same hours as the front lights. But as the flasher keeps the sign lamps dark half the time, we can list this as 400 watts for 14 hours. The current used by the flasher motor is negligible.

Inside the house are 60 lamps of 25 watts each. Of these 12 are on all the time, making 300 watts for 38 hours. The balance (48 lamps) are on for only five minutes at each show, or we will say 3 hours' total for the week, making 1,200 watts for 3 hours.

Let us tabulate this information, remembering that a kilowatt is 1,000 watts:

Arc, 20 amperes at 110 volts = 2200 watts;	or 22 kilowatts for 35 hours	770 kilowatt hours
Outside lamps, 19 kilowatts for 28 hours		532 kilowatt hours
Sign, 4 kilowatts for 14 hours		56 kilowatt hours
12 Inside lamps, .3 kilowatts for 38 hours		11.4 kilowatt hours
48 Inside lamps, 1.2 kilowatts for 3 hours		3.6 kilowatt hours
Maximum capacity 6.0 kw.	Total consumption	1508 kilowatt hours

In this imaginary theater, the maximum capacity is 6 kilowatts. The weekly bill should provide for not more than 7 hours' use of this amount (probably a little less) or 42 kilowatt-hours, and an excess of 108.8 kilowatt-hours at the secondary rate. The meter takes no account of fractions, because the readings are progressive, and what is lost one reading is gained the next. The bill should be like Fig. 7; while a monthly bill for the same house is shown in Fig. 8.

If the bills for the house in this example were for the amount shown or less, well and good. If they amount to more than that, something is wrong; and after reading this article the exhibitor should be able to figure out where the bug is.

Prices for electricity vary from one city to another. The number of lamps, outside and inside, is different for every theater, and there are no rules to follow. Even the current used by different arcs varies surprisingly. So the best we have been able to do in this article is to explain the general principles of



the scheme of charging and billing, and let the intelligent and wide awake exhibitor figure out for himself whether he is paying more for his juice than he ought.

The examples we have given in making up the imaginary bills shown in the figures are purely arbitrary and hypothetical. They are only presented because it is always easier to understand unfamiliar things when we have an object lesson before us. But they may be made useful by the simple process of substituting real figures for the faked ones, and then comparing notes.

Finally, if any exhibitor of motion pictures finds that he cannot understand his electric light bills, or has reason to suspect that they are too high and cannot make sure after reading this article, we will be glad to advise with him. In order to work intelligently we must have all the information there is to be had. It is impossible to figure electric light costs without knowing the capacity of every lamp and arc in the theater, and the number of hours per week each is used. But having this, the rest is easy.

### Finds Reel Danger Real

All is not a bed of roses for the heroine who plays in a thrilling serial, and the dangerous stunts they are required to do often result in narrow escapes, according to Helen Holmes, who relates some of her experiences in the making of the various parts of "The Girl and The Game."



Helen Holmes.

pleasant pastime for which the actors or actresses receive fabulous sums of money," says Miss Holmes.

"That may apply in some cases but in the filming of our stories there is the element of reality—frequent lives in danger—that would compel any human being to dare almost anything to effect a rescue.

"In chapter nine, for instance, Mack (McGowan), Leo and Farley (playing Spike, Storm and Rhineland in the story) were all in that box car racing down the track at terrific speed. I was supposed to catch up with the car and run along close behind it while the three men jumped over my head into the tonneau.

"If I had failed in my task, what would have been the result? They would all have risked their lives either in jumping or going over the embankment with the doomed car. I believe it would kill me if any of

our boys were injured through any failure on my part to do my duty."

Miss Holmes is naturally athletic and adept at many outdoor games, including tennis, outdoor basketball and golf.

It is a great encouragement to Miss Holmes' ath-



Helen Holmes and her fellow players after completing one of the thrilling scenes from "The Girl and The Game."

letic ambitions that her husband, J. P. McGowan, the director of "The Girl and The Game," is himself an athlete of some prominence.

Mr. McGowan's part as Spike in the thrilling railroad play is not altogether an unhappy though villainous one, and thousands cannot fail to admire his athletic prowess in many of the personal combats. Miss Holmes herself is no tyro in the ladylike art of self-defense. In fact she is very clever with boxing gloves and her blows are to be feared.

In chapter seven, where one sees her in an actual hand to hand fight with one of Seagrue's convicts, the onlooker cannot fail to realize that she has a particularly strenuous battle for a member of the fair sex. Miss Holmes has almost the sturdy build of a boy, with long elastic muscles that absorb the severe shocks she is compelled to undergo in providing the various thrillers which astound audiences from coast to coast.

Miss Holmes recently acquired a brand new Studebaker big six touring car, of which she is very proud and in which she delights in driving over the thoroughly excellent California roads. Upon the removal of her company to the deserts of Nevada, she took the automobile with her and it has done yeoman service in transporting her from one to the other various new locations chosen for the chapters of "The Girl and The Game."

Charlotte Burton, prominent in "The Diamond From the Sky," and William Russell make their first appearance as co-stars in "The Thoroughbred," a story which depicts life in Wall street, New York city, and in the mining districts and plains of the southwest.

Leap year day, February 29, is the date set for the opening of the Ivan production, "The Immortal Flame," at the New York Theater. It is predicted by the Ivan Film Productions, Inc., that this latest feature will be even more popular as a Broadway attraction than anything that has been turned out by that company in the past.

# W. H. Clune Presents "Romona"

BY "CAPT. JACK" POLAND

THE wonderful cinematographic production of "Romona" at Clune's Auditorium theater, which began February 7 at Los Angeles, California, has proved one of the most notable features ever shown on the screen. At every performance the houses are crowded for Mr. Clune's great picture.

"Romona" is the most favored and perhaps widely known heroine of California history and her fame because of this production is destined to become world wide.

Many notable photoplays have been presented first in Los Angeles theaters, but it remained for W. H. Clune's first big feature, "Romona," to excel in professional tone and patronage among motion picture people, anything previously shown.

The great "theater beautiful" with its enormous seating capacity was filled to overflowing with hundreds turned away on the opening night, which was made a great social event among photoplay folk. All the film stars and celebrities were present to greet "Romona" and congratulate W. H. Clune, Manager Lloyd Brown, Director Donald Crisp and Cinematographer Enrique J. Vallejo.

The camera version of Helen Hunt Jackson's beautiful California story has been made a historical feature of the photoplay. Donald Crisp seems to have left nothing out that might add to the perfect details of this wondrous picture.

The camera efforts of Mr. Vallejo, an artist of world wide reputation, appear to have added tone and touch to the romance. He has made animate the brain children of the author.

The photographic features were made on the identical spots where the author developed the plot of "Romona." These spots represent the most picturesque sections of California, alternating between Monterey, the foot hills of Santa Barbara, and the famous Mission of that city, around San Gabriel Mission near Los Angeles, and in the vicinity of San Diego and other towns along the Pacific Coast.

As an example of photographic art "Romona" is worthy of a place in the historian's note book, among

other important cinema achievements. The photoplay shows careful attention to detail, and the many innovations which have been introduced leave the auditor gasping in his amazement. Perfect atmospheric conditions which prevailed at the time of the making of the film resulted in a most harmonious and effective synchronization of light and lens. For some reason or other the captions were blurred in some instances, thus causing a strain upon the eyes, but this defect can be easily overcome, and doubtless will.

Several brilliant examples of histrionism are noteworthy. Monroe Salisbury's "Alessandro" is an excellent illustration of combined sincerity and artistry. He makes the Indian character one commanding sympathy and his characterization is remarkably well sustained. Miss Adda Gleason, the Ramona about whom the story is woven, is a capable artist, and she exacts from the role all that the author and director intended. Her peculiarly adaptable Spanish type stood her in good stead and lends historical atmosphere to the part. Miss Mabel Van Buren's interpretation of the original Ramona is admirably done, her best scenes, however, being toward the close of the prologue. A portrayal of exceptional merit is the Senora Morena of Miss Lurline Lyons, while Richard Sterling as Angus Phail and N. de Bruiller as Felipe do excellent work. Of all the Ramonas, the most charming and heart-luring is the child of four, played with rare childish artistry by little Miss Anna Lehr.

An impromptu reception was held in the great lobby of the Auditorium theater at the conclusion of the fourteen-reel picture. Mr. Clune was the recipient of hearty congratulations from many notable film heads, directors, artists and producers, as was Mr. Brown, who had charge of the production from its inception. Messrs. Crisp and Vallejo came in for a liberal share of the praise bestowed by film admirers, and members of the W. H. Clune Production Company who had acted in the photoplay of "Romona" presented Messrs. Brown, Crisp and Vallejo with beautiful presents. Robert H. Poole, manager of publicity, made the presentations.

## Rothacker Opens Laboratory

Watterson R. Rothacker's announcement of the inauguration of a special research laboratory in direct connection with the Industrial Moving Picture Company's factory organization signalizes an important innovation, inasmuch as that it is the first department of its kind to be maintained by an individual motion picture manufacturer.

The laboratory of the Industrial Moving Picture Company will be directed by E. H. Spears, who, until February 1 of this year, was working along these lines under the personal supervision of Dr. Kenneth S. Meese, director of the research laboratory of Eastman Kodak Company.

Mr. Spears entered the moving picture business in 1902 with the Kinetograph Company of New York City, and in 1905 accepted a position with the Eastman Kodak Company. In the Eastman employ, his work covered practically everything in the field of motion pic-



The arrival of The Appam at Norfolk—Mutual Weekly.

tures from camera man down through to the production of the finished picture. He made exhaustive experiments on the Gaumont three-color process and went through all of the branches of the Gaumont work from camera man to the finished product. For two years he was engaged in experiments concerning a two-color process which was expected to be more satisfactory than the present three-color process.

Mr. Spears' duties, in addition to continuing his experimental research work, will be to personally screen inspect the product of the Industrial Moving Picture Company and to render special and expert advice to customers of this company and to undertake a special educational campaign for the direct and specific benefit of the Rothaker employees.

### Story of Mantell Fox Star

Robert Bruce Mantell, Shakespearean actor and a William Fox photoplay star, was born in Irvine, Ayrshire, Scotland, February 7, 1854. When he was about five years old his parents moved to Belfast, Ireland, where

he was educated and where he evinced a taste for amateur theatricals, playing Polonius in "Hamlet" when he was sixteen. He was apprenticed to a wine merchant, for his parents objected to his ambition for a stage career.

Rather than submit to the life of a tradesman, young Mantell ran away from home and came to the United States at the age of twenty. He sought a position with the Boston Museum Company but was unsuccessful and remained in this country only two



Robert Bruce Mantell.

weeks. Upon his return to England he made his first professional appearance as the sergeant in "Arrah-na-Pogue," at Rochdale, Lancashire, in 1876. He took the stage name of "R. Hudson."

Mr. Mantell next played Father Dolan in "The Shaughraun." As a member of a stock company he supported Charles Calvert, Charles Dillon, Barry Sullivan and Samuel Phelps. Phelps took him to Sadler's Wells Theater, London, where he gained a solid grounding in Shakespeare and the classics. He was with Phelps in the latter's famous revival of Macklin's "The Man of the World." Next he went on tour with Marie De Grey, playing Romeo, Benedick, Orlando, Orsino, Malvolio and Bassanio. He played Shylock at a special performance to the Portia of Miss De Grey.

In November, 1878, Mr. Mantell made his first American appearance in Albany, N. Y., playing second parts with Madame Modjeska. A year later he returned to Europe in support of the American comedian, George S. Knight, in the production there of "Otto." Then he went on tour with Miss Wallis in Shakespearean roles.

In 1883 he made his first New York appearance at the Grand Opera House as Sir Clement Huntingford in

"The World." The same season he achieved his first pronounced success in the United States as Jack Hearn, originally played by Wilson Barrett in London, in "The Roman Rye." In the fall of 1883 he joined Fanny Davenport for the first American production of Sardou's "Fedora." Though he was not starred in the production he achieved the greatest triumph of any member of the cast.

Mr. Mantell created the part of Gilbert Vaughan in "Called There and Back," at the Fifth Avenue Theater in New York in 1884. He appeared in "Dakolar" and in 1886 he became a star in "Tangled Lives." A year later he scored a triumph in "Monbars." In 1888 he revived "The Corsican Brothers," and produced in succession "The Face in the Moonlight," "The Louisianian," "A Lesson in Acting," "Parrhasius," "A Cavalier of France," "A Gentleman from Gascony," "The Light of Other Days," and "The Dagger and the Cross." He revived "The Marble Heart," and "The Lady of Lyons." He took up Shakespeare in 1893 and was on tour for several years. In 1904 he won praise as Richard III at the Princess Theater in New York. From that time on his career has been a series of successes. Since joining the William Fox forces Mr. Mantell has been seen in "The Blindness of Devotion," "The Unfaithful Wife," and "Green Eyed Monster."

### HOOSIER MEN TO MEET

Indianapolis to Be Scene of Convention and Exhibit of Picture Theater Owners and Managers  
Early in March

Indiana theater owners predict a most successful convention and exhibit in Indianapolis, March 2 and 3. It is expected that when the chairman raps for order, fully ninety per cent of the exhibitors from all parts of the state will be in attendance. F. J. Rembusch, Ernest P. Hunter, John A. Victor, Jos. H. Gavin, J. C. Lockwood, B. V. Barton, L. H. O'Donnell, J. Hubert and Fred Sanders, the chairmen of the various committees have left no stone unturned in their preparations for the business to come before the members, and also for entertainment. Most of the film companies, as well as the accessory dealers, will be represented at the exhibit to be held on the twelfth floor of the Hotel Severin, the convention meeting in the assembly hall on the thirteenth floor. The two-day session will close with a ball in Tonlinson Hall, the largest auditorium in the state. Arrangements have been made to have several screen stars take part in the festivities.

### Seeks Films for Baby Week

E. G. Routzahn, associate director of the Department of Surveys and Exhibits of the Russell Sage Foundation, 130 East Twenty-second street, New York City, writes to the editor of MOTOG R A P H Y asking for information concerning films for use during National Baby Week, March 4 to 11, 1916, which is being held under the auspices of the U. S. Children's Bureaus, Washington, and the General Federation of Women's clubs. More than 1,200 Baby committees are at work but many of them and many yet to be organized will hold their celebrations at dates later than March 4. New York City, Columbus, and other places have planned for later dates. Mr. Routzahn suggests that anyone having suitable films notify him and also get in touch with local committees regarding the rental of desirable films.



# "Jungle Theater" Films Released

BY TARLETON WINCHESTER

**A** SPIRANTS to motion picture stardom among our animal relatives may come and they may go, but let us hope that those whose appearances on the screen are sponsored by Raymond L. Ditmars,

others see them. Mrs. Raymond L. Ditmars is her husband's most fearless lieutenant.

She is small and dark, with blue black hair and ditto eyes which dilate in amused amazement when



*Two frogs registering "I love you."*



*"I hate you!" says this coy little thing.*

curator of the New York Zoological Park, and the Paramount Pictures Corporation, go on forever.

It has been said of Mr. Ditmars that he takes films of every variety of animal from grasshoppers to monkeys, on stages ranging from the size of a postage stamp to forty feet square. After a visit to the Ditmars School of Dramatic Arts for Inhuman Beings at Scarsdale anyone will admit the justice of the accusation.

If there is anything that Mr. Ditmars has not done, it is only because he has not had time, never for lack of inclination. His fertility with regard to ideas is only equalled by his ability to carry them out—and the attainments of his worthy assistant, Charlie Snyder, head keeper, in both directions.

Nor are these sturdy representatives of the genus homo the only persons engaged in the work of presenting reptiles, birds and beasts to themselves as

you suggest that possibly she was a bit afraid when a giant cobra chased her around the room recently and forced her to take refuge behind the stove.

Everyone who has seen the releases of the Bray Studios, Inc., through the Paramount Pictures Corporation, has been interested in the truly marvelous nature studies contributed by Mr. Ditmars.

We have had pictures of the skunk and weasel, of the snake and secretary bird, which give us a better understanding of these creatures than we have had heretofore. Now, however, Mr. Ditmars has solved the problem of stories acted by animals. His "The Gathering of the Clans" is an amusing and interesting example of the way in which he works.

The cast is summoned by the tree frog, Call Boy. And then one by one the actors assemble for the performance. Some are spectators, others entertainers.

Mr. Ditmars could give you the most intimate



*One of the headline acts, "The Juggling Flies."*



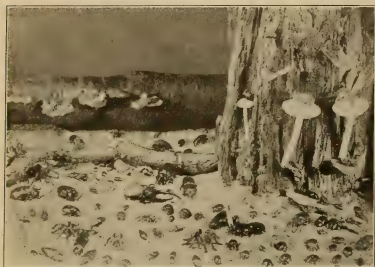
*Actual tears fill monkey's eyes when her doll is taken from her.*

history of each member; who his grandmother was and everything. He stops at nothing.

Finally the star act is announced, an eating race between a monkey, a grasshopper and a caterpillar. The monkey is elected to eat an egg, the grasshopper a

But he had never taken a motion picture of a genuine wood bred skunk at close range. The queerest part of it was that he wanted to do just that thing.

The wood pussies at the zoo would not do. They are old and lazy. He searched for a real lively one



*The Jungle theater with the stage set.*

blade of grass, and the caterpillar a leaf. The grasshopper excitedly waves a leg as a sign of complete confidence in his prowess, the monkey blinks from side to side to see how his opponents are faring.

Who wins? You remember the story of the hare and the snail? Well, the phlegmatic old caterpillar walks off with the honors and the monkey is close second. It is one of the most amusing pieces of film even Mr. Ditmars has taken.

When it is remembered that these pictures are combined with celebrated cartoons produced by the noted J. R. Bray, the drawing power of the release is seen and it is no wonder that audiences everywhere go into convulsions over them.

To anyone desirous of acquiring a good tame specimen of the Mephitis Mephitis we say, "See Mr. Ditmars,—but first find out what a good tame S. of the M. M. is."

The curator decided some time ago that his exploits in nature study were incomplete. He had fin-



*A weasel and snake.*

with a mean disposition and in good working order.

At last about two weeks ago he heard that a farmer in Valhalla had caught one alive in a trap. Up he went to Valhalla with a specially constructed airtight asbestos box and he borrowed the skunk.

Back to the studio at his home in Scarsdale he took it. He let it out in the studio and then he buried the box.

He spent three days getting on friendly terms with little Mephitis and the creature got to know him so well that at last he brought his camera and a supply of formaldehyde into the room and left with a unique film of a genuine rip-roaring wood pussy in war manoeuvres.

Then came the problem of getting the skunk back. Mr. Ditmars built a bomb-proof trap and set it in his studio. Mr. Skunk consented to enter it and the other morning off for Valhalla went Mr. Ditmars.

"Here's your skunk back and I can't say how deeply grateful I am for the loan," he told the farmer.



Two fifteen-year-old Miss Ditmars making elephant tortoise, 900 years old beg ger-printed the orang-outang and milked the venom from a lancehead viper, and his neighbors once threatened to go to law unless he gave up the colony of katydid that he kept in his studio.



*The old go-alla has a pet dog.*

The farmer reached for a rake. "If you let that unholy beast loose within 150 miles of Valhalla station I'll sue you," he shouted.

Mr. Ditmars, dumbfounded, took little Mephitis

back to Scarsdale. He can't give it to the zoo, either.

He admits that there wouldn't be a man, woman or child within ten miles of the place if he did.

And when this story comes out he fears that his



*The tree frog acts as call boy in the Jungle theater. Half the size of your thumb, he swells out his neck and makes a noise that can be heard a mile. If a man could make as much noise in proportion he could open his mouth and shatter the Woolworth building, New York.*

neighbors at Scarsdale will organize a Ku Klux Klan or else cancel their leases.

Anybody who will give little Mephitis a good home can have him on application at the curator's office.

### Long Beach Film City Planned

A motion picture municipality to house a \$15,000,000 corporation is planned for Long Beach, California, according to Dick Richards, of the Long Beach Ad Club. He declares that the proposed combination will include the Balboa Amusement Producing Company of Long Beach, two of the large film companies now located in Los Angeles, and two other motion picture corporations. H. M. Horkheimer, president of the Balboa Company, is slated for president of the combination.

Mr. Horkheimer admitted that the formation of a \$15,000,000 corporation is under way, but stated that he could not give details at present. The five companies which plan to combine will conduct their own plants until the proposed city is completed. Several sites are under consideration, none having been definitely selected. The Balboa company, it is said, was one of the first asked to join the combination.

The directors of the Long Beach Ad Club have voted to co-operate with the chamber of commerce in extending the proposed corporation an invitation to locate its city in Long Beach.

Pathe's "The Horrors of War," was reviewed by fifty of Seattle's prominent men recently at the invitation of Manager Quimby of the Seattle Pathe exchange. The spectators included newspapermen, clergymen, physicians, merchants, lawyers and army officers, and all expressed praise in no uncertain terms.

The City Council of Oklahoma City, Okla., has created the office of censor, with the mayor as censor. Any manager showing or permitting to be shown, immoral pictures, is subject to both a fine and imprisonment and to have his theater license revoked.

### Blackton Again Heads Board

The Motion Picture Board of Trade of America has announced the re-election of Commodore J. Stuart Blackton of the Vitagraph Company as president. Other officers for 1916 are; Vice-presidents—Carl Laemmle, Universal Film Manufacturing Co.; Nicholas Power, Nicholas Power Co.; John E. Freuler, Mutual Film Corporation; F. J. Rembusch, Mirror Screen Co.; W. Stephen Bush, editor, *Moving Picture World*; W. R. Rothacker, Industrial Moving Picture Co. Directors—J. Stuart Blackton, Nicholas Power, A. J. Gilligham, R. E. Cochrane, Walter W. Irwin, S. L. Rothapfel, Wm. A. Johnston, J. E. Brulatour, P. A. Powers, and J. W. Binder. Executive Committee—Walter W. Irwin, chairman; Nicholas Power, P. A. Powers, Wm. A. Johnston, E. A. MacManus, J. Stuart Blackton, J. E. Brulatour, John E. Freuler, J. W. Binder. Secretary—Edward A. MacManus. Treasurer—Joseph W. Engel. Executive Secretary—J. W. Binder.

The Executive Committee of the Board endorsed the motion picture Actors' Fund campaign to place the work of the Fund on an assured financial basis. The appointment of the following members of the Bureau of Standards was recommended: Don J. Bell, Nicholas Power, F. H. Richardson, C. Francis Jenkins and Albert E. Smith.

The Publicity committee, at its formal meeting in New York, re-elected Arthur Jones of the Metro Company chairman, and Paul Gulick, of the Universal Company, vice-chairman, a new office. Thomas H. Alexander is secretary of the committee. Plans were discussed at the meeting for the coming Cartoonists' Dinner and the following committee appointed to arrange the entertainment: Arthur Leslie, Sam Spedon, George Blaisdell, Terry Ramsaye, P. A. Parsons, Paul Gulick, Carl N. Pierce, J. W. Binder, Arthur James and T. M. Alexander.

### Vogue Business Growing

Vogue comedies are proving that the film-going public wants real fun films. With Vogue Films, Inc., established less than four months, and comparatively few releases on the market, the Mutual Film Corporation offices report an astounding volume of business on this brand, with patrons and exhibitors clamoring for Vogue comedies.

There is perhaps an explanation of this unparalleled success. When Samuel S. Hutchinson and Joseph H. Finn decided to produce "slapstick with a reason," they combed the country for talent that would be eminently capable of producing this eccentric type of comedy. Under their general supervision two well known directors, Rube Miller and Jack Dillon, are producing "funny business" from the pens of Robert A. Dillon and Thomas Delmar, featuring in the leading roles Rube Miller, Madge Kirby, Priscilla Dean, Arthur Moon, Patty McQuire, Arthur Tavares, Alice Neice and Louise Owen.

Each Vogue comedy has a legitimate plot and continuity of story upon which all eccentric action is based.

As the films acquire wider publicity and distribution, it is expected that exhibitors will recognize the fact that Vogue slapstick comedies are just what they need to balance their programs and satisfy their patrons who come to their theaters to be amused and entertained.



## GOOD MUSIC IMPORTANT

**Better to Have None at All Than to Murder Good Pictures with Trashy Music, Says Cecil B. De Mille, of Lasky Company**

The old adage that half a loaf is better than none at all may apply to hunger, but not to motion pictures, in the opinion of the noted director, Cecil B. De Mille, of the Jesse L. Lasky Feature Play Company.

Mr. De Mille, who produced for the Lasky company the Paramount picture productions in which Geraldine Farrar appeared, has taken up the cudgels against the automatic organ, the boy pianist and the squeaky violin in the many badly managed motion picture theaters in the United States.

"For a motion picture audience to watch an exciting production accompanied by the most impossible kind of music is as ridiculous as for an opera audience to hear a prima donna sing to the music of the overture. I venture to say that fifty per cent of the success of a motion picture is dependent upon the manner in which it is exhibited. The present system is absolutely chaotic. The effect produced in motion picture houses by playing big selections of music is just the same as though, at the Metropolitan Opera House, the tenor had finished his great aria and the prima donna came on to sing her love motif but the orchestra kept right on with the tenor's aria.

"It is asking too much of the public to analyze the reasons for the confusion which follows in its own minds; the orchestra starting from nowhere in particular as regards the continuity of the performance will start playing 'The Tales of Hoffman' and then will play it through to its finish whether the scenes of the picture are comedy, tragedy or pathos.

"Motion pictures are more to be likened to the opera in its most popular form than to the legitimate drama. On this account music plays a most important part in the effectiveness of the entertainment. If the choice were to be given to the eleven million people in the United States who attend motion pictures daily, whether they wished their motion pictures with bad music or no music at all, the vote for the latter condition would be unanimous, I believe."

Mr. De Mille said in his opinion, one of the next great developments of the photoplay entertainment, will be the uniform distribution of music with the film production.

The question of the proper music as an accompaniment to the motion picture production is not a new problem for Mr. De Mille to discuss. When Mr. De Mille's production of Geraldine Farrar in "Carmen" was shown privately last September to Paramount exchange men at the Paramount convention in Chicago, Mr. De Mille in a short address declared:

"Now you have seen what we do. Now you have seen our share towards making a worthy production. You have seen the results of hours of hard work, of thousands of dollars investment and the most earnest co-operation between the world's leading operatic actress and a studio, united in the purpose of making a masterful production. All the advice I have to tell you gentlemen, who are going out over the country and who are closely in touch with the exhibitors, is that you tell them to give the picture half a chance with the public and it will succeed. Tell them not to murder it with a lot of trashy music and tell them that no music at all is better than bad music. I venture to

say that the producer's part in the success of a picture production is only fifty per cent, the other fifty per cent is up to the exhibitor."

Mr. De Mille said that after the difficult, but decidedly worth while efforts, some standardization had been reached in the manner of projecting the films made by the various companies. He said he believed that some uniform system of music distribution or regulation would be obtained soon. Mr. De Mille, in behalf of the Lasky company, has taken up this problem on an entirely practical basis with W. W. Hodkinson, president of the Paramount Pictures Corporation.

## New Marguerite Clark Picture

A love story with the Alps for its setting will be the next release of the Famous Players Film Company in which Miss Marguerite Clark will appear as the star. The new photoplay, which is released on the Paramount program, is entitled "Out of the Drifts," and has for its scene of action the celebrated St. Bernard Pass, with the famous old monastery as one of the prominent settings.

Miss Clark is starred as Elsie, a little Alpine orphan, who earns her living as a shepherdess. The work of securing the Alpine scenes was done in the north, Director J. Searle Dawley spending several weeks with the company, which included Miss Clark, William Courtleigh, Jr., J. W. Johnson, Robert Conville, Ivan Simpson and others.

## Dustin Farnum Real Hero

After being snowbound in the San Bernardino Mountains for eight days after a severe blizzard, a company of Pallas players, including Dustin Farnum and Winifred Kingston, are back in Los Angeles. They had many thrilling experiences, and Farnum proved a hero on two occasions, once when he rescued two women mountain climbers who were caught in the drifts, and later when he saved the life of Winifred Kingston, who fell into a mountain torrent. On that occasion the wolves used in scenes for "Davey Crockett" got loose and also plunged into the stream. They were finally rounded up and captured. The company filmed many effective scenes for the production, however. Herbert Standing, Page Peters, F. F. Aldis, Homer Scott and various men of the technical staff were in the company.

## Fire Destroys Theater

Fire destroyed the Empire theater in Fort Dodge, Iowa, last week when flames starting in the basement of the structure got beyond the control of the fire department and caused a loss of \$7,000, of which \$2,000 was covered by insurance. A. Engle, the owner, however, has already made plans for a new theater 140x40, which will seat about one thousand persons.

## American Uses Motiographs

O. F. Spahr, vice-president and manager of the Enterprise Optical Manufacturing Co., makers of the "Motiograph" motor drive projectors, calls attention to the error of the statement that the machines in the new American studio opened in Chicago are "Motioscopes," and points out that the machines in use there are the "Motiograph" machines made by his concern.

# Teaches Psychology on Screens

MUNSTERBERG IS PARAMOUNT EDITOR

**A**RE you a square peg in a round hole? Hugo von Munsterberg, one of the world's greatest psychologists, is asking over ten million persons in the United States that question each week.

The greatest social problem of our time is to find the right place for every man and woman. Every boy and girl who leaves school needs vocational guidance. Nobody should be a manager, a newspaperman, a chauffeur, a farmer, a salesman, a teacher, a physician, who has not the mental traits for it. Despite the fact that this should not be the case, there are too many square pegs in round holes.

Unique as the question of this great psychologist is, so is his latest form of testing the mind unique. He has become a contributing editor to the wonderful Paramount Pictographs and is conducting a course of psychological experiments upon the screen, something never before accomplished in the motion picture industry, showing the many millions how to find personal mental traits.

These Pictographs—this magazine of the screen—where the big vital thoughts of the greatest thinkers of our country are visualized, form the first medium by which motion picture theater is utilized to influence opinions on vital questions and deliver messages from great thinkers, messages that will stimulate thought.

In the first production of the Pictographs, released February 6, in which Dr. Munsterberg takes for his subject, "Have you constructive imagination?" there are contributions by Frederick Palmer, war correspondent; Henry Reuterdahl, naval expert; Waldemar Kaempffert, editor of the *Popular Science Monthly*; Elmer G. Sperry, inventor of the gyroscope, and other prominent men. In future releases contributions will be offered by Theodore Roosevelt, Major General Leonard Wood, U. S. A.; John G. Hibbons, president of Princeton University; Robert E. Perry, John Hayes Hammond, Jr., Royal Dixon, novelist and scientist; Alon Bement, artist, and others of national repute.

Preparedness, better babies, constructive imagination, putting the gyroscope to work, what little boys and girls are made of, and a variety of other subjects are treated. Intermingled with the subjects serious in their nature, are inimitable bits of wholesome fun, both in cartoons and trick photography, the whole appealing in its individual way for the betterment and advancement of every motion picture lover.

Every subject is treated differently, giving wonderful variety. The psychological experiments are in a way absolutely incomparable with anything ever attempted in motion pictures. They are entirely different from all other plans used for mental development. They have introduced a new means by which a new era in the motographentic entertainment is opened. Here, for the first time, persons in the audience are not simply passive spectators who see their plays, or news, or other demonstrations, but are able to do something and are playing a game they enjoy, and which at the time, instructs them.

The child in the kindergarten learns to play. The youth in the school room finds much pleasure in studying the lesson accompanied with still pictures. But

outside of the curriculum of the school and college, no greater medium of education is afforded than the motion picture house, particularly so now through the means of the Pictographs. The audiences learn big things in a pleasurable manner. They are not swallowing a big pill of knowledge as if they were forced to sit and study. They see thoughts in visualized form, and once seen they are never forgotten.

They play a game. They call the game "Testing the Mind." Hugo von Munsterberg invented the game. Paramount Pictures Corporation issues the "game" each week as a part of its big medium of instructive entertainment. The aim of this one portion of the Pictographs is not mere amusement nor dry instruction. The real purpose of the entire weekly release is to bring every one in close touch with vital national issues.

Failure on every side is principally due to young people rushing into vocations for which they are totally unfit, taking up work for which their minds are not made. Workshops would be a place of joy and happiness if everyone found the right place. This is but one reason why the "Testing the Mind" portion of the Pictographs will be influentially important.

They will assist spectators to build memory; to learn whether their intelligence works; how their feelings respond; whether they can rely on their perception and observation; whether they are suggestible, discreet, sensitive, temperamental, and a world of other things.

In the first installment in which "Have you a constructive imagination?" is one of the features there is visually demonstrated the fact that many persons have wonderful gifts of one kind or another but utterly lack imagination. To them the order in which they find things is final and they cannot re-arrange the material of their surroundings. By means of trick photography, a number of men appear on the screen, each holding a candle. From each candle a letter pops. They spell NIOL. You are told that the letters spell an animal. They are jumbled together and then set aright. The word is LION. So with a flower, a town and a city. If the audience can re-arrange the letters before they are re-arranged for them, it is assured that they have constructive imagination.

The Pictographs are the visual recorders of wise, influential thoughts and have been received on all sides with greatest enthusiasm.

## Balboa Makes Knickerbocker Films

Henry King is featured in two film plays produced at the studio of the Horkheimer Brothers, which will be released by the General Film Company as Knickerbocker star features. One is "The Big Brother," dealing with the "big brother" movement. The other is "Who Knows," a mystery story. Both were directed by Mr. King. Two other Horkheimer productions released as Knickerbocker star features are "Child of the West," with Jackie Saunders, and "Fear of the Knife," with Margaret Landis, making eight pictures from this studio to be offered under this brand since the first of the year.

## Part of Billie Burke Film Seen

David Powell, who took a feature part in "The Dawn of Tomorrow," has been signed by George Kleine to play the role of Richard Freneau in the Rupert Hughes novel in which Miss Billie Burke and Henry Kolker are featured. Mr. Powell has had wide stage experience both in this country and in England, where he played with Sir H. Beerbohm Tree.

There was a private showing of the first six hundred feet of the new film at the Kleine studio last week and the film was inspected by George Kleine, Billie Burke and James H. Sheldon. Mr. Kleine stated he believed Miss Burke emphasized every characteristic that made her famous on the stage.

Miss Burke and other members of the company have chosen Palm Beach for society scenes. The trip will be made under the supervision of Mr. Sheldon and Director Walter Edwin. Two maids and a private secretary will assist Miss Burke.

## Raver to Sell Ocean Films

Arrangements have been completed whereby the Raver Film Corporation will become the exclusive selling agent for the Ocean Film Corporation and within a short time Harry L. Raver expects to perfect plans for the handling the output of other companies producing the play-and-star style of feature productions. A lease has been closed by Mr. Raver for a studio property, one half hour from Times Square, where the producing companies are to be housed. Sixty-two hundred feet of studio floor space will be available and this will be subdivided into four working studios for the average settings but will be so arranged that it may be consolidated into one large space for more pretentious scenes. With Mr. Raver's control of the Augustus Thomas and other plays, plenty of fine material will be available for immediate production.

## Pittsburgh Show Aids Actors

Thousands of motion picture enthusiasts in Pittsburgh attended the entertainment given at Motor Square Garden in that city to witness the play given on February 14 by an aggregation of stage and screen stars who appeared in the interests of the Actor's Fund of America. Among the motion picture celebrities present were: Mary Miles Minter, Metro; Anita Stewart, Vitagraph; Hamilton Revelle, Metro; Hobart Henley, Universal; Florence

La Badie, Thanhouser; Billy Quirk, Biograph; Paula Shay, Ivan; Kathryn Adams, Thanhouser; Wallie Van, Vitagraph; Marguerite Snow, Metro; Teddy Sampson, Equitable; Mrs. Shelby, Metro; Gladys Hulette, Mutual; Mary Maurice, Vitagraph; Edith Storey, Vitagraph; Grace Valentine, Metro; Tefft Johnson, Vitagraph; Rose Stevens, Gaumont; Violet Mercereau, Universal; Dorothy Kelly, Vitagraph; Rose Tapley, Vitagraph, and S. M. Spedon, Vitagraph.

## Franklin Film Wins Appeal

Judge Barrett, of the Common Pleas court, of Pennsylvania, has ruled that the motion picture manufacturers have the right to appeal from the decision of the State Board of Censors, which may restrict or forbid the public showing of their products. The ruling was made in the case of the film drama "Virtue" on the appeal of the Franklin Film Manufacturing Corporation. The matter of appeal has been a subject of bitter controversy for some time in the state. The picture is an old-fashioned melodrama which depicts a contest between "Virtue" and "Vice," and the ultimate triumph of "Virtue."

## Trade Indorses "One Day"

The B. S. Moss Motion Picture Corporation gave an advance showing recently to the trade of its latest feature, "One Day," a sequel to "Three Weeks," by Elinor Glyn. The play received enthusiastic comments. Hal Clarendon directed the production. The cast includes Jeanne Iver and Victor Sutherland, and the story has an interesting plot and thrilling scenic effects, among them a rainstorm, a sensational fight aboard a sinking ocean liner, and the overthrow of a king by a mob large enough to people a town. Jeanne Iver is cast as "Opal," a young girl who becomes queen of Vesperia, of which "Paul," played by Victor Sutherland, is king.

## Criticizes Film Advertising

George A. Magie, of the War Film Syndicate, managers of the release, "On the Firing Line With the Germans," is calling attention to the fact that certain published documents, "Kriegsausgabe," or war cards, supposed to prove the authenticity of other German war pictures, are really Berlin police permits allowing the exhibition of a weekly newsletter, "Berlin Unzeitung," containing local and camp scenes prior to April 24, 1915. Also the printed permit is for 600 feet of film, while the company handling the pictures advertises 6,000 feet.

## Raver Gets Austrian Films

The Raver Film Corporation, by special arrangement with the Austrian government, announces it has been made the official distributor for the films of the Austro-Hungarian empire taken by enlisted photographers at the front. The films comprise thirty thousand feet of negative taken to determine the behavior of the men at the front, and are of especial interest as showing for the first time the Austrian side of the war with the authority of the Austrian government. The Raver Film Company will issue the films in fifteen installments of two reels each, every installment complete. Arrangements for exclusive territory will be made, either on a basis of outright sale or flat rental.



Majestic theater, Grand Junction, Col.



# Public Its Own Censor

## SAYS MUTUAL HEAD

THAT the individual exhibitor can be a big factor in the education of the people to the rights of the motion picture as opposed to censorship is the opinion of President Freuler, of the Mutual Film Corporation, who believes that the exhibitor should be awakened to the situation and enlisted to use his power of the screen in presenting the censorship issue to the people.

In the first place Mr. Freuler contends that the censorship fight is not a selfish effort on behalf of the motion picture industry but that it is one for the rights of the public which is served by the motion picture.

"It is up to the exhibitor to carry on a campaign against censors among the people of the nation," said Mr. Freuler in an interview, "for he is in direct contact with them and they hear from him every day on his screen and because he is the publisher of the motion picture the problem of censorship is his as well as the producer and manufacturer.

"Large sums of money are being spent by the Mutual and other companies who are aligned in the fight for the rights of the industry, but our efforts will count for little unless the exhibitor helps and takes advantage of his position to put the question up to the people.

"The exhibitor must let the people know that there is a movement for censorship; that somebody or a collection of somebodies is trying to dictate to them what shall be published on the screen for the people. The great mass of people will not understand that their rights are at stake in the censorship question unless the exhibitors tell them. The people and patrons of the photodrama are the best judges of what they themselves want to see and they are the best censors of their own desires and dislikes.

"Any exhibitor will admit that he is presenting

clean entertainment to the public now. He is not running indecent pictures. He is not offered any by the established picture concerns, which would lay him open to a charge of operating an obscene theater. His patrons attend his show every day and they are typical, good American citizens. The standards of the pictures presented to them are their standards and if the motion picture of today was not in tune with the high moral standards of the great American people those same people would turn their backs on the motion picture. The American people can be relied on to act as their own censors."

### Storm Delays Films

That the storm and flood in California caused considerable trouble and tied up business activities to a certain extent and made it hard for the exchanges to keep the wheels of progress greased is borne out in the experiences encountered in more than one instance.

In the case of the Empress theater at Redlands, Cal., the storm put every railroad and electric line out of service, while boulevards were transformed into swirling rivers and bridges swept away. Weeks in advance the manager had done considerable advertising on the coming of "Damaged Goods" and it was necessary to get the film or stand a big loss.

Just before the telephone lines went out T. W. Johns, manager of the Los Angeles Mutual office, informed the manager of the Empress that every effort would be made to get the film there on time. It was impossible to find a jitney driver or garage owner who would risk the job and finally H. F. Reitch, head booker of the Los Angeles exchange, and C. E. Cochard, "The Girl and the Game" representative, started in a car at 7:30 in the morning for Redlands.

At noontime they had completed half of the journey but had acquired a broken spring, which was repaired as well as possible with a baling wire and not



Edith Adele Pierce—Lubin.



Lucille Taft—Gaumont.



George Clarke—Lubin.

long afterwards the heavy car skidded into an "onion orchard," hesitating only when hub deep in mud.

Reitch was left in charge of the car while Cochard managed to get a lift on a passing automobile and in due time arrived at Colton, fifteen miles from Redlands. Here he rented another machine and when the Santa Ana River was reached it was found that only one bridge was standing and that was about gone as the torrent had washed away the underpinning and in the center the rails were suspended by the ties.

Finally a Mexican was induced to cross the bridge, crawling on his hands and knees, pushing the case of reels ahead of him. On the other side he delivered it to another man who saw that it was safely delivered to the Empress.

The Mexican on coming back across the bridge, staggered to his feet and raising his right hand said: "Nunca no mas, por jo" (Never again for me).

"Inspiration," the Mutual "masterpicture," is to be presented to a jury composed of the public next week at the Alhambra theater in Middleton, N. Y., where there was some opposition after it had been shown. Mr. Goetz, the exhibitor, booked and ran it some time ago with a big attendance and the picture received the approval of the leading citizens, excepting a minister from New York, called to Middleton by a local women's club.

Shortly afterwards a paid advertisement denouncing the picture appeared in one of the Middleton newspapers. Not desiring to have this attack go by unanswered, Mr. Goetz made special arrangements for a special showing and on February 29 the leading citizens and officials of Middleton have been invited, as well as ministers, clubwomen, church workers and social leaders, and not only will the picture be rerun but Miss Audrey Munson, the world famous model for sculptors and artists, who was the leading subject in the picture in which she appeared as an undraped model, will be on hand to talk before any body of women or any of the women's clubs of the city about her work and her opinion of the picture in which she appears.

"I will not permit the name of my theater to be attacked with impunity," said Mr. Goetz on the occasion of his call at the offices of the Mutual Film Corporation. "I have been operating the Alhambra since I built it, now nearly three years ago, and I have built for the house a clean, fair name, a good reputation. The Alhambra has been known as the place to see clean pictures. It is a place where families, school children, and our best citizens have sought their amusement. I have shown all of the best pictures there that I have been able to book. The Mutual special release of 'Damaged Goods' was shown at the Alhambra and won for me the unsolicited testimonials of the people whose judgment I hold the highest.

"I am willing to leave the question about 'Inspiration' or any other picture that I may run at the Alhambra up to the judgment of my patrons."

C. C. Wilkenning, Inc., 220 W. Forty-second street, New York, has been made manager for Ruth Blair, leading woman and motion picture feature star.

Miss Blair's latest screen appearance was in the William Fox feature—"The Fourth Estate." Prior to her advent into pictures, she was under the management of Selwyn & Company. Miss Blair is twenty-two years of age, tall and slender, has golden brown hair and large brown eyes.

## Knappen at Pathe's Atlanta Branch

Harry L. Knappen has been placed in charge of the Atlanta branch of the Pathe Exchange, Inc., after six months in the same capacity at Denver, and in his new position will have control of the Pathe interests in that territory, which includes Georgia, Florida and parts of South Carolina and Alabama. It is considered one of the most important subdivisions of the United States from the motion picture standpoint and Mr. Knappen was selected from a list of managers in 28 cities to represent the company there.

Mr. Knappen is a former newspaper man and secured his first experience in the motion picture business as manager of a photoplay magazine connected with the American theater in Salt Lake City and was enlisted by the Pathe company there and was finally transferred to a bigger field at San Francisco, after which he relieved F. C. Quimby at Denver as manager, the latter going to Seattle.

## Tom Mix Still a Daredevil

Tom Mix, the Selig cowboy star, accomplishes another one of his daring feats in the western drama, "The Passing of Pete," released in General Film service. Mix, in this drama, takes the role of a western desperado. Real bullets are used which kick up the dust on all sides of the bandit. Finally a bullet is supposed to hit "Pete" and he pitches headlong down the side of a steep declivity. It is Tom Mix who does the sensational headlong tumble, and the feat is both thrilling and hazardous.

## Automatic Camera Invented

What is said to be the successful operation of an automatic camera invented by J. Gordon Edwards, director for William Fox, is reported in connection with the work on the feature films in which Robert B. Mantell and Genevieve Hamper are starring. No cameraman was needed and Director Edwards used the new device in filming "The Spider and the Fly," the next release in which Mr. Mantell will be seen.

## Raver Provides Attractive Paper

A convincing line of advertising matter is being issued with the Raver Film Corporation's release "The Other Girl." The posters range from one to six sheets, the latter being a splendid view of an accident on Broadway. In the printing of this paper the Goes Lithographing Company is using four distinctive basic colors which, combined, give many different hues.

## James Cooley Replaces Cummings

James Cooley has been selected to replace Irving Cummings, who was to have played opposite Maude Fealy in the Ivan Film production of "The Immortal Flame," according to a statement sent out by Jacques Kopfsstein, director of publicity for the Ivan Film Productions, Inc., New York.

The second annual ball of the Showman's League of America was held February 16 at the Lexington hotel and unusually large number of members and their friends enjoyed the festivities. The event was declared to be one of the most successful social events ever given by the organization in Chicago, by Nat Reiss, the chairman of the executive committee.

# Forecasts End of Single Reels

ROWLAND SEES RADICAL CHANGE

**D**ISCUSSING matters that manufacturers must consider in the future, Richard A. Rowland, president of the Metro Picture Corporation, points out that there are at least two important features in the production of a successful film. Efficiency in the studio from the director down is one of these, while the second is the value of making the feature picture the correct length and to avoid padding in order to make the usual five reels or the customary number of feet.

That the feature production should range from 3,800 to 4,000 feet and that greater length is tiring on the patrons, is the contention of Mr. Rowland. It would mean the saving of many dollars for the manufacturer and would, at the same time, give the exhibitor a greater variety of features.

Those who appreciate the demands of the market and the needs of the exhibitor will, with all the present footage excess, not only live, but prosper. The producers must be able to present the right kind of a picture at a price that will not make a margin of profit impossible, says Mr. Rowland.

"I believe that the old line companies will be the ones to suffer most because they are handicapped by their habit of mind. They look at motion pictures from a one and two reel point of view, and have failed to appreciate the different conditions that obtain in the feature market.

"The feature picture has nothing whatever to do with length. It's type, story and quality that makes the feature, and the good picture is the only picture that has a chance.

"To my mind there is no excuse for a poor picture. There are so many things that go into the making of a moving picture play that it resolves itself to a method of treatment pure and simple. To many manufacturers, in fact, the whole tendency seems to be to

find tense, gripping, dramatic situations and build everything along those lines. This is impossible. Suppose a director is given a scenario for a weak, somewhat impossible story. Instead of trying to bolster it up and make something of it which is impossible of execution, let him turn to some of the other phases of successful picture production. Let him subordinate the story, the plot and incorporate beauty, atmosphere and unusual photography. There is always some manner of treatment that will evolve a good picture if it is properly carried out. The difficulty is to find it, but that is just what the director is paid to do. If he can't do it, then it is up to the manufacturer to find the man who can.

"There is another sweeping change that is going to come over the moving picture industry in the very near future, and that is the elimination to a large extent of the wasteful director. There has got to be evolved a position for some man who will become a director of directors; one who shall act as a curb in keeping the director within reason, and limiting to a large extent the amount of money he shall spend on production. Too many directors have been handed a bank roll and told to go ahead, with the result that the cost of production has been out of all proportion to the quality of the picture.

"Another trouble with the feature picture is, that it is too long. I am speaking of the average feature, not the unusual picture replete with tense, gripping situations. But you will notice if you go to a theater that about the time the fourth reel of a feature has been finished you are tired looking at it, and the people around you are tired. Just what does this mean? It can only mean one thing, and that is that the proper length for an average feature picture is about thirty-eight hundred to four thousand feet. Were features



E. K. Lincoln—Lubin.



Ernest Maupain—Essanay.



Frank Powell—World-Equitable.



made in this length it would result in better satisfaction all around. It would mean a saving to the manufacturer of at least a thousand dollars on prints alone; it would please the exhibitor because he would have a chance to vary his program to a greater degree, and it would eventually please the public, for it would be getting better and greater variety of pictures. I never believe in padding a picture out to make up the required footage. I think a picture should be made in the length that suits its worth, but conditions are such in the market today that this plan cannot always be followed.

"But to get back to our original subject. The industry as a whole is in a chaotic condition, and the next year will witness some revolutionary changes. The company that can weather this period of upheaval and tearing down will have a mighty fine organization when the storm is over."

### Maude Fealy is Starred by Ivan

Picturedom has once again been favored with the pleasing personality of Maude Fealy, one of the first stars of the legitimate to grace the screen. Several years ago Miss Fealy appeared in multiple reel films, then



Maude Fealy

a new thing to the market, and in these special releases scored an instantaneous success, second only to the fame accorded her on the speaking stage. Maude Fealy first won distinction by her portrayal of "Eunice" in "Quo Vadis," and her success was such that she was engaged by William Gillette to support him in "Sherlock Holmes." Later, Miss Fealy enacted the roles hitherto created by Ellen Terry in support of

the great Sir Henry Irving and she completely captivated the London public. Returning to her America, Maude Fealy was starred under the direction of John Cort in such well known successes as "The Illusion of Beatrice," "The Stronger Sex," "The Right Princess," and others. She left Mr. Cort's management to enter filmdom and the great success she achieved is now screen history. Recently Miss Fealy associated herself with the Ivan Film Productions, desiring to avail herself of the opportunity to be starred under Ivan Abramson, whom she considers one of filmdom's most artistic and original directors.

Accompanied by a stage director, music director and operator, Guy Crosswell Smith sailed on the Lamport Holt liner "Vauban" for Buenos Ayres, Argentina, as general representative of the "Birth of a Nation" companies. It is the intention to show the D. W. Griffith masterpiece in the southern city on the same scale as presented in this country.

### Edison Company in Cuba

Director Richard Ridgely, with a company of Edison players, has left New York for a three months' stay in Cuba. Among the pictures they will film is an adaptation of Elbert Hubbard's "The Message to Garcia," in which Mabel Trunnelle will appear as a Spanish girl spy. Scenes for the completion of the Kleine-Edison "The Ladder of Ambition," in which Mabel Trunnelle and Robert Connors are featured, also will be taken.

### "Traffic in Souls" Sequel Ready

"The Birth of Character" in which William Courtleigh is starred, and "The Heart of New York," in which Robert T. Haines makes his film debut, are being offered to state rights buyers by the Claridge Films, Inc., with offices in the Longacre building, New York. Mrs. Agnes Egan Cobb is vice-president and general manager of this company. "The Heart of New York" is a sequel to "Traffic in Souls," and was written and produced by Walter McNamara.

### Offers Chance for Writers

Because there is no suitable scenario on hand in the Lubin studios for Eleanor Dunn, ten year old screen star, this expensive child is compelled to remain idle. Daniel Ellis, editor of the scenario department, Lubin studios, 20th and Indiana avenue, Philadelphia, is calling for help, three reels of it.

Important changes have been announced by J. A. Berst, vice-president and general manager of Pathe. W. A. S. Douglas becomes director of production and leaves shortly for the Pacific Coast, where he will supervise in the Balboa studios the making of a new serial. P. Allen Parsons is manager of publicity and advertising, with Bertram Millhauser and Harry J. Walsh as assistants. George A. Smith becomes manager of publicity on serials, with H. W. Francis, formerly of the Pathe News, as his assistant. E. J. O'Connor remains in charge of the poster department.

All of these departments will, of course, receive the personal attention of Mr. Berst.

Director E. H. Calvert, of the Essanay Company, has returned from the Canadian border above Virginia, Minnesota, with his troupe, and is more than elated with the success of the quest for the proper settings for "Beyond the Law," the new photoplay taken from Henry Oyen's "The Snowburner Pays," sequel to "The Snowburner." Mr. Calvert plays the lead in the piece with Marguerite Clayton and all told the party of ten made a stay of two weeks with the weather so cold at times that it was hard to make a still and even difficult at times to work the motion picture camera.

Mayor John H. Buschmeyer, of Louisville, has refused to take any action against the showing of the film, "The Birth of a Nation," which is scheduled for a run there in the near future. The mayor informed a delegation of citizens who called upon him that he could see no reason why it should not be shown and that it was of a purely historical nature and that it should not be construed as a reflection on the negro race. Steps were taken some weeks ago by former city attorney Clayton Blakey and other white men to bar the picture in Louisville.

# V. L. S. E. Increases Business

## MONTREAL OFFICES OPENED

**S**TARTING with a group of five offices just ten months ago the rapid growth of the V. L. S. E. is shown in a recent statement from the general headquarters announcing that the "big four" combination now has in operation twenty-three exchanges, the latest addition being a new sub-office opened at 204 Saint Catherine street, Montreal.

Of the twenty-three exchanges in this country and in Canada there are seventeen branches, known as buying offices, and six sub-offices, and the establishment of the Montreal office took place just a month after the opening of the Toronto main office in charge of W. C. Gookin, who is in control of all the Canadian business.

Hardly had that office been opened, however, before Mr. Gookin found it necessary to urge that an office be opened in Montreal as the growth of the V. L. S. E. business in Canada was so pressing that it was impossible to handle the situation with a road force and a single office in Toronto.

While this was taking place in Canada it was also found necessary to make changes in this country, and the St. Louis office has been converted into a branch from a sub-office which has been under the management of S. W. Hatch, who has been in charge of the "big four" interests in that city for some time and who will continue in charge. Heretofore the St. Louis office has been a part of the Kansas City branch, but the increase in business necessitated the expansion to give quicker service and to issue additional prints.

### **Selling Force Increased**

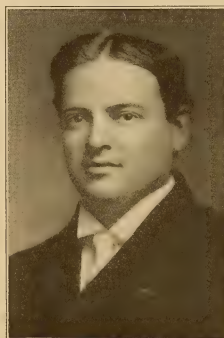
In the selling force it has been necessary to make additions almost every week since the organization of the "big four" and only recently a number of important appointments have been announced at Washington, Philadelphia, New York and Atlanta. At the New

York office two acquisitions to the sales force are M. Morrison, who has been assigned to cover Upper Manhattan and a territory to the north, and Will H. Irvine, who will cover the territory which takes in a part of Brooklyn and Long Island. The latter has been in the film industry for some years and at one time had an exchange of his own and originally was manager at Washington for the World Film Corporation, while Mr. Morrison is new to the film world, having been identified with the motor truck business. All told, the New York sales force has nine representatives on its staff, including those connected with the recently opened sub-office in Syracuse.

At Washington, S. J. Major has been added to the force to cover the city of Baltimore, part of the state of Maryland and that part of Virginia which is served by Washington. Mr. Major formerly was manager for the General Film Company in Washington, and has also been connected with the World Film Corporation and the Inter-State Film Company. At Philadelphia R. Bins has been announced as a recent addition to the sales force and will travel in Delaware, part of Maryland and the section of New Jersey which is in Philadelphia territory. At Atlanta, H. P. Allen has been promoted from the position of shipper to that of booker, and it is understood that another salesman will be added to the Atlanta office in the immediate future which will give the Atlanta office a traveling force of four representatives.

Complete program service will be available through the V. L. S. E. with the release this week of a one-reel comedy, together with the regular releases of the Hearst-Vitagraph pictorial, which is being booked through the "big four" offices.

The report is prevalent through the trade that the release of the shorter subjects is simply the beginning



Organizers of the Elmendorf Travel Talks, Inc., who have formed large corporation for the purpose of exploiting Prof. Elmendorf's Famous Pictures throughout the country. They will furnish lecturers.

Left to right—Dr. Albert A. Lowenthal, secretary and treasurer; Dwight L. Elmendorf, president; Wm. Cadoret, western manager.

of other releases of a similar nature to be made by the other producing members of the organization.

These comedies are absolutely independent of the regular features of the V. L. S. E. In other words, an exhibitor can book any or all of these comedies, regardless of whether he is using the V. L. S. E. program. Frank Daniels will be featured in the first of these comedies and he will be followed by Sidney Drew, and re-issues of Vitagraph's most popular comedies, featuring John Bunny.

This policy, of course, differs from that usually pursued by the other distributing companies which handle both features and short subjects, the one generally having been used to promote the other. It is believed, however, that such a policy is in the best interests of the exhibitors, but that as in the case of the "open booking" method of renting its features, exhibitors should be permitted to select that which they desire, regardless of any other consideration.

This does not mean that the V. L. S. E. intends to lessen its efforts to make its features measure up to the very highest requirements of the trade, but as a matter of fact it is stated that the producing companies are already working on plans which will insure the V. L. S. E. greater success.

### Lubin Gets Rex Beach

One of the latest announcements along this line has to do with the contract just signed by the Lubin Company with Rex Beach, whereby all the output of that widely known author will be produced exclusively by that company. Plans are under way for the production of "The Barrier," "The Silver Horde," and the "Iron Trail." At the present time it is expected that these will be produced in the order named and no expense will be spared in order to rival or surpass the most noteworthy productions which have been made of Mr. Beach's works.

At the same time Essanay is planning some stirring productions of unusual merit to follow the "Vultures of Society," which was released last week. This has made a big hit with reviewers for its strong portrayal of life in the real. "The Discard" follows. In March the same company will release "The Havoc" in five reels, written by E. S. Sheldon.

The Selig Company will follow "Thou Shalt Not Covet" with "Unto Those Who Sin," which is to be released in March and will have Miss Fritz Brunette as the feminine star. From Vitagraph the V. L. S. E. has received a complete schedule of releases up until June 5. For February 28 the release is "For a Woman's Fair Name," with Robert Edeson, Bulalie Jensen, Harry Morey, William Dunn, and Belle Bruce. "The Hunted Women" will be ready the first week in March, and is a story of the building of the last great railroad through the Canadian Rockies.

"The Hero of Submarine D.2" is the new name of the widely heralded sensational feature "Colton U. S. N.," which is dated for release on March 13. The principals are Charles Richman and Eleanor Woodruff. "The Two-edged Sword" is scheduled for release on March 20, with Edith Storey and Evart Overton playing the leads. The following week will witness the introduction of "The Supreme Temptation" and "God's Country and the Woman," which has been in course of preparation at the Los Angeles studio of the Vitagraph company, will be brought out on April 3. Its principals include Nell Shipman, William Duncan and George Holt.

Following this play will be an emotional drama, "The Vital Question," with Virginia Pearson and Anders Randolph, and the succeeding week will mark the release of "Artie," with Charles Richman and Arline Pretty. A large cast of principals are used in the release of April 24, entitled "A Rift in the Lute." This includes Donald Hall, Dorothy Kelly, Harry Morey, Louise Beaudet and Bobby Connelly.

In the May release will be "The Ordeal of Elizabeth," which is due to appear on May 8, and the preceding week "The Redemption of Dave Darcy" will be released, followed by "The Shop Girl," "The Silver Spell," "Degeneration," formerly known as "The Patriot," and on June 5 will come "Joan Thursday."

### Kellerman Film Half Finished

The new Annette Kellerman picture which the William Fox Company is making at Kingston, Jamaica, is reported as being half finished and will be completed by April. So far it is said that \$700,000 has been spent on salaries and equipment and that when it is ready for exhibition the total cost will figure over a million dollars.

With more than ten thousand persons being used in some of the big scenes the task of Herbert Brenon, the director general, is no small one, and it has been all the more hard to handle for reason of the fact that the scenes have not been taken in sections but at one shot of the camera.

In the handling of the hundreds of mermaids in the water scenes the problem was not as great as it was where thousands of natives, untrained and uneducated were used and, needless to say, it took considerable drilling to get the proper action.

Seven theaters within seven miles, on Broadway between 38th and 165th streets in New York City, are showing Triangle pictures. This computation of a theater a mile does not include the many houses in side streets or other avenues where Triangle plays may be seen. Brooklyn reports 41 theaters using the Griffith-Ince-Sennett features, while Philadelphia theatergoers have their choice of 28 first class Triangle houses.



Scene from Villa Falcon—Great Northern.



# Martin Predicts Gaumont Success

## RETURNS TO NEW YORK

BACK from a month's sojourn at the Jacksonville, Fla., winter studios of the Gaumont company, F. G. Bradford, general manager, is in New York well pleased with the way things have been progressing. He is enthusiastic over the new release, "The Dead Alive," the latest production of his company, in which Miss Marguerite Courtot is starred.

All of the Gaumont companies are in full swing, working on five-reel features for release as Mutual "Masterpieces" and Mr. Bradford was not only able to watch their work, but he got an excellent idea of how everything was going and more than a fair idea of the prospects of the pictures now being made.

"The work at Jacksonville was so interesting that I hated to come back north," he said at the Flushing studio of the Gaumont concern. "I consider one of the most enjoyable events of my visit to be the witnessing of the final scenes of 'The Dead Alive,' and as this is the first Gaumont production in which Miss Marguerite Courtot is featured I naturally took a great interest in the production. I feel that we are more than justified in our faith of Miss Courtot as one of the leading film stars of the day, and in this production I feel safe in saying that she has exceeded anything she has done in the past.

"Whether this is due to a sympathetic bond between Miss Courtot and the director, Henry J. Vernot, or not I cannot say for sure, but I believe that has had a lot to do with it. Both are of French origin and Mr. Vernot wrote every line of the scenario with the little star in mind, so the part fits her perfectly.

"While I was at the Jacksonville plant I also had the chance to see the first work done on 'According to Law' with Miss Mildred Gregory featured under the direction of Richard Garrick. Robert Hall was brought from New York especially to play opposite her in this particular picture and there is no doubt of its success if the final parts are anywhere near what I saw in the first few parts. I think that we have a feature that will answer those objectors who maintain that photoplays do not make the people think.

"If motion pictures are to serve any good purpose, are to help in the discussion and settlement of great moral questions, then 'According to Law' will be of great good, in addition to telling a story that holds attention, from the unusual opening devised by the authors to the final scene.

"Another play I had a chance to see started was 'The Haunted Manor,' which certainly should maintain the Gaumont prestige. It has a number of scenes in East India at the court of a wealthy rajah, and Edwin Middleton, who directs it as his first Masterpicture, has not only studied the life thoroughly, but has had the aid of a band of East Indians, who are wintering with a circus near the studio. This circus has helped in more ways than one and from it we were able to secure elephants, lions, tigers and other local color.

"Miss Iva Shepard, who received unmeasured praise for her work in 'The Drifter,' is starred in 'The Haunted Manor' and takes the part of an American adventuress with whom the rajah is infatuated. The scene shifts to America and the players go to St. Augustine for the settings to be found amid the fashionable surroundings of the winter colony."

Additions are still being made to the stock companies

of the Gaumont company at Jacksonville and E. S. Martin has proved himself a master of the art when it comes to making quick contracts after he finds the right parties. The story of how he landed Miss Courtot is not an uninteresting one.

For some time the Gaumont company had been on the watch for a young woman to head an aggregation then being organized at Jacksonville. On the way to Boston last December, Mr. Martin happened to see Miss Courtot on the train. They were introduced and it was not long before she had been signed. Mr. Martin will not reveal just how he did it, but three days after the introduction she affixed her name to a Gaumont contract.

As well as hunting for suitable types Mr. Martin also directs the activities of the cameramen who are busy with the making of the Gaumont scenic series, "See America First," and having endured a plunge into a Minnesota forest, with the thermometer way below the zero mark, he has decided to show a warmer clime. The next release will show Key West, Fla., the home of the tortoise shell comb industry.

One of the latest catches of Mr. Martin is Miss Olive Trevor, an artist's model and dancer whom he signed to strengthen the cast of "The Haunted Manor," and who is playing the part of the model who endeavors to win the love of the artist for whom she is posing.

Miss Trevor was born in New Orleans and comes from French stock, and after attending the fashionable Ward Belmont school at Nashville she visited on the Pacific coast, where she got her first dramatic experience. That was with a stock company in San Francisco, and later she joined the Balboa company, where she played for nearly a year. A year of vaudeville followed the Balboa season and she returned after that to the Universal company.

The lengths to which motion picture companies must go in finding names which have not been used as titles is illustrated by the fact that the Gaumont company has had to change the title of a forthcoming Mutual Masterpicture twice. The photoplay, which is a five-reel feature from the pen of O. A. Nelson, was originally called "The Touchstone." That was changed to "The Sorceress." Now it is "The Haunted Manor."

## Sunday Bill Up in New York

A bill to legalize theatrical and other performances by providing "that the governing board of a municipal corporation, except in cities of the first class, may prohibit, or permit and regulate by ordinance, the giving, or exhibition of motion picture shows on Sunday within the limits of such municipal corporation," has been offered in the New York legislature by Assemblyman Welsh, of Albany. The bill also provides that a license so issued may be revoked by the officer issuing the same.

Making, manufacturing or producing of motion pictures and motion picture films will be classified as a hazardous employment if the bill introduced into the New York state legislature is passed. It was offered by Senator Boylan of New York City as an amendment to the Workmen's Compensation law.



The Gaumont-Mutual company's new dressing rooms for the women players at the Jacksonville studios. The building can be transformed into a houseboat and moored in the St. John's river, within a few rods of the outdoor stage. On the lower floor from left to right are Lucille Taft, Marguerite Courtot, Flavia Accaro, Iva Shepard; top row, Mildred Best, Gladys Thornton, Helen Marton, Mildred Gregory and Matilde Baring.

A warm debate is expected before the Assembly Codes Committee when the state censorship bill comes up for a hearing at Albany. The bill was introduced by Assemblyman Fred M. Ahern, who seeks to establish a state board of motion picture censors in New York state. A similar proposition was introduced at the last session of the legislature by Assemblyman Mitchell but after several hearings it failed to get out of the committee. The Ahern bill authorizes the governor to appoint a state board of three men at a salary of \$5,000 per year who shall examine all motion picture films or reels, approve of those that are moral and proper, and shall reject those sacrilegious, obscene, indecent or immoral.

H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, won the liberty of a man charged with passing a bad check in a Long Beach court recently when he was pressed into service by the judge to help the man in his defense. Mr. Horkheimer, who had gone to court in the interest of a friend who was up for speeding, presented the case so strongly that the state's attorney moved to dismiss it. Afterwards the motion picture

executive redeemed the check and gave the defendant a job.

Governor Whitman was invited to be the guest of honor at the Movie Costume and Civic ball on February 19 at Madison Square Garden, under the auspices of the Screen club and Motion Picture Exhibitors' League, of New York city. The Twenty-second regiment band was engaged to furnish the music.

Broadway at night is shown in Pathe's "New York," adapted from A. H. Woods' play of the same name. The cameraman was stationed on the roof of an office building to film the ever-changing electric signs, the endless chain of surface cars and automobiles.

"The Blacklist," produced by the Jesse L. Lasky Feature Play Company, was written by Marion Fairfax and William C. De Mille. Blanche Sweet is the star. The play deals with capital and labor and the main scenes are based on the strike in the Colorado coal fields.

# Horsley Boomed For Congress

## FILM MEN BACK PLAN

CALIFORNIA motion picture men may obtain representation in Congress if the present plans for the nomination of David Horsley are carried to a successful termination. The movement to boom Mr. Horsley has been begun already and within a short time the project will be in full swing and a big campaign mapped out.

His indefatigable aggressiveness and his accomplishments for the betterment of the business generally have prompted the fifth industry interests to carry on the movement with vigor and it is expected that the newspapers of Los Angeles and the Pacific coast will give his cause their undivided support.

Mr. Horsley was one of the first independent motion picture producers in the field and he has striven for the betterment of the pictures and for more congenial conditions to permit the expansion of the business. During his early experiences in the motion picture field the producers were continually hampered by alleged moral-

ists, who saw in the motion picture the doom of the country's younger generation and the then so-called nickelodeon was often branded as a breeding place for vice.

At the present time when censorship is a much mooted question Mr. Horsley has taken a determined stand against censorship.

However, censorship exists and in combating it Mr. Horsley has given his time and money for the cause of the industry in general.

He is actively interested in the civic affairs of Los Angeles, where his Pacific Coast studios are located. He is chairman of the reception committee of the Board of Trade there, and is often called upon to entertain men holding high public offices. These men, by virtue of their positions, are able to grant powerful support to remove obnoxious measures now standing and to defeat such proposed bills as are vicious to the expansion of the business, and Mr. Horsley has taken advantage of their power by laying before them the motion picture men's side of the argument.

In the last year Mr. Horsley entertained Vice-President Marshall, senators, congressmen, governors of states and other public men, showing them not only his own establishment, but the plants and workings of many other great organizations, and introducing them to the leading players of the country.

During the recent agitation in Los Angeles on the part of the producers there for better treatment from the city which they materially aided. Mr. Horsley was active and it was in a measure through his rousing speeches that conditions were ameliorated and a better code of co-operation instituted.

Doubtless the movement will receive the hearty cooperation of the whole industry for his election would redound to the benefit of all concerned.

## Mirror Equipment Now Completed

James H. Harris, who put up the United States wireless naval plants at Key West, Colon, and San Juan, Porto Rico, has another triumph to his credit in the equipment which he has installed in the Mirror studio at Glendale, L. I., and where he will continue as chief electrician. Mr. Harris built what is known as the Rolfe studio on Central Park West and Sixty-first street, New York City, and has been chief electrician for the William Fox Amusement Company. For the Marconi company he superintended the construction of the wireless stations at Manhattan Beach and South Boston and was superintendent of construction for the American de Forest Wireless Telegraph Company. Many of the help-bringing marine wireless calls were made possible and unflinching by the thoroughness of Mr. Harris' installation of these units.

## Paramount-K. & E. House Opened

The Paramount-Klaw & Erlanger combination has opened the Crescent theater in New Orleans under the direction of W. Fred Bosner, head of the department of theaters of the Paramount corporation. The Crescent, which formerly was used for the road productions booked through the K. & E. houses, has been remodelled into a beautiful picture playhouse. The stage setting is said to be particularly attractive and the screen the largest in New Orleans. On the stage, arranged so as not to interfere with the showing of the films, there is an orchestra of fifteen pieces.

Heading a party of more than a hundred players, Thomas H. Ince left Inceville this week for San Diego where scenes for a new Triangle Kay Bee feature are to be made. The trip was mainly for the purpose of using the famous "Painted Desert," a part of the San Diego exposition, as a background for some of the more important scenes. At San Diego nearly five hundred "extras" are to be used in the making of "mob" scenes and it was for this purpose that Mr. Ince accompanied the party.

## Pathe Club to Give Ball

The Pathe Club, a social organization formed by members of the Pathe organization, having tried its wings at its first "beefsteak" last Saturday, is now preparing for something nifty in the way of a ball. New York clothiers and haberdashers report marked activity in "evening scenery" and those members of the club who are unmarried have become very popular with friends of the fair sex. The date and place have not yet been announced.

## "Captain Jinks" Rivals Stage Play

"Captain Jinks of the Horse Marines," the Clyde Fitch comedy, was so popular on the legitimate stage that many will be glad to see it again, in the films. With Ann Murdock as the star, and with the costly settings and costumes provided by the Essanay Company, it has a chance to rival its stage success.

A submarine plays an important part in the photograph in which Miss Enid Markey stars at Inceville, the director making capital out of the severe storm which broke over southern California, which made it possible to use the submarine in the stream which runs through Inceville.



# News of the Week as Shown in Films



Part of St. Augustine, Fla., collection of more than 2,000 alligators.—  
Universal.



Quebec soldiers drilling to go to the battlefields in Europe.—Hearst-  
Viatograph.



Finishing famous French "75's" for heavy cannonading.—  
Pathé.



Food for cannon. Horses at Watertown, Mass., ready for Europe.—  
Universal.



French torpedo boat destroyer hunting submarines near Lemnos, Greece.—  
Pathé.



Russian artillery in position in Galicia.—  
Hearst-Viatograph.

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Volume XV

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Number 9

## Rothapfel's Department

**W**HEN one of the largest program companies in the country sent Samuel L. Rothapfel around the circuit of the cities as a missionary of better theaters, it merely recognized him as the Master Exhibitor—a reputation he gained years ago. Even back in the days when he managed the Lyric at Minneapolis, Chicago's film magnates used to take the four hundred-mile trip just to see him "put on" their pet productions. It was then—in 1912—that Ed Mock, MOTOGRAPHY'S president, said, "If I wanted to render the motion picture business the one biggest, most magnanimous tribute possible, I would hire this man and travel him, so that he might show others how the thing is done."

MOTOGRAPHY couldn't do that literally. The Mutual Company could, and did. And Rothapfel, who had already proved his ability to do, then demonstrated his power to carry the secret to others. So now MOTOGRAPHY is going to do the next best thing. Rothapfel is going to answer, through the pages of this trade journal, the questions and problems of all those theater men who are ambitious to reach the higher planes of picture presentation.

There are in this broad country more than twenty thousand motion picture theaters. Of this great company there are many who know the Rothapfel method only by name. Doubtless there are thousands who have never dreamed of applying its principles to their own business. They have regarded it as something quite beyond their reach—a sort of idealistic affair that does not touch their own homely conditions.

These are really the people who will profit most by an exchange of ideas with the great exhibitor. The thousand conditions he has met and overcome cover the problems of all picture showmanship. No exhibitor has any business troubles that have not been successfully met somewhere else; and the wise business man profits by the experience of others. The wisdom gained by the broadest of all exhibiting experiences we are able, by the kindness of Mr. Rothapfel, to offer our readers.

The forum conducted by Mr. Rothapfel in MOTOGRAPHY will not exclude any phase of picture presentation. Every question, from the planning of a new theater to the financing of a chain of houses, from the selection of a projector to the training of an orchestra, from the hiring of a cashier to the re-organization of a whole establishment, from the passing of handbills to the purchase of newspaper pages, will be answered.

In the Rothapfel philosophy the theater's the thing. That is where the exhibitor's money is invested; that is where his success or failure in life is cast; that is where he must show his caliber as a big man or a mediocre one.

The selection of a proper program is only one of many things upon which the success of picture presentation hangs. The biggest problem of all theater managers is the problem of bringing the people to the box office. In that the Rothapfel genius is supreme; and it is that vital secret—the life principle of the art—that he is willing to divulge through these pages.

Therefore, we earnestly urge all exhibitors of motion pictures to take advantage of this unusual opportunity to consult with one who is, beyond question, a specialist, an expert in

the things that make for motographic success. We call the opportunity unusual because mere money would not buy it. It is one of those rare things that are free because they are too big to treat in a mercenary way.

Mr. Rothapfel may be addressed in care of MOTOGRAPHY, Monadnock building, Chicago, and all questions asked him will be answered as soon after their receipt as possible. And it goes without saying that suggestions from the many observant exhibitors who have themselves discovered methods of efficient showmanship will be doubly welcomed. The Rothapfel department has no other purpose than to be helpful to the art of presenting pictures, and we hope that all who can assist in the work will do so.

## The Continuous Performance

EVER and anon some layman correspondent writes to the dailies criticising the continuous performance. The thing of walking in at the middle of a reel and staying until the middle of the same reel appears on the screen again is beginning to jar on the refined sensibilities of the public. Purely on the mathematics of chance, the casual visitor to a picture theater is much more apt to enter during the action of a picture than he is to hit the moment before it starts.

To come suddenly upon the first third of the second reel of a four or five-reel feature, without knowing what any of it is about, is a trifle disconcerting. It is like reading the latter two-thirds of a novel without even a synopsis of preceding chapters, and then going back later to read the first instalments.

Some sensitive souls even claim that it spoils the show.

Those whose attendance at certain theaters is habitual (and they are a large number) soon learn the most effective moments of entrance and observe them carefully. "We just have time to make the eight o'clock show," is heard commonly enough in the territory of the neighborhood theater. But as a rule, we must confess, the people learn that perforce; there is no attempt to educate them to it.

As a matter of fact, it is easier for the exhibitor to handle his crowds distributed through the evening than if they all came in a bunch. The reserved seat system is about the only expedient method of handling a full house at a given hour, and the average exhibitor has never yet seen the necessity for confining his patrons to numbered locations selected in advance. As he grows bigger (which he doubtless expects to do, if he has any ambition) he may put some serious thought on the reserved seat plan; but that is for the future. Just now he wants his people to feel free to take any vacant seat that pleases their fancy, and to change to a better one later if they like.

In the case of the neighborhood theater the majority of the patrons know the hours and minutes that mark the beginning of each show. Even the infrequent visitors learn from their friends the most convenient time to lock the front door and pilot the kiddies down to the nearest Orpheum.

So the inconvenience falls wholly upon the lonely transient who walks in unknown and unknowing. To him the objection to the continuous performance seems greater than it really is.

Of course we do not mean to suggest that the convenience of the transient visitor should be neglected in any way. In the downtown theater he forms a majority of the audience, and must be considered first. He might be better satisfied if he knew the starting hour of the next show before he entered. No doubt the wary exhibitor will argue that the casual visitor who, about to enter, was confronted by a sign announcing the next break in the program still a half-hour away, would keep his dime in his pocket and pass on. But that view does not accord with the ethics of modern business. Better lose him that once and gain his good will for future visits than to get his single admission at the cost of his annoyance. A card out front reading "Next show begins at —; come in and wait for it," ought to satisfy him.

The neighborhood theater that distributes handbills or weekly heralds (so many of them do nowadays) could easily add the show hours to the announcement without trouble or cost. It would not congest the traffic, either; a good many people would still insist on going in when they felt like it. But it would effectually remove one cause of complaint, which after all is probably a small one.



# Current Releases Reviewed

## "Strange Case of Mary Page"

Episodes Five and Six of the Essanay Serial  
Reviewed by Ballard Gay

COURTROOM scenes as a rule in photoplays are very tiresome. This is especially true when they take the spectator back to a portion of the story that perhaps he has not seen. However, in the current releases of this continued story in which Henry B. Walthall as Philip Langdon, and Edna Mayo as Mary Page, are featured, every point is clear and is well worked out. The director has given much study to detail and Mr. Hayden should be congratulated on this part of his work. He has had a difficult task, because throughout the entire two chapters he has had to use the courtroom scenes to build up his story. The fact that he has been able to retain the element of mystery which holds the spectator continually presages an opportunity for future revelations which should be startling.

The flash-backs while the doctor is on the stand telling of his operations on Mary to save her from what he thought would be permanent insanity, help to relieve any monotony that might be found in the long picturing of a trial. The collapse of one of the jurors causes an adjournment near the close of this episode and the audience is left with a real reason to see the next part of the serial.

Thomas Cummerford as the judge and Sidney Ainsworth as David Pollock are particularly strong in their support of Mr. Walthall and Miss Mayo.

To shatter Philip Langdon's expected triumph in submitting as evidence the theater manager's threatening letter to Pollock is largely the purpose of the sixth episode. It also serves to indicate that most of the flash-back possibilities have been exhausted and also to give the spectator a sort of "now go on with the story" feeling. The testimony of E. H. Daniels, the theater manager, who was released from jail on a writ of habeas corpus, and of Dr. Foster, the alienist, gives occasion for the bulk of the scenes.

The physician tells how Langdon, a detective, and himself were led to an asylum by a crook. Here they find Mary Page under the care of quack doctors who had obtained a court order adjudging her insane. While there Pollock enters. All go to Foster's office and Pollock offers the real physician a bribe to aid in having Mary confined to an institution. He is refused. Foster then tells that his wife saw Mary at work as a model two weeks later, and that ended his knowledge of her.

Daniels is called to the stand, to the apparent consternation of the prosecution. He tells his story which dovetails quite well

never received the note it cannot be admitted. Langdon is crestfallen.

But, ever leaving the seed for the next episode, in Daniels' testimony it is shown how he met Dan Page and informed him



Scene from the sixth Mary Page episode.

that Pollock had been found dead. Page is wildly excited, protesting that he told his daughter not to kill Pollock. The jury is obviously puzzled.

Action has been increased in comparison with preceding episodes and the principals show the effect of practiced parts. Walthall is to be congratulated in not addressing the jury after each question is answered by a witness. Others will do well to imitate this point, as it makes lawyers and other persons familiar with a courtroom squirm in their seats.

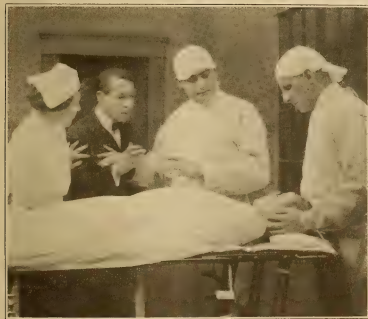
## "Betty of Graystone"

Dorothy Gish in Triangle-Fine Arts Feature  
Reviewed by Genevieve Harris

DOROTHY GISH makes little Betty a very real girl in this play directed by Allan Dwan. Betty lives in a New England village with her father, a scholarly man of delicate health, and her mother, a miserly woman who rules husband and daughter sternly. Kate Bruce depicts this character very skillfully, and Albert Tavormier appears as the father. The settings and details of character drawing in these scenes in a New England village are excellently done.

Early in the story Betty's father dies, and pathos and humor are wonderfully blended in the following scenes, when Jim Weed (George Fawcett), aided by his three sons, comes courting Betty's mother—comedy situations in which the quiet, grieving little girl is a lonely figure. As a refuge, Betty creeps into the "great house" of the village, Graystone, whose present owner, a young man, lives in the city. There in the library Betty can satisfy her love of books. Some of the most charming scenes in the play are those when Betty rambles through the big house, exploring every room, startled, then charmed by her own reflection in the big mirror, meeting with other adventures. That scene is pretty, too, in the library when, as Betty reads the books, miniature historical characters walk from the pages onto the table before her.

To proceed with the story, Betty is discovered by the owner, Chandler, played by Owen Moore, on one of his rare visits to the old place. He gives her the key to the house, and they meet there occasionally. On one occasion he brings her a new dress. It is on this day that Betty and he are discovered together by Jim Weed, who has married the mother, and his three sons. The narrow, evil minds of the villagers suspect all sorts of mischief, and poor Betty is driven out of town. This punishment seems rather extreme, but serves the purpose of placing Betty in city surroundings, for Chandler rescues her and takes her to the



The doctor saves Mary from insanity.

with those preceding. Suddenly Langdon produces the note found in Daniels' office. The torn pieces are pasted on a piece of paper. Daniels goes white and the prosecutor leaps to his rescue. The jury is sent out while the two attorneys argue the admissibility of the evidence. The judge rules that as Pollock

home of his friends, the Sherwoods. In this atmosphere Betty brings about the reconciliation of husband and wife, redeems a Bohemian set, and captures the heart of Chandler. The course of their love does not run too smoothly, for his former associates



Leonore Harris and Dorothy Gish in "Betty of Graystone."

try to disgust Betty with her lover, succeed for a while, and she goes back to her early home to find her mother dying. After that there are several exciting scenes when Chandler, following, rescues her from Bud Weed, played by Kid McCoy, and throws the stalwart fellow down stairs. And then, after a few more scores are settled, Betty and Chandler are married and Betty is mistress of Greystone.

The story is thoroughly enjoyable throughout. The scenes are beautiful and well photographed, and the roles well played. Leonore Harris and Eugene Ormonde appear as the Sherwoods, Grace Rankin and Macey Harlan as the sister and brother who plot against Betty's romance. The subtitles are skillfully used to advance the plot.

### "Life's Harmony"

Three-Reel "Flying A" Feature. Released February 22  
Reviewed by Genevieve Harris

GOOD characterization, clear photography and pleasing scenes redeem this very conventional story. George Perioliat is cast as the old organist, Josiah Pringle, a dreamy, fine-charactered old chap, to whom fate is never over-kind, until the last chapter. Perioliat fills the role exactly, and his portrayal, with that of Vivian Rich as his adopted daughter, and the various village personages and scenes will entertain audiences not too sophisticated or desirous of thrills of various sorts.



Howard leaves for the city to obtain the patent.

Pringle, the organist, plays in the little country church, gives music lessons to a group of giggling village girls, and works on a certain invention for organs. The news that the church people think him too old to be their organist longer and

that his resignation would be accepted is a great shock to him. A young man, Gordon Howard, from the city takes his place, and when the giggling girls decide to take their music lessons from the newcomer, things look very dark for the organist, his wife and adopted daughter, Faith. He accepts his fate sadly but with resignation, while Faith stormily refuses to have anything to do with the new man. Later, however, he saves her from annoyance, and becomes a friend of the family. An enemy of his shows Pringle a picture of a young man wanted for embezzlement who looks much like Howard, but the organist declares that doubtless he has reformed, and forgets the incident.

Later the young man helps the old organist perfect the invention, and then takes it to the city to obtain a patent. For a number of weeks he is not heard from, and the organist remembers the picture in the paper and the man wanted for embezzlement. At last, there is little money left in the house, and Faith must go back to the orphanage. Just as she is leaving, and the hearts of all are breaking, Howard arrives on the scene, with a huge roll of money he obtained for the patent. A flashback shows that he met with an accident and has been in a hospital for many weeks. He explains that the embezzler was his brother, now dead. All are happy again, and indications are that the romance between Howard and Faith will continue.

Harold Vosburgh plays the role of Gordon Howard, and Vivian Rich is pleasing as Faith. Frank Borzage directed the story, which is told well.

### "A Woman's Power"

Five-Part World Film Production. Released Feb. 21  
Reviewed by Hugh Hoffman

MOLLY KING makes her bow in this production as one of the bright constellation of World Film stars. From this picture it appears that she is going to remain with us for a long time as a particular film favorite. She shows every qualification



Molly King in "A Woman's Power."

that an actress should have; youth, beauty, and ability, that rare combination that is so seldom found. She is a brunette with exquisitely modeled features, and she screens exceptionally well. Her first part is that of a young wild Kentucky girl who has been raised bare-footed and speaks the jargon of the moon-shine country. From a wild flower, she is transformed eventually into a fine lady by the boarding school method, so that we really see her in two extremes of human conditions. The power she exerts, which is referred to in the title, is the power of persuasion. She finds herself suddenly in a home with several step-brothers and step-sisters, after having lived all of her life with her father in a lonely cabin. The father marries a widow with several squalid children, the eldest of whom is a wild mountain lad with a head full of the primitive instincts common to men.

Douglas MacLean plays the young mountaineer with whom the girl is so suddenly associated. Mr. MacLean is an actor of considerable power, and is one of the classiest juveniles leads that has broken into pictures in a long time. Any actress to play with him, must keep going fast and strong to keep his unusually strong personality from dominating the situation. He is not inclined to hog things, but is by nature a clean cut, handsome young man with the fire and strength of youth in his eye and body, and one who is going to be quite prominent on the screen.

As an impetuous and lawless mountain youth, he is not

altogether strange to the girl, because she is used to such men. She has never seen any other kind of man, but when she is suddenly obliged to live under the same roof with such a fiery young man, she cannot help but feel his dominating influence. She goes to live there about the time he sets out to wreak terrible vengeance upon another man for having given testimony that sent him to the penitentiary. He has already murdered one man, and to satisfy his passion for revenge, would readily kill a half dozen men without any compunction. Knowing the good quality of the other young man, the new step-sister starts out to use what power she has to change her ill-advised brother from his way of thinking. As love enters the young man's heart, his bloodthirstiness begins to ooze away in proportion to the amount of affection he begins to feel for the girl.

These two parts stand out far above all the others, and all of the action centers around them. The other parts are all well played, and the production as a whole is going to prove most acceptable to exhibitors and public alike. It transpires that the young mountaineer and the young man he hates, are both in the same company during the Spanish-American war, and are sent to the Philippines. There are some exciting battle scenes between American troops and the Filipinos and also some very well arranged native scenes. There is one big scene showing an entire Filipino village looking down the main street, and it is a fine bit of artistry. In the meantime the mountain girl, while she is becoming transformed into a lady at the boarding school, gradually transforms her fiery step-brother into very much of a man.

After a course of discipline in the army, he becomes quite a hero, and comes back home greatly changed for the better, and in fact a real man.

### "The Dead Alive"

Mutual Masterpicture, De Luxe, Featuring Marguerite Courtot. Reviewed by Thomas C. Kennedy

FEATURED in "The Dead Alive," a Mutual Masterpicture produced by Gaumont under the direction of Henry J. Vernot, is Marguerite Courtot, who is widely known and popularly liked by patrons of the screen. Miss Courtot enacts a dual role in this picture. She is both Jessie and Mary, the daughters of a drunkard known as "Old Jim." The two girls are so much alike that the husband of Jessie, the one who meets an untimely death, is taken in by a charlatan, who would win his confidence by professing to be a spiritualist with the power to bring back to earth the spirit of Jessie, when he sees Mary.

Two characters so closely resembling each other have served as the basis of many stories. Plots whose developments are worked out of this material are in great favor with producers, and, apparently, they are also well liked by spectators. Certainly the dual role permits much freedom in building situations. There is no limit to which one can go in working out a story when one character is consistently mistaken for the other. "The Dead Alive" is imaginative romance, and that it will hold the interest is most likely. If a story of this kind successfully maintains



Arदिn's plot to unnerve Stuyvesant.

the attention of the spectator, that is all it is supposed to do; that is justification for the use of dramatic situations which are not reached through actions that convince.

The story is interestingly told, and it will, no doubt, win the

### Our Booth of the Screen

To Henry Walthall

BY JOE ROACH

Deep eyes that can glitter so brightly  
And then burn with venomous fire;  
Red lips that are now laughing lightly,  
Now curved with a poisonous ire;  
How gained you the power to attract us?  
What depths have you traveled unseen  
That you've changingly pleased us and racked us.  
Our Booth of the Screen.

Have you drunk deep the cup of emotion?  
Or are all your senses just clay  
That you first mold to frenzied erection  
To hold all our feelings in sway;  
And then with a touch of your fingers  
The model is changed in a trice  
Until never a trace of love lingers  
In symbolized vice.

To you must be given the glory  
Of showing the phases of man,  
Every twisting and turn of his story  
Ere Adam in Eden began;  
You lead us from springtime of roses  
Through summer lands verdant and green  
To harvest time when all reposes,  
Our Booth of the Screen.

For springtime is given to loving,  
And summer is given to toil,  
While harvest is time we were moving,  
To take our long rest in the soil;  
In each with reality glowing  
You carry us on by your art.  
All the genius of mimicry showing  
As you play each part.

Through hard work a few are succeeding  
In pleasing the crowds for a space  
Until popular favor receding,  
They one by one drop from the race,  
For genius alone is immortal,  
Its laurels must ever be green;  
To you is thrown open that portal,  
Our Booth of the Screen.

In autumn the leaves sere and yellow  
Fall fast and decay on the ground,  
While winds, like a deep moaning cello,  
Fill woods with their requiem sound;  
We read in this message a token,  
Of life and the end of us all—  
The cord of Life shattered and broken,  
We're not great nor small.

But still, though the master lies dying,  
The fruits of his toil will remain,  
Though upwards his spirit is flying,  
In his works we shall see him again;  
Your art lets you live on forever,  
In ages to come you'll be seen,  
From fame even death can't dis sever  
Our Booth of the Screen.

approval of those who see the picture. If it is conventional in some respects, it is equally interesting in many others. Miss Courtot's acting is one feature of the picture which will please, and "The Dead Alive" contains other good qualities.

The twin sisters come to the city to keep house for their father. He is employed by Doc Arदिn, a crook and the owner of a gambling resort. The girls are not aware that their father is employed in such a place. Jessie finds work in a business office and Mary becomes an actress. Jessie attracts the attention of William Stuyvesant, a millionaire. His love for her is honest and he asks her to marry him. Before she gives her deferred answer she learns that her father has been arrested under an assumed name for murder. The father is convicted and sent to jail for ten years.

This disgrace upon her family causes Jessie to refuse Stuyvesant, but he insists that she marry him. A few years later Arदिn is in need of money. He has a hypnotic influence over Mary and he plans to be on friendly terms with Stuyvesant,



who is now a widower, Jessie having met death at sea. He informs Stuyvesant that he can call back the spirit of his dead wife. When Mary comes upon the scene Stuyvesant is overcome, but at this point the girl determines to free herself from Ardini and she tells her brother-in-law of the plot to rob him. Stuyvesant, later, proposes marriage to Mary, and she accepts.

The settings and photography are, as is usual with Gaumont productions, entirely satisfactory and the direction effective. Sydney Mason makes an attractive and convincing figure as Stuyvesant and H. W. Pemberton is a villainous Doc Ardini. James Levering as "Old Jim" gives a good character performance.

## "The Redemption of Helene"

Lubin Three-Reel Release for February 24. Reviewed by Genevieve Harris

THIS picture, in which Helen Wolcott and L. C. Shumway play the principal parts, is interesting and convincing throughout. Its best feature, perhaps, is Miss Wolcott's depiction of Helene, a girl who is more irresponsible than bad, more thoughtless than hard. The role could easily have been made unpleasant, or at least unsympathetic, but as Miss Wolcott plays it, we do not dislike Helene, but rather wait for her to wake up to her folly.

The picture begins with a series of scenes in which Helene's father, an invalid, tries to check her love for dancing and other frivolities. Her sister is introduced, a foil for the flighty Helene, and Helene's lover, who, it is apparent, is loved by the sister more than by Helene.

Helene defiantly attends a dance one evening against her father's wishes. During the party a friend of the family calls and asks Helene to come home. Helene asks for "just one dance more," and when she at last arrives home finds that her father has died. Her repentance for her disobedience and her grief is very well acted. But, as in real life, the next scene, a little later, shows Helene planning to use her share of the inheritance to go on the stage in New York, a project her father would never have approved of.

In New York, Helene becomes a dancer and an artist's model. Her treatment of other men is as heartless as was her treatment of her father. An artist falls in love with her, but she deserts him without a pang for a theatrical producer who gives her an important role in his play. Because of overwork, the artist, played by L. C. Shumway, loses his eyesight, temporarily, and the doctor threatens him with permanent blindness if he removes the bandages within a given time.

In the meantime Helene writes him that she does not want to see him again, and that she is to try out the new play in her home town. There, on the opening night of the play, the threads of the plot are woven together. Before the play, in her dressing room, Helene accepts a diamond engagement ring from the producer. The artist, who followed her after receiving the letter, overhears the conversation, tears the bandages from his eyes, routs the producer and fiercely denounces Helene. At last, in rage, when Helene still laughs at him, he seizes her, and when she falls he believes he has killed her and runs away.

Then the sister and former lover enter. They revive the girl, but when they read the letter she had written the artist, they turn against her. In the meantime the artist finds that he has become blind and he still believes Helene is dead. In the morning, however, Helene, who has wandered, dazed, during the night, comes to his studio, for she realizes that she has cared. We never know what became of the play, nor how Helene arrived at the studio. On the whole, though, the play is excellently produced. The characters are well drawn, particularly the theatrical producer, the docile sister and the housekeeper, who furnishes comedy touches.

## "The Oval Diamond"

Thanhouser Mutual Masterpicture, De Luxe Edition  
Reviewed by Thomas C. Kennedy

A DETECTIVE drama in which there is quick action and stirring developments resulting from the plottings of several people who desire to possess a valuable gem, is the latest Thanhouser Mutual Masterpicture offering. It is one of those stories devised for the purpose of bringing into play all the screen's great possibilities for action and melodramatic moments. The fact that there are improbabilities as to how these things happen makes no difference in a story of this kind. One has little time to think about how and why a person does this or that when things move at such a pace.

The story is given every advantage known to the director.

The settings and locations aid the players in making the action real. The cherished diamond exchanges hands so often that it alone has proven sufficient to build interesting developments enough to supply nearly all of the five reels of the picture.



Barbara Gilroy and Harris Gordon in "The Oval Diamond"

However, there is something else to build scenes upon, and that is the romance of the rightful owner of the gem and a courageous, an energetic young man. These parts are interpreted by players of pleasing personalities; thus there is added favor to the enjoyable but not exceptional romance.

Robert and Sylvia meet in a rather unusual manner. Robert is visiting his uncle in the South and he is impressed with the rather mysterious appearance of the house next door. He ventures to peer over the high wall and discovers in the yard a pretty but unhappy-looking girl. He sends her a note offering his services and goes over the wall in person to receive his reply. He then hears her story.

She is the daughter of a miner who found a wonderful diamond on his South African claim. He left immediately with her for America to be away from his step-brother and some other miners who coveted the gem. The step-brother and his associates followed and one of their schemes brought about her father's death. Since then she has been the prisoner of Major Dennison.

The major returns unexpectedly and at this point the fight for the famous diamond begins. Ledyard secures the stone many times and loses it that many times again, with the exception of one. He and Sylvia are married, and while on the train the bride and groom are watched closely by a strange man, who, upon noticing Ledyard's apparent feeling of insecurity as to something he carries in his pocket, demands that the package be given up at the point of a gun. Robert hands over the package and the man disappears. Sylvia is about to express discouragement when Robert produces the real diamond; the one he gave the thief is paste.

Harris Gordon and Barbara Gilroy are the featured actors, and prominent in support is Arthur Bauer as Major Dennison. Miss Gilroy is quite fair to look upon, and she acts capably. Harris Gordon has a well-suited role and his performance is commendable.

## "Nearly a King"

Famous Players-Paramount Offering Featuring John Barrymore. Reviewed by Thomas C. Kennedy

WITH romance and adventure supplied by the author and a generous contribution of comedy of his own particular style from John Barrymore, "Nearly a King" should not fail to entertain in any instance. Mr. Barrymore has a dual role in this fanciful story which tells of the affairs of a Prince and an American. The Prince, who will some day ascend the throne of Bulwana, is in love with an actress, and Merriwell, who looks just like him, finds himself in a position much the same as regards impediments to the fulfillment of his love, as he has a strong affection for a Princess.

Mr. Barrymore gives more to the story than he receives from it, but that is the usual thing in plays written for a comedian. The serious play must convince but when comedy is obtained, and especially when the subject is treated as this one is, one willingly forgives the use of even such overworked things as doubles and comic opera kingdoms. There is an opening and a

closing scene in "Nearly a King" which disarms criticism of these and other things; such as one man coming out victorious in a tussle with dozens.

When a playwright makes clear his intentions it is a point in favor of his work. If on the other hand a play keeps one in a quandry as to whether the author intended his story to be drama, straight comedy, farce or whatever, there is cause for complaint. William H. Clifford, who wrote "Nearly a King," in building the story used comedy material, in particular when he used the double identity idea. Humorous complications can be brought out of the double, but it is no good for serious drama.

The story of "Nearly a King" tells how Jack Merriwell meets, on shipboard, the Princess of Okam. They part in London, where Merriwell loses his purse and is forced to drive a cab. Also in London is the Prince of Bulwana, who is being pushed to marry the Princess of Okam, but determines he will marry the girl he loves, Daisy, an actress. He meets Merriwell, and, struck with the resemblance to himself, sees a way out of his troubles. Therefore he persuades Merriwell to impersonate him while he marries Daisy and visits America with her. When Merriwell and the Princess meet again and are even urged to marry, both are happy. It comes to pass that the Princess becomes Queen in time to keep her husband in spite of her ministers' attempt to kill him when they learn of the deception.

In the quality of the production this is a typical Famous Players offering; the settings are as they should be. "Nearly a

King" is commendable and Earl Fox does much with his part, Dave Tolliver.

The story, in telling of the romance of a revenue officer and a moonshiner's daughter, is, in those particulars, much



The moonshiners in "The Trail of the Lonesome Pine."

like most Kentucky mountain stories that have found their way to the screen. The picture, however, has its exciting moments and not in a scene does the interest lag.

Mr. De Mille's excellent treatment of the subject and the acting, are, perhaps, responsible in a greater measure for the appeal of the picture than anything that the story presents. The scenery and the photography are, in truth, wonderful.

## "He Fell in Love with His Wife"

Pallas-Paramount Feature Released February 17  
Reviewed by Thomas C. Kennedy

A PICTURED version of E. P. Roe's well known play, "He Fell in Love with His Wife," is the latest Pallas-Paramount offering, and a highly commendable one it is. The producers have made a pleasant and entertaining film of this story which bears out the truth of that saying which states that the avenue to a man's heart is through his stomach. "He Fell in Love with His Wife," is far better entertainment as shown on the screen than it was in any of the stage productions most people have seen. The play has lived through many stage performances by many companies and the qualities which have made it wear so well can be appreciated when one sees the picture.

It is a simple story of two noble characterized people who meet, marry as a matter of business, and grow to love each other to an extent that changes the entire complexion of their relations. It is gratifying to a degree to see a marriage contracted without love and ending with it in these days of stories which tell of a love filled beginning and a hate and horror filled end. The producers should be applauded for giving us a picture showing that love can be born and thrive under the very conditions which most eternal triangles are bred in. One may not give the lie to the other, but in a realm where the one is fast wearing its welcome to shreds a visit from the other is a pleasurable occasion.

The producers are to be commended not only for their choice of story but also for the quality of production they have given it. "He Fell in Love with His Wife" deals with simple problems and it, if it is to be made the most of, must have an atmosphere of the rural country in which it plays. The picture has a delightful atmosphere, due to the many pretty backgrounds and capable acting. The terrific storm which Alida braves in preference to staying a moment longer in the home of a man who has deceived her, is all of terrific, as shown in the picture. It is a most effective touch and quite wonderful as an example of photographic production.

James Holcroft has had many wretched house-keepers. He visits the poor house and asks his friend, Watterly, the superintendent, if there is no woman there capable of keeping house for him. Alida, who has been there since the night she left the man she thought was her husband, would like the



John Barrymore in "Nearly a King."

"King" will not move people to uproarious laughter or anything like that, but the picture is enjoyable and well worth seeing. Supporting Mr. Barrymore there is an adequate cast made up of Katherine Harris, Russell Bassett, Beatrice Prentice, Martin Alsop and Fred McGuirk.

## "The Trail of the Lonesome Pine"

Charlotte Walker Featured in the Lasky-Paramount  
Picturization. Reviewed by Thomas C. Kennedy

WHEN Paramount released the Lasky picture version of "The Trail of the Lonesome Pine," the public was given the story from the pen of John Fox, Jr., through the only remaining medium and, one feels no uncertainty in remarking, the success of the novel and the stage play will mark this photoplay production written and directed for the Lasky Company by Cecil B. De Mille. The screen play is based on Eugene Walter's dramatization of the novel.

Charlotte Walker, who created the role on the stage, is featured as June Tolliver in the picture. Miss Walker, receiving splendid support by the other actors and a thorough production, is an appealing figure in the picture at all times. The players appearing in a cast which includes Theodore Roberts, must render a particularly good performance if they would share honors with him. Mr. Roberts is a very impressive Judd Tolliver but he does not outdistance the other members of the cast. Thomas Meighan as John Hale

position and Holcroft would like her to have it, but they fear the gossip. As a solution they are married, the agreement is that they will be man and wife in name only. A month or so later they are in love but neither will permit the other to think so, each believing the other to be disinterested. The return of Alida's betrayer and his attempt to make her return with him results in happiness for Alida and the farmer.

Florence Rockwell is featured and gives a pleasing performance as Alida. Forrest Stanley has the most work to do as Holcroft. He plays the part with great ability. William D. Taylor is the director to whom much praise is due. Page Peters, Lydia Yeamans Titus and Howard Davies complete the cast.

## "The Craving"

American Mutual Masterpicture, Five Reels. Released February 14. Reviewed by Genevieve Harris

A MOST interesting story, full of exciting episodes, is this play dealing with the inherited craving for alcohol. William Russell plays the lead, Foster Calhoun, while Roy Berger, as Oliver Bailey, his rival, is an excellent foil. The story begins when the boys are in college. Foster is a wealthy lad and a member of the football team, while Bailey, in the same class, has pressing debts and is only a substitute on the team. When Bailey learns that Foster has inherited a taste for liquor, which showed itself when he was a child but is now dormant, he determines to revive it and ruin his rival. A doctor has told him that a touch of alcohol on the tongue is sufficient to revive the craving and during practice before the game he causes the trainer to douse Foster's face with alcohol. It has the desired effect. The dormant craving is aroused.

Oliver has another motive for ruining Foster. In an effort to pay his gambling debts, he agrees to throw the coming football game so that his pals, betting on the opposing team, may win. He places a bottle of liquor in Foster's room that night, and Foster yields to the craving and drinks it. The next day, during the game, he plays poorly, is replaced by Oliver and is disgraced before the school. His sweetheart, Margaret, played by Helene Rosson, breaks their engagement, and Foster leaves college.

Foster, at this time, meets a little crippled newsboy, Crooky, played with much spirit by Robert Miller, and when the boy expresses a desire to go west, Foster takes him along. In the west, Foster meets Roby, a dance hall girl, a role very well handled by Charlotte Burton. Roby decides to win Foster, who shows his dislike for her. When he gets into a fight in the barroom and shows his strength, the proprietor gives him a job as bartender, which he later loses. Roby at last wins her way, and while Foster is under the influence of liquor, marries him, to the disgust of Crooky.

Afterwards Roby receives a letter which alarms her, and then a man calls at their home. There is a fire, from which all escape, but Roby and Foster each believe the other killed. So Foster determines to conquer the craving, writes his intention to Margaret, who will wait for him, and for a year successfully overcomes his taste for alcohol. Then, when he has gone east to meet Margaret, Roby, through Oliver, learns that he is living and follows him. But Crooky saves the day by producing the mysterious letter, which showed that Roby was already married when she met Foster and that their marriage was illegal. And when Oliver arrives on the scene, expecting to claim Margaret, Crooky tells of the plot to ruin Foster which he overheard before the game.

The story is clearly told and the suspense well handled. In the main it is convincing and it is entertaining. Charles Bartlett has directed it skillfully and the various actors handle the roles well.

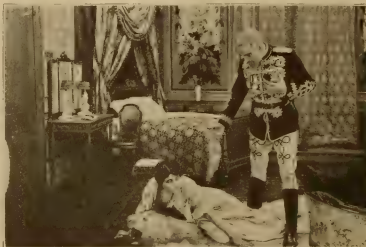
## "One Day"

A Five-Reel B. S. Moss Production. Reviewed by George W. Graves

PASSIONATE love between a young man and woman on one side, and the equally passionate craving for kingly power at the expense of the lovers' happiness, on the other, are the forces which clash in "One Day," the sequel to Elinor Glyn's widely known novel, "Three Weeks." Pavlovitch, the regent of Vesperia, usurps the throne of the little kingdom, but his glory bursts as a bubble years later, when the overtaxed and half-starved people revolt and take his life. The people are spurred on by the return of the rightful heir to the throne, Paul, whom Pavlovitch believes

to be dead, but who in reality has been raised in England under the protection of Dimitri.

In order to replenish the empty coffers Pavlovitch arranges to have his daughter, Opal, marry the Prince of Argonne, a man



Pavlovitch and his daughter differ on the subject of marriage.

whom she cannot regard with thoughts of love. At last Opal decides to make this supreme sacrifice on one condition; namely, that she first be allowed to take a month's vacation in some secluded spot unknown to her father and suitor. Here, at a distant aunt's estate in England, Opal meets Paul. It is a case of almost uncontrollable love from the start, which fact both realize on one memorable day, as well as the fact that cruel circumstance dictates their separation. Neither of the lovers is aware of the other's true identity.

As if by predestination, the two are brought together ultimately, all the barriers to their happiness fall, and Paul and Opal become king and queen of Vesperia.

The story is interesting, the acting mainly good, and the scenic effects very appropriate. Portions of the action are slightly vague, but the situations keep the interest alive throughout the picture. Hal Clarendon, who directed the production, has instilled the Elinor Glyn style and sentiment into the visualization of the story.

Jeanne Iver, who is featured as Opal, does exceedingly well in the part. John Webb Dillon's interpretation of Pavlovitch is very effective. Others in the large cast are Robert Broderick, Victor Sutherland, Barclay Barker, Arthur Evers and Hal Clarendon.

## "Vultures of Society"

Five-Part Essayay Feature. Released Through V. L. S. E. February 14. Reviewed by Genevieve Harris

THE title, "Vultures of Society," sounds like a serious sociological report, but the story, on the contrary, is an excellent "crook" play, in which one character is as bad as another. So there are no tears to be shed over virtue misled and those who enjoy a combat of wits, without worrying over moral consequences, will be entertained by the adventures of Teddy Bimms, who becomes Senora Theodora De Menza and later Princess Aggregio.

Lillian Drew is well cast in this role, for several reasons. She makes Teddy a hard, unscrupulous woman, but she avoids anything like coarseness or vulgarity. Her costuming and make-up for the part are good, and she plays with a certain vigor and whole-heartedness which is most entertaining. The other roles of the play are well handled also, Marguerite Clayton as the frivolous society girl, especially.

The story, written by Richard Goodall, is an account of the adventures of Teddy, the adopted daughter of a ranchman. The girl's father was shot by Mexicans and her mother died soon after, leaving the baby without guardians. The kind-hearted ranchman cared for the little girl, and when she grew up, sent her east to school. During her school days, her benefactor died, without leaving a will, and the girl must shift for herself. She works in an office for a time, and after a disagreement with her employer, leaves. In the meantime she has fallen in love with a young man who lives at the same boarding house. He departs very suddenly, without any explanation. The real reason is that the police are after him for various thefts and forgeries.

All of this part of the story is shown, as remembered by



the heroine, who now, as Theodora De Menza, lives in luxury. She remembers her conquest of a wealthy manufacturer, Abraham Cleverman, whom she forced to introduce her to society in his own home, as the daughter of a South American business partner.

Therefore, Teddy is moving in high society. At the same



"Teddy captures a wealthy manufacturer."

time, a titled fortune-hunter has come to America to seek the hand of an heiress, and the wife and daughter of Cleverman resort to tricks to meet him. Unfortunately, before they capture him, he has fallen into the hands of rogues who hold him prisoner and substitute one of their number for the nobleman. So when Teddy meets the supposed prince, she recognizes her former lover of boarding house days. There are plots and counter-plots, during which the debutante daughter of Cleverman is kidnapped by crooks and saved by Teddy, who later saves the real prince and marries him. It's a fair bargain, after all, for Teddy had forced Cleverman to deed to her all his South American property and she brings to the prince all the money he came to America to get.

The play, directed by E. H. Calvert, who also plays the role of the substitute nobleman, is elaborately and beautifully produced. The scenes at the Cleverman ball are especially rich. But details of simpler scenes are not overlooked. Ernest Maupain plays Cleverman, Hugh Thompson is the prince, while Mae Howard gives a good portrayal of "Diamond Kate," whose flat is the rendezvous of the society crooks.

### "The Precious Packet"

Pathe Gold Rooster Play Produced by Donald Mackenzie. Reviewed by Thomas C. Kennedy

AN adventure story playing in England and Canada gave Donald Mackenzie the opportunity to make of "The Precious Packet" a picture containing several melodramatic incidents that afford thrills. It is the thrills afforded by the horse race, an automobile chase and some situations in which guns figure largely, that make the greatest impression. Ralph Kellard and Lois Meredith head an efficient cast but for all of that "The Precious Packet" must be merited mostly for the episodes mentioned.

Mr. Mackenzie and his company have done a great deal with the story given them. The material is good. It is material with excellent possibilities for screen production, but it cannot be said that it has been built in a manner to realize the best that is in it. Therefore, it seems justifiable to repeat, the producer has succeeded in giving the Gold Rooster Program an entirely worth while picture based upon a good but not skillfully constructed story. The story being, in construction, more unskillful than it is faulty, with the result that a play which should have been far above the average of what is good, fails to reach its apparently rightful place.

The acting is consistently fine. Mr. Kellard, as the young Englishman working in his country's diplomatic service, and Miss Meredith, as the American girl who casts aside her right to a throne in Canada because she loves him, receive a character of support worthy of their highly effective work.

Mr. Kellard is particularly good in portraying his intuitive feeling that something is amiss when he is taken by the conspirators to the secluded mansion.

The story tells of an Englishman who visits Canada under instructions of the diplomatic service. He carries a packet which he is to open some weeks hence and from it will learn the real object of his mission. By an unusual circumstance he is kidnapped and held a prisoner in the home of a girl his sealed instructions command him to marry. Thus he will do his country a great service, for Jacqueline, by an ancient grant, is the heir to a throne in Canada which her marriage to Nigel will annul. During his forced stay in her home the two young people form an attachment that makes Nigel's duty an eminently agreeable one.

The steeplechase meet at which Nigel loses his only valuable possession, a horse, is responsible for more than one thrill. The accidents to horses and riders are more exciting than any train wreck, fire, or fight on the edge of a cliff we have seen. In the selection of his settings Mr. Mackenzie used the same good taste that he did in producing "The Galloper," and "Mary's Lamb."

### "Dimples"

Metro Offering. Released February 14. Reviewed by Thomas C. Kennedy

MARY MILES MINTER has accomplished much in a short time. She has reached the point where stories are written for her, stories which depend entirely for their sustained interest upon her ability to center the sympathy of the audience in the character who is carried from scene to scene made up of incidents which appeal because the actress appeals so strongly. Miss Minter's latest appearance is in a story of this type. "Dimples" is by Harry O. Hoyt, a scenario writer of proven ability, and was produced for Metro by the Columbia Pictures Corporation, under the direction of Edgar Jones.

The story puts Miss Minter in the role of a waif, and she carries the character through the picture in an effective manner. The leading character is greatly aided by her supporting cast and there must be included in the cast Dimples' doll, which gives her much joy. The doll is very important. In the beginning it serves to introduce some delightfully human episodes, and later, when it is stuffed with money belonging to Dimples, it makes for suspense. But a doll, unfortunately, cannot win one's sympathy, it never suffers pain or registers happiness, it has no feelings, and its dramatic powers soon exhaust themselves. In "Dimples" the doll remains in the picture after exhaustion has taken place.

Toward the end, the words of Dimples' rather short-tempered aunt were flashed upon the screen. She merely said, "Good Lord, that doll again," and we felt that we had something in common with her. The story, as said before, was written for Miss Minter, and in doing so the author has done better than well. There is never a moment when she is in the



Dimples leaves her friends.

picture that interest is not compelled and refreshing, whole-some entertainment received in return.

"Dimples" is the only name by which the little girl, who lives in a tenement with her sickly, impatient old father, is known.

The only real friend she has is a half-witted old man who visits her father. The latter dies suddenly, and Horton uncovers the gold which the miserly father had hidden away. This he converts into notes, and for safe keeping stuffs them into a doll he has bought for Dimples. A crook sees the old man do this. In a short time he dies; first telling Dimples to always keep her doll.

Dimples is then taken care of by her aunt. The aunt conducts a boarding-house and there comes to live there one day a young man who has been disappointed in love. He is wealthy but his fortune is all in cotton, and when cotton begins to drop it looks as though he would be poor. The crook rides on a freight from New York to Florida, and another attempt of his to secure the doll discloses the fact that it is full of money. The money Dimples uses to save Robert's fortune. In the last scene Dimples and Robert agree to put their money in the same bank under one name.

The production is a beautiful one. The scenes laid in the South have backgrounds that are as pleasing to the eye and as beautifying to the action as natural scenery only can be, and the interior sets are in fine taste.

### "Golden Lies"

Three-Reel Essanay Feature Released February 12  
Reviewed by Genevieve Harris

THAT lies told with a noble purpose are golden is the theory set forth in this release. Nevertheless, they do not seem to make this story very happy. It is rather a pathetic little play. Elizabeth Burbridge plays the part of a young girl who, through an accident, becomes blind. She handles the role so sympathetically that we feel sorry for her throughout the play. Bryant Washburn and Patrick Calhoun appear with her, as the brothers, Edward and Tom Devlan. Edward (Bryant Washburn) is a serious, hard-working mailman, in love with Vera, who is engaged to his ne'er do well brother, Tom.

At her birthday party there is a fire and Vera is injured so that she becomes blind. When Tom learns this he runs away to South America, telling Edward he may have the girl. Vera becomes despondent when no letters arrive from her lover and at last her mother and the faithful Edward deceive her by reading to her letters they say are from the absent one, but which Edward had written. As often as Vera becomes down-hearted, Edward brings her a "letter from Tom."

After awhile even the letters fail to revive Vera, and the mother and Edward fear she will die. Since they know that Tom left with no intention of coming back, as a last resort they decide to have Edward impersonate Tom, and marry Vera. So Vera marries Edward, thinking she is marrying Tom. The people around her keep up the deception, but gradually she suspects the truth. All goes well until Tom



Tom returns, to find Vera and Edward married.

returns, when Edward and the mother are in terror. Tom reveals the plot to Vera, but she tells him that she has known the truth and sends him away. Then she tells Edward she loves him for his sacrifice. So all are happy at last.

### "Double Crossed"

Three-Reel Mustang Drama Released February 25  
Reviewed by Genevieve Harris

VERY beautiful scenes, well-photographed, characterize this production, which also contains an interesting, though simple story. Thomas Chatterton, who directs the play, takes the principal role, John Kling, a wealthy ranchman. Anna Little



Lemp persuades Anna that her husband does not love her.

plays his neglected wife, and Jack Richardson is Ort Lemp, the villain.

John Kling is so ambitious that his business leaves him no private life, no time to be a companion to his young wife, Anna. This theme has been used many times in city stories, not so often in western plays. After several pretty scenes of riding and cattle driving, there is the incident when a freight car, filled with valuable cattle, is disconnected from the train. The runaway car approaches a steep incline, Kling and an assistant are racing in an automobile to catch it, when a tramp, on the car, sets the brakes and saves the cattle. In gratitude, Kling offers the man a position on his ranch.

While accepting the favors of his employer, the man, Lemp, is plotting against his happiness. He falls in love with the young wife, and increases her discontent by telling her that her husband cares more for his valuable cattle than for her. He hopes to win the young woman, but since she really loves her husband, he only makes her unhappy. Anna at once repulses Lemp when he wishes her to run away with him. Kling overhears the conversation and decides to punish Lemp completely. He had given Lemp a share in his business, and he wins this back. After he has ruined Lemp financially he reveals his knowledge of Lemp's annoying attentions to his wife, and gives him a thorough "beating up." Then he and his wife are reconciled.

The principal roles are well handled in the production, and the story holds the attention.

### "The Girl and the Game"

Chapter Nine of the Signal Film Serial. Reviewed by  
Genevieve Harris

J. P. McGOWAN'S portrayal of Spike is adding to the human interest in this serial of thrills, and at the present time he and his fight to play fair against odds hold the attention as closely as do Helen Holmes and her deeds of daring. Spike, after being a tool of Seagru, the rascal superintendent of the rival line building a railroad in competition to Rhinelander, decided that he wanted to reform, and aided Helen. In the last chapter Seagru brought Spike back to his camp through threats of revealing him, for Spike is an escaped convict.

When chapter nine opens, Seagru has been forced to stop work because Rhinelander has the right of way. Beaten, he changes his tactics and tries to win the friendship of Helen and Rhinelander by offers of co-operation. It is too late and his efforts are vain. He goes back to his camp angrily and denounces

Spike for the aid he gave Rhineland. A little later Spike meets Helen, and she reproves him for not leaving Seagru, for which he can give her no reason. Poor Spike is in wrong everywhere, and when he returns to camp Seagru, who saw him with Helen, attacks him, the workmen join in the fight, and only the arrival of Helen, Storm and Rhineland saves his life.

The first part of this release is given up to advancing the story. The thrills are contained in the last part, and they are as hair-raising as any which preceded. Storm and Rhineland rescue Spike, and take him, unconscious, to an empty freight car. Helen takes charge of the engine, and the train pulls out. An accident disconnects the car containing the men from the rest of the train, and the wild ride in the runaway car begins. The car is on the main line, and a passenger is almost due. Helen sees the accident, leaves the engine, takes Seagru's automobile nearby and drives, on the railroad tracks, to Arden station. She writes a message on the cushion of the car, telling the operator to stop the passenger at Baird, throws the cushion through the window and speeds on after the runaway box car. The operator gets word that the passenger has already left Baird.

In the box car, Storm and Rhineland realize their danger. The brake refuses to work and they are powerless. Finally, at a pump station, Rhineland leaves the car, and when Helen arrives with her automobile, he aids her in overtaking the runaway. They catch up with it. Storm, with the unconscious Spike, jumps from the top of the automobile, and in a scene which will cause many a gasp they drive the automobile from the high embankment to the road below. Later they are able to

The actress reads his play, suggests that he put "the love element" into it, and with her inspiration he is able to do it.

The problem is still to find a producer for the play. Later that day Billy meets an old college chum whose mother is a



Billy changes his mind about committing suicide.

successful dramatist. The encounter gives Billy an idea, and he decides upon a ruse to secure a hearing. He sends a note to the producer, the one who had discharged Helen, asking him to call regarding a play. And he signs the note with the well-known name of his friend's mother. Of course, the producer comes at once to the hotel mentioned, where Helen impersonates the woman dramatist, and Billy her son. Arrangements are made to produce the play, the leading lady to be chosen by Billy. The play is produced, with Helen in the leading role, and is a great success. The lady whose name the young people used forgives them graciously and wishes them success.

Fritzi Brunette and Jack Pickford are entertaining as the young people, and the play is interesting. It is well produced and well photographed. Other members of the cast are Edward J. Piel, the theatrical producer; Virginia Kirtley, an actress; Lillian Hayward, the heartless landlady, and Sidney Smith, Billy's chum. All handle their roles well. William Daly directed the play.



Storm carries Spike to safety.

derail the car, turning it from a bridge into the canyon. Views of the rapidly approaching passenger train are cut in at intervals, and the suspense is well handled. It is a very good installment.

## "Virtue Triumphant"

Three-Reel Selig Play. Released February 21  
Reviewed by Genevieve Harris

IN SPITE of a very conventional beginning, "Virtue Triumphant" is an amusing little play. Fritzi Brunette and Jack Pickford play the leading roles, with Jack's Collier a prominent and enthusiastic member of the supporting cast. The opening scene is the dress rehearsal of a play of which Fritzi Brunette, as Helen Lord, is leading lady. After a successful first night performance, Helen arouses the fury of the manager, Thomas Burt, by slapping his face when he tries to kiss her. The next day he discharges her. She cannot get another job, her money goes rapidly, and soon she is starving in a hall bedroom, for which she cannot pay the landlady.

In another such room, in another part of the city, a young dramatist, Billy Boyd, is likewise starving because nobody will produce his play. He goes out into the park one day, intending to end it all, but before the fatal shot is fired, he stumbles over the body of the actress, who has fainted from hunger. He takes her to his room and brings her back to life. The Collier rushes out and brings back breakfast, and the young dramatist decides not to commit suicide after all.

## "The Iron Claw"

Episode One of the Pathe Serial. Released Feb. 28  
Reviewed by Genevieve Harris

AS A beginning for a serial of mystery and thrills, danger and romance, it would be hard to find a better installment than this first chapter, and the chances are that those who see it will make a great effort to see those which follow.

The story was written by Arthur Stringer, well known as a weaver of intricate plots, and the scenario was selected from forty-seven manuscripts submitted by skilled writers. George Seitz prepared the story for the screen, and Edward Jose is directing. Pearl White and Creighton Hale, co-stars of "The Exploits of Elaine" series, are featured.

"The Iron Claw" takes its name from one of the leading characters, a desperate criminal, who, having lost an arm, has in place of it a sinister looking iron claw. Sheldon Lewis does full justice to this role. At the point when the story begins, a band of criminals have in their power a young girl (Pearl White). Flash-backs tell of past events. Scenes on an island plantation in the south are shown, when "The Iron Claw" then a young man, was an employee of the owner. Even then he was a thief and he made love to his employer's wife in an effort to get possession of the family jewels. Failing in this, he threatens harm to her husband and baby unless she hands over the valuables. Fearfully she does this, only to be discovered by her jealous husband, who drives her from home and then submits the young man to horrible torture, finally cutting off one arm—the reason for "the iron claw."

The young man in revenge opens the dikes and floods the island, a very spectacular scene. Then, as a still more cruel revenge, he carries away the little daughter of the house, telling her father that he will spare her life but that later even her father will wish that she had drowned. Clare Miller plays the role of the kidnapped child nicely, and appears in several thrilling scenes.

Now the girl has grown up, under the care of an old crone and in a den of thieves, and "The Iron Claw" decides that her



evil career shall begin. He sends her to the leader of the gang, and for a time it seems that she is completely in the power of the rascals. But against the criminals is one they fear, "The Laughing Mask," a man who foils their best laid plots. And just as the girl is overpowered by the criminal, seemingly materialized from the air, stands this weird, masked figure, terrorizes the criminal and rescues the girl.

"The Laughing Mask" is a very clever and effective invention and will doubtless aid the story wonderfully. To arouse interest and curiosity still further, the producers have withheld the name of the player in the role.

Creighton Hale has no part in this episode, but is introduced to the audience in his own character. The serial contains twelve chapters of two reels each released weekly.

## "Kennedy Square"

An Adaptation of the Novel. Released by V. L. S. E.  
February 21. Reviewed by Thomas C. Kennedy

THE appealingly human and altogether charming qualities of F. Hopkinson Smith's "Kennedy Square" pervade the screen version produced by Vitagraph under the direction of S. Rankin Drew. The interest is sustained by the sympathetic and picturesque characters more than by anything there is in the plot of this story. We are held interested in what is happening not so much because the action is compellingly dramatic, but because these are the doings of such delightful characters. The



The challenge scene in "Kennedy Square."

picture creates a most pleasant impression. It plays upon the sympathies and stimulates emotions which fill one with delight.

"Kennedy Square" is a story finely suited to the requirements of the screen. Picturesque and rich in pathos, it has been made into a picture with a broad appeal. The Vitagraph company has brought all the good which is in the story to the foreground in making a judicious selection of players to enact the characters and in producing it so attractively. Mr. Drew has created a natural air around the action by using remarkably pretty settings. The photography is most noticeable for its effectiveness in some scenes occurring in the night.

The story revolves about St. George Temple, who for a long time has been the leading resident of Kennedy Square. His home is beautifully furnished and in his every action he suggests the gentleman, the aristocrat. Harry Rutter comes to him for advice. Harry's fiancée, Kate Seymour, has broken the engagement because he did not keep his promise to never again become intoxicated. St. George scolds the warm-blooded youth and then tells him that he will do his best to help him. St. George visits Kate and wins her promise to give Harry another chance.

At a dance given by his mother, Harry and Langdon Willets have words which end in Harry and him fighting a duel. Willets is hested, but the injury is not serious. Rutter, a harsh, irascible sort, orders his son out of the house, claiming that he has violated every law of hospitality and disgraced the family. St. George asks Harry to come and live with him. The affair also turns Kate against him.

To pay some of his friend's debts, St. George mortgages his home, as a failure at the bank has left him in financial difficulties. Harry then determines to be an object of charity no longer. He leaves for South America. During his absence St. George loses his home through foreclosure. Later Harry

returns; he is now wealthy, and finding his friend living with one of his former servants, purchases the home and restores it to St. George. Harry and Kate are reconciled.

Charles Kent gives a convincing and artistic character sketch. As St. George he is always effective, never does he step out of the character nor overdo the Southerner's dignified poise. Mr. Kent's performance is, in a word, excellent. Antonio Moreno is also deserving of high praise for his portrayal of Harry Rutter. The supporting cast includes Raymond Bloomer, Muriel Ostriche and Dan Jarrett.



Marguerite Clark in "Out of the Drifts." Famous Players release for February 24.

An eclipse of the sun interrupted the work of the new Pathe production, "Big Jim Garrity," which has been adapted from the play by A. H. Woods of the same name. George Fitzmaurice, who is producing it, took his players, including Robert Edson, Lyster Chambers, Charles Warren and Carl Harbaugh, to a small town near Atlanta, Ga., and for several days the weather was too dark and they passed the time in idleness at the hotel. Finally the clouds broke away, and all hands made a rush for the open. Work was hardly started before it began to get dark and yet the sun was still shining. Everyone was mystified until a small boy was seen gazing at the sun through smoked glass.



Scene from "The Red Circle," number ten.

# Sifted From the Studios

## ATLANTIC COAST NEWS

To deck Miss Iva Shepard in the role of the rajah's favorite, in "The Haunted Manor," the Gaumont company borrowed jewels from a Jacksonville jeweler for which they gave bonds for \$6,000. Edwin Vail is directing the play.

Earl O. Schenck, who plays opposite Iva Shepard, went on the legitimate stage five years ago, played in "Way Down East" on Broadway, and appeared in stock companies. He has appeared in Pathe, Crescent Picture and other productions.

A counterpane once used by Marie Antoinette has been loaned to George Fitzmaurice for a scene in the Pathe picture, "Big Jim Garrity."

Iva Shepard's next appearance will be in "The Touchstone," work for which has been begun under Director Edwin Middleton at the Jacksonville Gaumont studios. This will be Mr. Middleton's first Mutual Masterpicture.

E. K. Lincoln, now with the Lubin Company, will soon appear with Ethel Clayton in "Ophelia," a play by Shannon Rife.

Daniel Ellis, scenario editor of the Lubin Company, announces that the company will pay \$25 for any synopsis submitted of any play or story, whether copyrighted or not, provided the company decides to obtain the rights to the stories with a view to producing them. He hopes in this way to find many obscure plays and stories of merit.

Lubin directors have still found no scenario suitable for Eleanor Dunn, the ten-year-old star, who is temporarily idle. Scenario writers with ideas for a three-reel play for her, please submit them to Daniel Ellis, scenario department of the Lubin studios, Philadelphia.

Fifty-six Indians were used in scenes for the William Fox picture, "Gold and the Woman." One scene shows the demolition of an Indian camp by dynamite.

Maurice Tournier, finishing his first picture for the new Paragon Films, Inc., "The Hand of Peril," starring House Peters, is making preparations for his next feature, an original story by Henry Almon Wolf.

Theda Bara is at the Nassau Hotel, Long Branch, enjoying her first vacation in fourteen months.

Vivian Martin decided to go on the stage after seeing a Punch and Judy show when she was three years old. At four, she appeared in amateur productions and at six she was with Richard Mansfield in "Cyrano de Bergerac."

Warner Oland resigned the chair of drama at Williams College in 1910 to enter motion pictures. Since then he has appeared as a clergyman, a saloonkeeper, a millionaire stock plunger, a negro servant and an Egyptian mummy. His most recent role is that of a wealthy libertine in the William Fox play, "The Fool's Revenge."

Mme. Petrova, now working in the Metro feature, "The Soul Market," does

## Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago

	Bld	Asked
American Film Co., Inc.....	92	98
Biograph Company .....	42	50
Famous Players Film Co.....	75	108
General Film Corp., pref.....	43	43
Mutual Film Corp., pref.....	38	42 1/2
Mutual Film Corp., com.....	35	40
No. Am. Film Corp., pref.....	94	100
No. Am. Film Corp., com.....	65	75
New York M. P. Corp.....	45	57
Thanhouser Film Corp.....	3 1/2	4 *
Triangle Film Corp.....	5 1/2	6 *
Universal Film Mfg. Co.....	185	*
World Film Corp.....	1	2 *

\*Par \$5.00.

Mutual Film Corporation: In taking over the Strand theater in Chicago, this company has inaugurated a plan to control a number of the larger downtown theaters in the cosmopolitan centers of the country, somewhat similar to the Triangle's control of the Knickerbocker in New York and the Colonial in Chicago. There has been very little change in the market quotations during the past ten days.

North American Film Corporation: It is rumored that announcements may soon be expected in regard to a further disbursement toward liquidating the preferred stock.

American Film Company, Inc.: Stock continues to be in demand with no available supply on the market.

Thanhouser Film Corporation: Stock of this company has sold at 4, or 80 per cent of its par value.

Triangle Film Corporation: A trading level of between 5 1/2 and 6 was maintained throughout the past week.

World Film Corporation: Market on this stock is now difficult to quote; trading has been so limited as to necessitate nominal quotations.

her own cooking while working in a studio.

Frank Bacon, who appears in "Her Debt of Honor," is featured in "The Cinderella Man," a popular Broadway play. He writes scenarios as a side line.

Virtus H. Scott, assistant director of Metro plays, who recently completed "The Lure of Heart's Desire," starring Edmund Bresse, and "The Soul Market," starring Mme. Petrova, was for three years a driver of racing cars and a participant in racing events.

A group of show girls from "Stop! Look! Listen!" now at the Globe theater, New York, appear in one of the scenes in "The Soul Market."

Fritz de Lint, who appears in Metro plays, was once an army officer in Norway.

Valli Valli, star of "The Turmoil" and "Her Debt of Honor," will play the leading role in "The Cohan 1916 Review." She will continue in Metro productions also.

Lou-Tellegen will show his skill with a sword in "The King of Nowhere," announced by the Garrick Producing Company.

Billy Sherwood is playing at the Famous Players studio with Jack Barrymore.

Robert Clugston, formerly with Pathe and Universal, has joined the Gaumont company in Jacksonville, Fla.

E. K. James has deserted the legitimate stage and will make his screen debut in the Mutual Masterpicture, "According to Law," in which Howard Hall and Mildred Gregory play leads.

Paula Shay, after finishing work in exteriors for the Ivan feature, "The Immortal Flame," in Washington, D. C., left for Pittsburgh to attend the first annual ball of the Pittsburgh Screen Club.

Prince Burjham Kaiyl Rmurja of India is studying photoplay making at the William Fox studios in Kingston, Jamaica.

The New Jersey palisades, covered with snow, appear in "The Fool's Revenge," the William Fox play.

Marguerite Courtot, who played a dual role in "The Dead Alive," plays two roles also in her next picture, "Feathertop."

Flavia Arcaro will play the Queen of the Harem in "The Haunted Manor," the Gaumont production in which Iva Shepard plays an American adventures.

Aaron Hoffman, known for his musical comedies and vaudeville sketches, is now writing photoplays for Mme. Petrova, with the Metro plays.

Cleo Ridgely and Wallace Reid appear as co-stars in "Behind the Mask," by Cecil B. De Mille and Jeannie MacPherson, which Paul Dickey is producing for the Lasky Company.

Among the theaters which have booked "A Fool's Paradise," an Ivan feature, in advance of its release are the Marcus Loew and William Fox houses.

"The Immortal Flame," an Ivan feature to be released in March, includes Paula Shay, Joseph Burke, Edna Lubby, James Cooley and Willard Case in the cast. Many exterior scenes will be filmed in Washington, D. C.

Two New York hold-up men recently tried to steal Antonio Moreno's handsome make-up case, under the impression that it contained jewels.

Jewell Hunt, for a scene in a Vitaphone production, lay bound and gagged under the cowlcatcher of a locomotive.

The various Ivan exchanges are working hard to secure the prize of \$100 which Jacques Kopstein, director of Ivan publicity, offers to the one making the best showing on "Forbidden Fruit."

W. S. Davis, who directed "The Fool's Revenge," the William Fox release for February 13, was the director of "Destruction," "The Family Stain" and "Dr. Rameau."

Two hundred photoplay actors went with James Vincent, directing the Wil-



Miss Marguerite Courtot, Gamont-Mutual star, and her favorite pet, photographed at Jacksonville, Fla., winter studios. Miss Courtot first saw the mink while on her way to the studios, purchased it and christened it "Dolly Dimples."

liam Fox play, "Gold and the Woman," to the West Virginia coal district to film certain scenes for the play.

Thomas R. Mills has forsaken the legitimate stage to appear in pictures for the Vitagraph company. Mills is known for his work with such stars as Richard Mansfield, Henry Miller and Harrison Grey Fiske.

Vivian Martin, resting after "Merely Mary Ann," spends her time skating, playing basket ball and driving her automobile.

H. Cooper Cliffe's role in "Gold and the Woman," that of Colonel Ernest Dent, differs from any he has played.

William Farnum has finished work in "Fighting Blood" and is beginning in a new production under Director Oscar C. Apfel. Dorothy Bernard and Stuart Holmes will appear with him.

"The Marble Heart," a William Fox picture in which Violet Horner stars, is completed, under the direction of Herbert Brenon.

George Walsh, James Marcus and others of the cast of "The Serpent" are in California working in a picture under R. A. Walsh.

Annette Kellermann is said to have swum about 56 miles in scenes for the William Fox feature begun last August in the West Indies.

Maude Fealy, who has been in the Keith vaudeville houses in New York and working in the Ivan Films production of "The Immortal Flame," has canceled her vaudeville engagements until the picture is completed.

James M. Sheldon, supervising the production of the Rupert Hughes novel in which Billie Burke and Henry Kolker will appear, paid \$200 for an embroidered bedspread to be used in the first chapter of the play.

Mme. Olga Petrova was a dramatic critic on the *London Times* before she went on the stage.

Virtus Scott was one of the first directors to use music in a studio to assist in creating atmosphere for scenes.

Frank Glendon, the Metro player, was formerly a dry goods clerk at Butte, Mont.

The March releases for the Gaumont company will include "According to Law," with Mildred Gregory and Howard Hall; "The Haunted Manor," with Iva Shepard and Earl O. Schenk, and "Feathertop," from Nathaniel Hawthorne's fantasy, with Marguerite Courtot.

Mary Miles Minter has a new dog. It was given her by Mrs. Richard A. Rowland, wife of the president of the Metro Pictures Corporation, and has been named "Dick Metro."

Mary Pickford had little trouble playing the hard-working girl in ill-health in "The Grind," for she was suffering from the grip and felt the part.

In "Out of the Drifts," Marguerite Clark's supporting cast includes a St. Bernard dog larger than she is.

Someone has presented Hazel Dawn with a new dog, a Boston terrier.

Virginia Pearson was invited by Mayor Armstrong of Pittsburgh to attend the big club ball of that city's Screen Club, February 14.

In one scene for the Annette Kellermann picture, Director Herbert Brenon handled 10,000 persons, using a New York policeman's whistle for his signal apparatus.

Pearl White, heroine of "The Perils of Pauline" and "Elaine" serials and whose new serial is "The Iron Claw," began her stage career with an "Uncle Tom's Cabin" company. Later she spent two or three years with a circus.

Lois Meredith, starred in the Pathe picture, "The Precious Packet," is only eighteen years old. She followed Laurette Taylor in "Peg o' My Heart," and was featured in "Help Wanted" on the legitimate stage.

The scenario of "The Iron Claw," written by Arthur Stringer, was selected from



Fuller Melish, Fox Films.

manuscripts submitted by forty-seven authors.

"Hazel Kirke," pictured by the Pathe company, has been played on the legitimate stage for thirty years. It was written by Steele MacKaye and the original production featured Charles W. Coudock and Effie Ellsler.

Creighton Hale, who acquired fame as Jameson, Craig Kennedy's assistant, in the "Elaine" series, is featured with Pearl White in "The Iron Claw."

Lucille Stewart is selected as the new leading woman for Ralph W. Ince in the Brightwaters studio of the Vitagraph company. She is now working in a five-reeler written by James Oliver Curwood, with Huntley Gordon and John Robertson. In "The Sins of the Mothers," featuring Anita Stewart and Earle Williams, she played the society woman.

Albert K. Dawson, a cameraman sent to Europe by the American Correspondent Film Company in November, 1914, is now at Saloniki, Turkey. He took pictures for "The Battle and Fall of Przemysl," "The Battles of a Nation," and "The Warring Millions" for this company.

Peggy, Oscar C. Apfel's Boston bull terrier, is a good canine actor. She needs no rehearsal, but is said to be temperamental.

Barney Oldfield, Jess Willard and Frank Chance witnessed all the fight scenes for "Fighting Blood," the William Fox feature starring William Farnum, and were enthusiastic over them.

J. Gordon Edwards, William Fox director now in Kingston, Jamaica, has invented an automatic camera which needs no cameraman. He used it in "The Spider and the Fly," in which Robert B. Mantell and Genevieve Hamper are playing.

Tom Terriss has secured an option on the Marion Leonard studio in Brooklyn for a long term. The Terriss Film Company expects to produce from eight to ten five-reel pictures yearly.



Madge Kerby, Vogue-Mutual.



**Frank Daniels**, well known as a comic opera performer, is featured by the Vitagraph company in a series of comedies written by **Paul West** and directed by **C. Jay Williams**. The series will be released through V. L. S. E., the first one February 21.

**Charles Kent**, who will be seen in "Kennedy Square," a Vitagraph Blue Ribbon feature, has been in the theatrical profession since 1875, appearing in many notable productions. He supported **Dion Boucicault**, **John Gilbert**, **Edwin Booth** and **Richard Mansfield**, was with **Mrs. Fiske** in "Mary of Magdalene," with **Florence Roberts** in "The Strength of the Weak," and played in stock in San Francisco, Los Angeles, Minneapolis and St. Paul.

Newspapers in the cities where "The Fourth Estate," William Fox feature, is appearing are taking the occasion to educate the people regarding many details of newspaper making.

**Tom Terriss** and his assistants invaded the Biltmore hotel, New York, about midnight recently, and filmed various phases of its working details. He included exhibitions of fancy skating at the rink on the roof.

**Caryl S. Fleming** has been engaged by Tom Terriss as studio manager.

In the next picture for the Terriss Film Company, **Tom Terriss** plays the lead. **Harold Vosburgh**, late of the "Kick In" company; **Jill Woodward**, formerly under **D. W. Griffith** and **Thomas Ince** in Triangle plays; **Helene Ziegfeld**, a niece of "Flo"; **Jack Hopkins**, who supported **Marian Swayne** in the "Kitty Cobb" series; **Alfred Heming**, **Joseph Sterling** and **Joseph Baker** complete the cast.

## PACIFIC COAST NEWS

**Jack Richardson** declares he has been killed often enough in the pictures to fill a cemetery.

**Anna Little** and the other members of the "Flying A" forces arranged a cordial reception for **Rhea Mitchell**, who arrived



Miss Helene Rosson, American player, who takes an interest in costume designing.

in Santa Barbara to become one of the company.

The shawl worn by **Charlotte Burton** as "queen of the dance hall" in "The Craving," is an heirloom in the Burton family and is a fine example of old Castilian work, done in the early days in California.

During the week of February 6 many motion picture stars made speeches at Los Angeles theaters in behalf of the Actors' Fund. Several thousand dollars were added to the subscriptions as a result. **D. W. Griffith** spoke to the audience at the Mason Opera House; **Thomas H. Ince** spoke at the Majestic and Burbank theaters. Others who addressed audiences were **DeWolf Hopper**, **Constance Collier**, **William C. DeMille**, **William Farnum**, **Theodore Roberts**, **Victor Moore**, **Crane Wilbur** and **Dustin Farnum**.

**Al Levy**, caterer to photoplayers, gave a dinner party at his cafe for the benefit of the Actors' Fund. Members of traveling companies playing at local theaters were present, as well as film stars.

**Hobart Bosworth** of the Universal is now being featured in "The Way of the World," an adaptation of **Clyde Fitch's** play which **Lloyd Carlton** is directing.

Preparations are being made at the Vitagraph Hollywood studios to film a serial by **Jack London**, featuring **William Duncan**. **William Wolbert** will direct.

**Anna Held** and her daughter, **Lianne Carrera**, appear together in a play for the first time in "Madame La Presidente," and it is the first time either has appeared on the screen. The fat waiter who appears in the play is **Max**, Miss Held's private chef.

**Alfred Vosburgh** learned in a few hours the art of holding a violin properly. He had to, for his role in "Realization," a story of theatrical life in which he appears with **Vivian Rich**.

One of the largest steam shovels on the Pacific Coast became a "prop" in "Overalls," being filmed near Santa Barbara.

**Arthur Maude**, the Broadway favorite, appeared as an "extra" in a prize fight scene the other day.

**Rube Miller**, now appearing in Vogue comedies, was for years a clown in two of the big circuses.

**R. A. Walsh**, who directed "The Serpent," is now working on a new William Fox production in California. He is twenty-six years old, one of the youngest expert directors.

A carrier pigeon **Dorothy Bernard** sent with a message from California to **William Fox** in New York has reached Milwaukee. Miss Bernard has been working in "Fighting Blood."

**Rollin S. Sturgeon** is making the last few scenes for the Vitagraph northwest feature in which **William Duncan**, **George Holt** and **Nell Shipman** will appear.

A friend who read of **Myrtle Stedman's** appearance in the Morosco picture, "Jane," has written her from Australia, telling her of his experiences when he toured with "Jane" through the Antipodes, fifteen or twenty years ago.

For the present Vitagraph picture, **William Wolbert** had to photograph a cock crowing, which was not an easy matter. In this picture **Webster Campbell**, **Mary Anderson**, **Anne Schaefer** and **Otto Lederer** have important roles.

The Universal actress who recently changed her name from **Louise Carbase** to **Louise Welch** has made another change and is now **Louise Lovely**, under which name she appears in "Dolly's Scoop."

**Mary Anderson** and **William Duncan** appeared in person at the premier of "Bill Peters' Kid" at Clune's Broadway theater in Los Angeles.

**Corinne Griffith**, who has heretofore played only ingenue roles, appears in a "vampire" part in a Vitagraph three-reeler recently produced by **William Wolbert**.

"Sunshine" **Mary Anderson**, **Webster Campbell**, **Anne Schaefer** and **Otto Lederer**



Cleo Ridgley, Lasky-Paramount.



"The Mutual Traveler," and they won't tell who she is.

erer are soon to appear together in a one-reel comedy which **Director Wolbert** wrote on a rainy day.

**Crane Wilbur** plays two roles in "A Law Unto Himself," a David Horsley Mutual Masterpicture released February 28. Others in the cast are **Carl von Schiller**, **Louis Durham**, **Francis Raymond**, **E. W. Harris**, **Steve Murphy**, **George Clare, Jr.**, and **Virginia Kirtley**.

**Webster Campbell**, one of the latest members of the Vitaphone stock company, now working in pictures at Hollywood, began his stage career with a stock company in Kansas City.

**Lois Meredith** is noted among sculptors for her beautifully formed hands and feet.

The **Knights Templar**, at their thirty-third Triennial Conclave in Los Angeles next June, will be entertained at Universal City on one afternoon, according to plans arranged by **H. O. Davis**, general manager of the Universal Film Company, and **Modesy H. Flint** of the executive committee of the conclave.

**William Conklin**, lately appearing with **Jackie Saunders**, is now playing opposite **Lois Meredith**.

**William Duncan** wore a sealskin cap with ear flaps while playing in **Bear Valley**, but he forgot about the flaps and froze his ears.

**William Desmond**, now with the **Morocco** forces in Los Angeles, began his career before the footlights with a small part in "Quo Vadis."

Here is **Anna Little's** recipe for keeping young: "I worry little, eat well and carefully; sleep like a top and give all my attention to work."

**Nona Thomas** is playing in a western feature with **William S. Hart** and **Jack Standing**.

**Grace Cunard** will appear again as "My Lady Raffles" in a series of photoplays, the first one to be a two-reeler, "Master Crooks."

**Helene Rosson** has been posing in Grecian robes for a statuette by a Santa Barbara sculptor.

**Bessie Barriscale** is busy changing bungalows.

**Dorothy Barrett**, playing feminine lead in a picture at **Monrovia**, made her first appearance on the legitimate stage as **Asia** in "Mrs. Wiggs of the Cabbage Patch."

**Tom Chatterton** obtained some beautiful views of a dairy farm for "The Ranger of Lonesome Gulch."

**Charles Ray** is playing in a picture in which **Louise Glaum** is being starred.

**William D. Taylor**, with the star, **Dustin Farnum**, and a company of **Pallas** players, have returned from **Bear Valley**, where they declare they filmed wonderful scenes for "David Crockett."

**Jack Prescott**, who appears as a villain in "Marge of the Foothills," is just back from Europe, where he fought for a year in the trenches for France.

**Rhea Mitchell**, who lately joined the American players, will appear in "Overalls," the railroad play directed by **Jack Halloway**.

**George Fisher** and **Franklin Ritchie** had an accident the other day when

Ritchie's new car, in which they were riding, ran into a street car. Neither were hurt, but the automobile was smashed.

**Richard Stanton** is driving a milk wagon, in the twelfth installment of "Graft."

**Edna Maisen** and **Douglas Gerrard** are playing together under the direction of **George Cochrane**. In their present play, the child actress, **Zoe Zobec**, appears with them.

**William Garwood** expects to leave for New York City soon, having finished work in "The Journal of Lord John."

**Edgar Kellar** is proving a valuable assistant of **Rollin S. Sturgeon**, producer with the western Vitaphone company.

**Hal Cooley** has written his first photoplay, which will be produced soon. He will play juvenile lead.

**Howard Hickman**, an actor, and **Otis Gove**, a cameraman, nearly lost their lives when the Otay dam broke, near San Diego last week. They had been taking marine scenes in the harbor.

The song "Peggy," dedicated to **Billie Burke**, is so successful that **Thomas H. Ince** and **Victor L. Schertzinger** are engaged in the composition of a second song, "The No-Good Guy," dedicated to **William Collier**, to be distributed when the Ince play of the same name is released.

**Ruth White** is a newcomer to the Balboa forces and, although without previous screen experience, is making good.

**William Farnum** gave a wild goose dinner to the members of his company at Rio Vista, Cal., where he is working in his second **William Fox** picture. He and the men of the company bagged the birds during the recent rainy weather.

**Theda Bara** has added a hairless Mexican dog and a Mexican dwarf pig to her "zoo," which includes a whistling frog, a Peruvian green-furred cat and a sleep-walking orang-outang.

A trailer attached to all Balboa films makes a plea for a free screen, as well as free speech, free press and a free stage.

"**Bill**" **Kearns**, Balboa's chief electrician, although not a graduate from a technical school, was able to give some eastern experts points on installing a lighting system recently.

**Marguerite Marsh** is appearing in the Fine Arts production of "Katy Bauer," directed by **Paul Powell** from the scenario of **Granville Warwick**. She plays opposite **Dorothy Gish** and **Owen Moore**.

**H. B. Warner**, who made his Triangle debut in "The Raiders," has returned to Inceville after a brief vacation, to work in a story by **C. Gardner Sullivan**. It is a social problem play. **Clara Williams**, **Leona Hutton**, **Gertrude Claire**, **Will Bray** and **Charles Miller** complete the cast, which will be directed by **Reginald Barker**.

**Jack Standing** has recovered from his long illness and is again at Inceville. He is supporting **Louise Glaum** in a Triangle **Kay-Bee** feature.

**Bessie Barriscale** is learning to play billiards in preparation for her next play, a Triangle-Kay-Bee feature written by **C. Gardner Sullivan**, which **Charles Giblin** will direct.

**Frank Tannehill**, former stage director, now in the Ince scenario bureau, has returned from a short vacation at Arrowhead, Cal.

"Snow Stufi" is the next "Mustang" comedy of the "Buck Parvin" series. **Art Acord** is the star.

**E. Forrest Taylor** gave **Harry Von Meter** and **John Gough** black eyes in a fight for "True Nobility," an American five-reel feature soon to be released.

**Henry King** is now working in a Balboa western drama in which special attention is being paid to detail. Indians, Orientals, bunch grassers, cattlemen, alfalfa shovellers and sheepherders appear in the play.

**Ruth Roland**, now appearing in "The Red Circle," has a large number of followers among film fans, as her daily mail shows. **Miss Roland** joined the Balboa forces a year ago and played in the "Who Pays" series, with **Henry King**.

## CHICAGO NOTES

**Director Arthur Berthelet** gathered over one hundred hoboes for the gambling scene in Essanay's play, "The Primitive Strain." They needed no make-up.

Five Essanay directors, in four sections of the country, wanted **Ernest Maupain** for their plays recently. He remained in Chicago, working in "The Discard."

They filmed a summer scene on a stormy winter day in the unfinished Essanay studio for the "Mary Page" story, and **Edna Mayo** looked more comfortable than she felt, in her organdy and taffeta Lucille gown.

**Lillian Drew** first revealed her expert horsemanship to her co-workers in the Essanay play, "Vultures of Society."

The saloon and dance hall "set" in Essanay's "The Primitive Strain" was constructed according to directions given by an Indian lately arrived from Canada and who appears in the play.

Four persons, besides the contestants, were hurt in the fight scene in "The Primitive Strain."

**Edna Mayo** says she will never marry because she does not like to be bossed, and all husbands, she says, are bossy.

Between scenes for the "Mary Page" serial, **Henry Walthall** has a bandaged finger, the result of a gun explosion. Just before the camera begins to grind, off comes the bandage.

**John Junior** is back after a flying trip to New York. He arrived in Chicago at 8:30 in the morning and at 9:30 was playing the leading part in "Politeness Pays," a three-reel Essanay play.

**Colin Campbell** arrived in Chicago February 11 from Los Angeles. He at once went into conference with **William N. Selig** regarding completed plans for the production of "The Crisis," Winston Churchill's novel of Civil War times, which he will direct for the Selig Polyscope Company.

**Marguerite Clayton** and **Bryant Washburn** led the grand march of the Wisconsin Motion Picture Exhibitors' Ball held in Milwaukee February 12.

**Virginia Hammond**, for four years leading lady with **E. H. Sothern**, under **Charles Frohman**, and for three years

with the Shuberts, makes her debut in motion pictures in the Essanay five-reel picture, "The Discard."

**Lillian Drew's** beautiful collection of Oriental rugs, worth about \$50,000, were used in the settings for "Cultures of Society."

At the announcement that the Selig Polyscope Company had received the latest war scenes in Poland in films has interested Polish societies in many different cities, who wish to exhibit the films under their auspices and in this way gain money for the Polish Relief War Fund.

### BRITISH TRADE GOSSIP.

Following its successful serial, "The Broken Coin," the Trans-Atlantic Company, Ltd., will release, April 6, the first of its latest serial, "The Purple Iris."

**John Pearson**, general manager of the Vitagraph Film Hiring Service, showed that company's Blue Ribbon feature, "Chalice of Courage," to the trade recently. On each Wednesday hereafter special Blue Ribbon and Broadway Star features will be shown. The serial, "The Goddess," will also be shown, of which good reports have come from the United States, and which **G. H. Smith** says contains the finest work **Anita Stewart** and **Earle Williams** have done.

The main feature at the opening of the new Kinematograph Trading premises in Manchester was "The Miracle of Life," in which **Marguerite Fisher** plays a convincing role. The usual American distinctive quality was apparent throughout.

The Selig company's showroom is not only one of the most comfortable in London, but is one where first-class pictures are projected under perfect conditions. **E. H. Montagu**, manager, is congratulated on the high quality of the open market releases of his company.

The Trans-Atlantic production, "Jeanne Dore," featuring **Mme. Bernhardt**, has been acquired by **F. R. Griffiths**, of the New Bioscope Trading Company, who has also secured from this company "The Woman Who Lied," starring **Mary Fuller**; "The Queen of Hearts," with **Herbert Rawlinson**, and **Hobart Bosworth's** "The Scarlet" and "Jewel."

**Stanley Bishop** of the Globe Company, Ltd., has returned to London after an absence of more than two months in the United States.

**Adrian Silas**, the well-known artist, is now painting a portrait of **Mary Miles Minter**, of Metro fame.

His many friends in England are interested to learn that **Joe Brandt** has been appointed general manager of the Universal Film Company. Mr. Brandt became very popular in London when here a year ago to organize the publicity department of the Trans-Atlantic Film Company, European selling representatives for the Universal.

**T. S. Lucas** and **A. D. Thomas** of Kineco (Cardiff), Ltd., have sailed for New York, and **G. Dartnall** is in charge of the various branches during their absence.

At Shaftesbury Pavilion "The Heart of Jennifer" (Famous Players) and "The Secret Sin" (Lasky) were shown to an enthusiastic audience.



William (Big Bill) Russell.

### Mutual Star Knocks Out Fighter

"Big Bill" Russell, Mutual star, delivered a knockout blow to **Al Kauffman** (prominent in pugilistic circles a few years ago as a possible "white hope") in a four-round bout staged last week at the American Film Company's studios at Santa Barbara. Word of the coming encounter had spread rapidly, and in addition to the populace of Santa Barbara, which had been invited, came that of the surrounding small towns. It was a case of seats for those who arrived two hours before the scheduled bout, and one of disappointment to the many who arrived later and who, owing to the already overlarge attendance, were refused admission.

Though the fight was to be the big scene in "The Bruiser," a Mutual "master picture de luxe," it was as thrilling and real a one as two perfectly built and well-matched giants could make it. Two cameras were trained on the scene, and each sound of the gong came all too quickly for the interested spectators.

To quote from the Santa Barbara Daily Press:

"It was some fight, even if staged for a motion picture camera. There was the usual wild and disorderly mob, press representatives, bottle holders, personal attendants of the battlers and a first-class referee, who was not afraid to step in between the men and separate them in the clinches."

Russell, who is 6 feet 2 weighed in at 203, and Kauffman, 6 feet 1, at 225. Though the bout was hurriedly arranged and Kauffman was summoned from San Francisco by long-distance telephone but two days prior, neither of the contestants made the absence of time for training a point, but entered into the encounter with an enthusiasm suggestive of preparedness.

"I am not in the best of condition, owing to the fact that we are putting on the fight a week ahead of the schedule and I have not had time for training," said Russell before the bout. "However," he added, "when the gong sounds for the last round Kauffman will know he was fighting." And Kauffman did.

The latter's confidence, while the

gloves were being put on, was, "I have had no special training for this fight, but at that, I want Russell to be the goat for a few tricks I'm going to try on Jess Willard before long."

Originally the fight was scheduled for three rounds, but so real and closely contested was the battle, that it was the end of the fourth round before Russell planted his knockout blow on Kauffman's jaw. The latter went down and stayed for the full ten seconds of the referee's count.

At the end of the first round Russell had the best of Kauffman. A shower bath refreshed both contestants and the second round recorded whirlwind action. At its close Kauffman had the advantage. The third round was a fast one, in which both fighters sought the ropes at various times, and Russell, after a drop to earth, came back at the count of eight. The fourth round looked as though it might develop a fifth, when Russell landed his unexpected blow and, Kauffman down, the referee counted the fatal ten—and the fight was Russell's. For the latter it meant re-living briefly the honors of several years ago, when he took the amateur heavyweight championship away, at the end of an eight-round bout, from a Philadelphia millionaire.

Director **Charles Bartlett** is jubilant over the fine negative secured and predicts that the film world will see a real fight when "The Bruiser" (William Parker, author) is released.

**Otto L. Meister** announces that work will be started May 1 on his new moving picture house to be built on Third street, just north of the Vaudette theater, in Milwaukee. The new playhouse will be known as the Whitehouse theater. It will be a four-story building, with a white front, surmounted by a tower, studded with 5,000 of the jewels used in the temple of jewels at the "Frisco fair. At night a huge flashlight will be played on the tower. The seating capacity will be 2,000, the lower floor accommodating 1,200 and the balcony 800. Mr. Meister has planned several new ideas in theater construction, among them being a system of lighting through the floor. He has a ninety-nine year lease on the property.



Grace Gibson—Cub comedies.



# Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

## General Program

### Monday.

D	2:14 Just Gold	Biograph	1,000
D	2:14 The Strange Case of Mary Page No. 4	Essanay	2,000
D	2:14 A Song From the Heart	Lubin	1,000
D	2:14 The Black Orchid	Selig	3,000
T	2:14 Selig-Tribune No. 13, 1916	Selig	1,000
C	2:14 You're Next	Vitagraph	1,000

### Tuesday.

D	2:15 His White Lie	Biograph	2,000
D	2:15 Gold Dust	Essanay	2,000
C	2:15 Ham Takes a Chance	Kalem	1,000

### Wednesday.

D	2:16 Pique	Biograph	3,000
D	2:16 Vernon Howe Bailey's Sketch Book: Scenic	Essanay	1,000
C	2:16 A Molar Mix-Up	Kalem	1,000

### Thursday.

D	2:17 The Uplift	Lubin	3,000
T	2:17 Selig-Tribune No. 14, 1916	Selig	1,000
C	2:17 One Too Many	Vim	1,000

### Friday.

D	2:18 The Guiding Hand (No. 17 of the Ventures of Marguerite)	Kalem	1,000
D	2:18 The Girl of the West	Knickerbocker	3,000
D	2:18 Pluck and Luck	Vim	1,000
C	2:18 In Arcadia	Vitagraph	1,000

### Saturday.

D	2:19 Politeness Pays	Essanay	3,000
D	2:19 The Perilous Swing	Kalem	1,000
D	2:19 A Temporary Husband	Lubin	1,000
D	2:19 Making Good	Selig	1,000
D	2:19 The Man He Used to Be	Vitagraph	3,000

### Monday.

D	2:21 His Mother's Son	Biograph	1,000
D	2:21 The Strange Case of Mary Page No. 3	Essanay	2,000
D	2:21 The Repentant	Lubin	1,000
T	2:21 Virtue Triumphant	Selig	1,000
D	2:21 Selig-Tribune No. 15, 1916	Selig	1,000
C	2:21 Hughey, the Process Server	Vitagraph	1,000

### Tuesday.

D	2:22 The Bridesmaid's Secret	Essanay	2,000
C	2:22 Ham, the Diver	Kalem	1,000
T	2:22 Four Narratives	Lubin	1,000

### Wednesday.

D	2:23 The Guilt of Stephen Eldridge	Biograph	3,000
C	2:23 Canned Ham No. 5	Essanay	1,000
C	2:23 Earning His Salt	Kalem	1,000

### Thursday.

D	2:24 The Redemption of Helene	Lubin	3,000
T	2:24 Selig-Tribune No. 16, 1916	Selig	1,000
C	2:24 Bugles Enforces the Law	Vim	1,000

### Friday.

D	2:25 The Night Watch	Kalem	1,000
D	2:25 Who Knows?	Knickerbocker	1,000
C	2:25 Love and Lather	Vim	1,000
C	2:25 Freddy's Narrow Escape	Vitagraph	1,000

### Saturday.

D	2:26 The Despoiler	Essanay	3,000
D	2:26 The Switchman's Story	Kalem	1,000
C	2:26 Billy's Revenge	Lubin	1,000
C	2:26 A Safe Risk	Selig	1,000
D	2:26 The Road of Many Turnings	Vitagraph	3,000

## V. L. S. E. Program

Jan.	3 Thou Art the Man	Vitagraph	6,000
Jan.	10 No Greater Love	Selig	5,000

Jan.	10 Green Stockings	Vitagraph	5,000
Jan.	17 My Lady's Slippers	Vitagraph	5,000
Jan.	17 Captain Jinks of the Horse Marines	Essanay	5,000
Jan.	20 The Wonderful Wager	Lubin	2,000
Jan.	24 Gods of Fate	Lubin	5,000
Jan.	24 The Island of Surprise	Vitagraph	5,000
Jan.	31 A Night Out	Vitagraph	5,000
Jan.	31 Souls in Bondage	Lubin	5,000
Feb.	7 The Crown Prince's Double	Vitagraph	5,000
Feb.	7 Thou Shalt Not Cover	Selig	5,000
Feb.	14 The Writing on the Wall	Vitagraph	5,000
Feb.	14 Dollars and Cents	Lubin	5,000
Feb.	14 Cultures of Society	Essanay	5,000
Feb.	21 Kennedy Square	Vitagraph	5,000
Feb.	28 Her Bleeding Heart	Lubin	5,000
Feb.	28 The Discard	Essanay	5,000
Feb.	28 For a Woman's Fair Name	Vitagraph	5,000

## Mutual Program

### Tuesday.

D	2:15 A Modern Sphinx	American	3,000
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### Wednesday.

C	2:16 Ella Wanted to Elope	Beauty	1,000
D	2:16 Outwitted	Thanhouser	3,000

### Thursday.

C	2:17 Perkin's Peace Part	Falstaff	1,000
T	2:17 Mutual Weekly No. 59	Mutual	1,000
C	2:17 At the End of the Rope	Vogue	1,000

### Friday.

C	2:18 Too Proud to Fight	Cub	1,000
D	2:18 When the Lights Came	Mustang	3,000

### Sunday.

S	2:20 See America First, No. 23	Gaumont	500
C	2:20 Keeping Up With the Joneses, No. 23	Gaumont	500
C	2:20 The Battle of Cupidovich	Beauty	1,000
C	2:20 Heaven Will Protect the Working Girl	Vogue	1,000

### Tuesday.

D	2:22 Life's Harmony	American	3,000
C	2:22 Ruth's Remarkable Reception	Falstaff	1,000

### Wednesday.

D	2:23 The Reunion	Thanhouser	3,000
C	2:23 Too Much Married	Beauty	1,000

### Thursday.

C	2:24 Title Not Reported	Vogue	1,000
C	2:24 Perkins' Peace Party	Falstaff	1,000
T	2:24 Mutual Weekly No. 60	Mutual	1,000

### Friday.

D	2:25 Double Crossed	Mustang	3,000
C	2:25 Title Not Reported	Cub	1,000

### Saturday.

S	2:27 See America First No. 24	Gaumont	500
C	2:27 Keeping Up With the Joneses, No. 24	Gaumont	500
C	2:27 Cooking His Goose	Beauty	1,000
C	2:27 Title Not Reported	Vogue	1,000

## Universal Program

### Monday.

C	2:14 When the Losers Won	Nestor	1,000
D	2:14 The Harbor Transportation Trust (Graft No. 10 Series)	Universal	2,000

### Tuesday.

D	2:15 The Family Secret	Gold Seal	2,000
D	2:15 The Strong Arm Squad	Rex	1,000
D	2:15 Cinder	Imp	1,000

## Wednesday.

D	2-16 As Fate Decides.....	Laemmle	1,000
C	2-16 Elevating Father.....	L-Ko	1,000
T	2-16 Animated Weekly, Vol. 3, No. 6.....	Universal	1,000

## Thursday.

D	2-17 In the Night.....	Victor	3,000
E	2-17 No Release This Week.....	Big U	
E	2-17 Building Up the Health of a Nation—Joe Boko's Adventures.....	Powers	1,000

## Friday.

D	2-18 Plot and Counter Plot.....	Imp	2,000
D	2-18 Borrowed Plumes.....	Kes	1,000
C	2-18 Fliver's Dilemma.....	Nestor	1,000

## Saturday.

D	2-19 A Recoiling Vengeance.....	Bison	3,000
E	2-19 Bureau of Weights and Measures (No. 9 Uncle Sam's Work).....	Powers	1,000
C	2-19 No Release This Week.....	Joker	

## Sunday.

D	2-20 Dolly's Scoop.....	Rex	2,000
C	2-20 No Release This Week.....	Joker	
C	2-20 Twenty Minutes at the Fair.....	L-Ko	1,000

## Monday.

C	2-21 The Disappearing Groom.....	Nestor	1,000
D	2-21 The Illegal Bucketshops (Graft No. 11).....	Universal	2,000

## Tuesday.

D	2-22 The Dupe.....	Gold Seal	1,000
C	2-22 The Bed Dream.....	Imp	1,000
C	2-22 No Release This Week.....	Imp	

## Wednesday.

D	2-23 Madame Cubist.....	Victor	2,000
D	2-23 Turtle Doves.....	Rex	1,000
T	2-23 Animated Weekly, Vol. 3, No. 7.....	Universal	1,000

## Thursday.

C	2-24 John Pellet's Dream.....	Laemmle	1,000
D	2-24 A Beth of the Sea.....	Big U	3,000
C	2-24 No Release This Week.....	Powers	

## Friday.

C	2-25 I'll Get Her Yet.....	Imp	2,000
C	2-25 After the Storm.....	Nestor	1,000
C	2-25 Her Friend, the Doctor.....	Nestor	1,000

## Saturday.

D	2-26 The Stampede in the Night.....	Bison	1,000
C	2-26 Preparing (No. 10 Uncle Sam at Work).....	Powers	1,000
C	2-26 Married on the Wing.....	Joker	1,000

## Sunday.

D	2-27 No Release This Week.....	Rex	
C	2-27 Her Greatest Story.....	Laemmle	1,000
C	2-27 Dad's Dollars and Dirty Doings.....	L-Ko	2,000

## Miscellaneous Features

Sins of Great Cities.....	Great Northern Film	4,000
Race Suicide.....	Jos. W. Farnham	6,000
Somewhere in France.....	Arthur S. Kane	6,000
Fighting with France.....	French Official War Films	6,000
At the End of the Rainbow.....	K. & R. Film Co.	1,000
A Naval Tragedy.....	K. & R. Film Co.	1,000
The Arabian Dancing Girl.....	K. & R. Film Co.	1,000
Catherine Brown—the Baby Kellerman—in Fancy Diving and Swimming.....	K. & R. Film Co.	1,000
On the Firing Line With the Germans.....	War Film Syndicate	3,500
His Vindication.....	Cosmotofilm	4,000
A Fool's Paradise.....	Ivan Film	6,000
The Girl and the Game.....	Signal Film	30,000
The Unwritten Law.....	California M. P.	10,000
The Ne'er-Do-Well.....	Sol Lesser	5,000

## Bluebird Photo-Plays, Inc.

Jan. 24 Jeanne Dore.....	5,000
Jan. 31 Secret Love.....	6,000
Feb. 7 Undine.....	5,000
Feb. 14 Hop, the Devil's Brew.....	5,000
Feb. 21 The Wrong Door.....	5,000
Feb. 28 The Grip of Jealousy.....	5,000

## Fox Film Corporation

## Released Week of

Jan. 2 Green-Eyed Monster.....	5,000
Jan. 9 A Parisian Romance.....	5,000
Jan. 16 The Fourth Estate.....	5,000
Jan. 23 The Serpent.....	5,000
Jan. 30 The Rance Pass.....	5,000
Feb. 6 Merely Mary Ann.....	5,000
Feb. 13 Fighting Blood.....	5,000

Feb. 20 The Fool's Revenge.....	5,000
Feb. 27 The Spider and the Fly.....	5,000

## Kleine-Edison

## Released week of

Jan. 5 The Devil's Prayer-Book.....	Kleine	5,000
Jan. 12 The Catspaw.....	Edison	5,000
Jan. 19 Wild Oats.....	Kleine	5,000
Jan. 26 The Innocence of Ruth.....	Edison	5,000
Feb. 2 The Final Curtain.....	Kleine	5,000
Feb. 9 When Love Is King.....	Kleine	5,000
Feb. 9 The Martyrdom of Philip Strong.....	Edison	5,000
Feb. 16 The Scarlet Road.....	Kleine	5,000
Feb. 23 At the Rainbow's End.....	Edison	5,000

## Metro Features.

## Released week of

Jan. 3 What Will People Say?.....	Metro	5,000
Jan. 10 The Turnout.....	Metro	5,000
Jan. 17 The Rose of the Alley.....	Metro	5,000
Jan. 24 Her Debt of Honor.....	Metro	5,000
Jan. 31 Man and His Soul.....	Metro	5,000
Feb. 7 The Upstart.....	Metro	5,000
Feb. 14 Dimples.....	Metro	5,000
Feb. 21 The Price of Malice.....	Metro	5,000
Feb. 21 A Corner in Cotton.....	Metro	5,000

## Mutual Master-Pictures.

## Released week of

Jan. 24 As a Woman Sows.....	Gaumont	5,000
Jan. 27 Lord Loveland Discovers America.....	American	5,000
Jan. 29 Betrayed.....	Thanhouser	5,000
Feb. 5 The Vengeance.....	Mine	5,000
Feb. 2 The Idol of the Stage.....	Gaumont	5,000
Feb. 5 The White Rosette.....	American	5,000
Feb. 7 The Drifter.....	Gaumont	5,000
Feb. 10 The Final Argument.....	American	5,000
Feb. 12 The Soul's Cycle.....	Centaur	5,000
Feb. 14 Life's Blind Alley.....	American	5,000
Feb. 17 The Dead Alive.....	Gaumont	5,000
Feb. 19 Silas Marner.....	Thanhouser	5,000
Feb. 21 Accuse.....	Gaumont	5,000
Feb. 24 The Oval Diamond.....	Thanhouser	5,000
Feb. 26 The Craving.....	American	5,000

## Paramount Features.

## Released week of

Feb. 3 Tennessee's Pardon.....	Lasky	3,000
Feb. 3 Farmer Al Falfa's Catastrophe.....	Bray-Paramount	1,000
Feb. 7 The Clit Dwellers of America.....	Paramount	5,000
Feb. 7 Madame La Presidente.....	Morocco	5,000
Feb. 7 Nearly a King.....	Famous Players	5,000
Feb. 10 Haunts for Rent in a Restaurant.....	Lasky	5,000
Feb. 14 Grand Canyon.....	Paramount-Burton Holmes	1,000
Feb. 17 Miss Nancy Goat Becomes an Aviator.....	Bray-Paramount	1,000
Feb. 14 The Trail of the Lonesome Pine.....	Paramount	5,000
Feb. 17 Out of the Drifts.....	Famous Players	5,000
Feb. 17 He Fell in Love With His Wife.....	Lasky	5,000
Feb. 21 A Day With a West Point Cadet.....	Pallas	5,000

Feb. 21 Blackie.....	Paramount-Burton Holmes	1,000
Feb. 28 Our Middies at Annapolis.....	Lasky	5,000
Feb. 28 Our Middies at Annapolis.....	Paramount-Burton Holmes	1,000
Feb. 28 Diplomacy.....	Famous Players	5,000
Mar. 2 Poor Little Peppina.....	Famous Players	6,000

## Pathe.

## Released Week of

Feb. 21 By the Zuder Zee (Pictaresque Holland).....	Pathe	500
Feb. 21 Along the Deschutes River.....	Pathe	500
Feb. 21 Pathe News No. 16.....	Pathe	1,000
Feb. 21 Pathe News No. 17.....	Pathe	1,000
Feb. 21 Starved to Death in a Restaurant.....	Pathe	1,000
Feb. 21 Seeds of Suspicion (Red Circle No. 11).....	Balboa	2,000

## Red Feather Production

## Released Week of

Jan. 31 The Path of Happiness.....	5,000
Feb. 7 A Knight of the Range.....	5,000
Feb. 14 The Spider.....	5,000
Feb. 21 Sons of Satan.....	5,000

## Triangle Film Corporation.

## Released week of

Feb. 6 The Flying Tornado; John Emerson.....	Fine Arts	5,000
Feb. 6 D'Artagnan; Orrin Johnson.....	Triangle-Kay-Bee	5,000
Feb. 6 His Hereafter; Chas. Murray, Louise Fazenda.....	Triangle-Keystone	2,000
Feb. 6 Acquitted; Wilfred Lucas.....	Fine Arts	5,000
Feb. 6 His Pride and Shame; Ford Sterling.....	Triangle-Keystone	2,000
Feb. 6 His Picture in the Paper; Fairbanks.....	Fine Arts	5,000
Feb. 13 Honor's Alice; Barrance, Stone, Edwards.....	Triangle-Kay Bee	5,000

## World Features.

## Released week of

Jan. 10 In Life's Whirlpool.....	Brady	5,000
Jan. 10 Her Great Hour.....	Equitable	5,000
Jan. 17 Behind Closed Doors.....	Triumph	5,000
Jan. 24 Babette of the Bally Hoo.....	Equitable	5,000
Jan. 17 The City.....	Shubert	5,000
Jan. 24 The Ballerina.....	Brady	5,000
Feb. 3 Fruits of Desire.....	Brady	5,000
Feb. 6 The Yellow Passport.....	Shubert	5,000
Feb. 7 The Woman in 47.....	Equitable	5,000
Feb. 15 Love's Crucible.....	Brady	5,000
Feb. The Clarion.....	Equitable	5,000

# Brief Stories of the Week's Film releases

## General Program

**Just Gold—BIOGRAPH REISSUE—FEBRUARY 14.**—Dorothy Gish, Lillian Gish, Lionel Barrymore and Joseph McDermott featured. The three sons of the old couple leave home to seek their fortunes in the desert. The fourth son remains home and is disclaimed by his sweetheart, who thinks him weakling, but when she sees him daily comforting his aged parents she realizes that but for them he would have gone too and she weds him. The three brothers separate and soon after the first strikes gold and the second brother after a fruitless search reaches the spot and starts the excavated earth in a landslide which crushes out his brother's life. The third brother stumbles across the spot and determines to rob the miner. They both are mortally wounded, but before death comes they recognize each other, and later only the three skeletons remain to mark the spot.

**His White Lie—(TWO REELS)—BIOGRAPH—FEBRUARY 15.**—Charles H. Mailes, Claire McDowell, Gretchen Hartman, Charles Perley and Jack Nelson featured. The guardian of Linda Ford, Peter Rawlings, is murdered by Grace Martin, a woman with whom he has had an affair, and Linda's sweetheart is accused of the deed, but he makes his escape and goes to another city under the name of John Flemming. He sends for and marries Linda and years later we find Flemming a successful lawyer and politician running for the office of Mayor against the Boss Ring. Through a disloyal secretary the Boss Ring learns that Flemming is none other than John Barton, the unpunished murderer. However, Grace Martin, when she learns of Barton's predicament, comes forth and confesses that she was the real slayer of Peter Rawlings, thus clearing John Barton's name.

**Pique—(THREE REELS)—BIOGRAPH—FEBRUARY 16.**—William Russell, Betty Gray, Jack Drummer, Gretchen Hartman and Isabel Rea featured. Mabel Renfrew out of pique accuses Arthur Standish's offer of marriage. They leave on their honeymoon and when they return go to the Standish homestead to live. Mabel cannot get along with Arthur's people, who are very religious, and this leads to a quarrel, and she tells Arthur that she married him out of pique and that she still loves Jay Lessing, her former admirer, who had transferred his attentions to Mabel's young stepmother when he learned that she inherited her husband's fortune. Arthur when he learns this leaves for a long cruise and soon after love for her absent stepmother grows to a depth that she married him with the birth of her baby boy. Arthur returns and Mabel confesses her love for him and thus everything ends happily.

**The Repeasant—LUBIN—FEBRUARY 21.**—L. C. Shumway, Velma Whitman, Jay Morley and Eleanor Belvins featured. The story deals with one George Austin who becomes a pronounced atheist because his favorite Edythe Martin, a University flirt, scornfully leaves him. Later, however, he falls in love with Nellie, a Western girl, and she is the means of saving him. A year later he no longer scoffs at the Bible, but plans with Nellie a great future for their infant son.

**Hughey, the Process Server—VITAPHONE—FEBRUARY 21.**—Hughie Mack, Kate Price, William Shea, Flora Finch featured. Hughey longs to be a sleuth, but is only a poor process server. When he is told to serve a process on Binks he has an awful time right from the start. Finally, however, with the aid of Flora, an old maid, he succeeds in his mission and sitting on their fallen enemy's chest Flora and Hughey pledge their troth of life-long fidelity and love.

**Ham The Diver—KALEM—FEBRUARY 22.**—Lloyd V. Hamilton, Bud Duncan, Ethel Teare, Jack McDermott and Juanita Spenser featured. Ham gets a job as a diver, and Bud is hired to be his assistant. When Ham goes home he finds his wife irksome enough, but when pretty Miss Flirt happens along it is entirely forgotten, and then this begins to happen.

**Four Narratives—(TWO REELS)—LUBIN—FEBRUARY 22.**—Corridon, a detective, learns from four sources various parts of a story which, connected, forms the plot. It concerns Kentucky mountaineers, moonshiners, revenue officers, etc. In the end the tangle is happily straightened out. The story, written by Marc Edmund Jones, was produced by Paul M. Powell.

**Earning His Salt—KALEM—FEBRUARY 23.**—Anthony North, Jack McDermott, Ethel Teare, Victor Rottman and Louise LaSalle featured. Jack, who likes the ladies, doesn't do enough work at his father's office to "earn his salt." Jean, his sweetheart, urges him to be more serious and to quit his father's employ and "cut it." "Hire" sign on his automobile. With Jack in the unpleasant position of a public chauffeur all sorts of mix-ups follow, giving Jean an opportunity to kill two birds with one stone, curing him of his fickleness and frivolity.

**The Redemption of Helene—(THREE REELS)—FEBRUARY 24.**—C. C. Shumway appears in the role of Charles Stuart, an artist who falls in love with Helene, a dancer. She accepts his money and attentions and soon he is heavily in debt. He strains his eyes and he is told by the doctor that he must not remove the bandages for six weeks. Helene deserts him and later he attends a performance in which she is featured and he removes the bandages. Later learning of Charles' affliction Helene is horrified and then all her womanhood and affection for him comes to the surface and she goes to him and takes him in her arms. Helen Wolcott, May Cruze and Melvin Mayo support Mr. Shumway.

**The Night Watch—KALEM—FEBRUARY 25.**—Robert Ellis, Richard Purdon, Albert Alton and Dallas Tyler featured. Dr. Crawford, a physician struggling to kindle into flame the last remaining spark of life of a weak-willed youth lying at death's door, learns that this youth is the cause of his life's greatest sorrow—his daughter's downfall. Through the long watches of the night the physician sways between the grip of his own bitter feelings toward this life entrusted to him and the honor of his calling.

**Freddy's Narrow Escape—VITAPHONE—FEBRUARY 25.**—William Dagman, Helen Gurney and Daisy Devere, featured. Judge Green appoints Aunt Marie, his maiden sister, as guardian of Rose, his daughter, with whom Freddy is in love to the displeasure of the judge. Freddy happens to do a favor for Auntie before she knows who he is and pretending to be taken with her, pays a visit to her home. He manages to slip a note to Rose and that night when he whistles outside Auntie thinks Freddy has come for her. Heavily veiled she goes to meet him and he not recognizing her, carries her off to the minister's. When he learns his mistake, however, Freddy breaks away and runs for life pursued by determined Auntie, while the judge leads Rose home.

**The Bridesmaid's Secret—(THREE REELS)—ES-SAYAN—FEBRUARY 26.**—John Lorenz, Marion May and Fritz Ridgeway featured. Muriel Carroll writes her schoolmate, Hazel Field, to come to the city and be married. Her train is delayed an hour, hours late and she misses Muriel and unaccounted to the ways of the city, summons a cab and finds Muriel waiting. Muriel explains she brings her to a vice resort where she is held a prisoner. John Dempster, Muriel's fiancé, gives

a farewell dinner and later in the evening the boys go to the resort where Hazel is held. He is ushered into the room where Hazel is and she shows him Muriel's letter. He agrees to help her on condition that the happenings of the night be kept secret. This she agrees to do and the next time she sees him is at his wedding and she then understands the meaning of the condition.

**The Despoiler—(THREE REELS)—ES-SAYAN—FEBRUARY 26.**—The Washburns, Harry Reid, Edward Arnold and Warda Howard featured. Bruce Cameron, son of Ben Cameron, is turned out by his father when the latter accuses him robbing his safe. Bruce continues to steal and becomes known to the police as "The Shadow." Bruce thrusts a piece of lace into Harry's cloak when he nearly caught stealing it himself and then denounces her and she fearing an accusation would cost her the position, pays for his silence. Finally desperate she appeals to Ben Cameron, whom she has rejected years before, and when Bruce comes to collect again from Mary he finds his father. Bruce shoots himself and when the detectives arrive they congratulate Cameron on having shot "The Shadow."

**Billie's Revenge—LUBIN—FEBRUARY 26.**—Billie Reeves featured. Billie's mother goes on a trip and Billie plans to give a series of poker parties during her absence. She receives a telegram from his Aunt Molly to the effect that she is coming on a visit. Many laughable situations follow, but finally Billie manages to get out of the several scrapes he has fallen into.

**A Safe Risk—SELIG—FEBRUARY 26.**—Sidney Smith, Ralph McComas and Betty Nathan featured. Bill Hardluck takes out an accident insurance policy and later needing ready money he does everything in his power to experience an accident. He takes all kinds of long chances but is always saved in the nick of time. Finally he is blown into the air by dynamite and falls through the skylight into a surgeon's operating room. When he is released he is certainly in need of accident insurance, but when he arrives at the office he discovers that the Hocom Accident Insurance Co. has been closed.

**The Road of Many Turnings—(THREE REELS)—VITAPHONE—FEBRUARY 26.**—Leh Baird, Louise Beaudet, Van Dyke Brooke, E. A. Turner and Walter McGrail featured. Myrtle and Edna are twin sisters. Myrtle, an incorrigible girl, leaves town one night with Carl Whitman, and her family unable to endure the disgrace move to another city. Edna marries Harry Anderson, but does not tell him of her twin sister. Harry sees Myrtle in a certain restaurant with Carl and thinks she is his wife and shoots her. He returns home and is stunned by Edna's appearance. However, things are explained and when Myrtle recovers from her wound she marries Carl.

**Selig-Tribune No. 11—FEBRUARY 7.**—Captain Welch of Miami, Fla., has captured a shark weighing 650 pounds and measuring eight feet long, breaking the season's record; Go-Head-Doongwa, a prince of the Mohawk tribe and two Mohawk chiefs reach Cleveland, Ohio, after traveling one thousand miles to present a sweet grass tacket to Mrs. Woodrow Wilson; four dead, two missing and twenty-four injured comes as a result of an avalanche which swept two coaches off the mountain side in the Gorea, Wash.; soccer football furnishes plenty of exercise for the members of the many rival teams in Lynn, Mass. Mrs. Woodrow Wilson, First Lady of the Land, finally consents to pose the first time for any motion picture for the Selig-Tribune.

**Selig-Tribune No. 12—FEBRUARY 10.**—Unloading a bale of cotton weighing 241 pounds proves an easy task for Edward Braman, a modern "Sam-



Three Lubin releases, left to right—"The Redemption of Helen," "The Uplift," and "Hamlet Made Over."





Three Triangle releases, left to right—"Daphne and the Pirate," Fine Arts; "Bullets and Broken Eyes," Kay-Bee and "Martha's Vindication," Fine Arts.

Shen" who lives in Corpus Christi, Texas; "Sandy" Sherman has set aside fifty acres of his estate as a "bird refuge" with the result that thousands of wild fowl now rest there undisturbed, Marshfield, Mass.; large monument in honor of the heroes who when the Titanic sank gave their lives to save others, when completed; transportation is made by means of boats and rafts in Hickman, Ky.; as a result of the swollen waters of the Mississippi; observation platform speeches form a greater portion of President Wilson's strenuous preparedness campaign through Iowa.

## Mutual Program

**Mutual Weekly No. 59—Mutual.**—This issue of the weekly contains pictures of General Joffre at review of the landing of the allies at Alexandria, Egypt; of Louis D. Brandeis, the "people's lawyer," recently nominated by President Wilson to be an associate justice of the Supreme Court; of the sailing of W. Morgan Shuster, former treasurer-general of Persia, for China; of the invention, the radio detector, of Fred Kolster which will determine the direction of another ship; of the capturing of the Appam; and of James Whitcomb Riley and Marne Henry Waterston enjoying the sunshine at Miami, Fla.

**At the End of His Rope—Vogue.**—February 17.—Rube Miller, Madge Kirby and Arthur Traverses featured. Hick Byboms, who is in love with the sheriff's daughter, sees a reward offered for the arrest of Sick Fingered Matt, a city crook. Matt comes to Nickville and Hick manages to bring about the arrest of Matt and not only receives the reward but also Dolly, the sheriff's daughter.

**Heaven Will Protest a Woiking Gail—Vogue.**—February 20.—Rene Powell, Priscilla Dean, Arthur Moon, Paddy McGuire and Louise Owens featured. Joe comes to the city to find his sweetheart, Nellie, who is looking for her drunken father. Nellie is lured by the villain and his accomplice and they take the girl to the villain's office, but Joe arrives in the nick of time to save her. They make their get-away in a "Flivver," but they are captured by the villain and tied to a railroad track. They are saved by a passing tramp and the villain and his accomplice take a terrible leap over a dizzy cliff in their "Flivver."

**Too Much Married—Beauty.**—February 23.—Carol Holloway, John Sheehan, John Teppeling and Lucille Ward featured. Jack and Nell, newlyweds, quarrel because of Nell's cooking and she returns to her mother. Jack decides to give her a surprise and hires a cook. Jack's uncle comes for a visit to give him a start when married, as promised, and Jack introduces Mrs. O'Laughaglin, the cook, as his wife, fearing that uncle would not give him any money if he learned of the quar-

rel. Many funny and exciting incidents follow, but finally explanations are in order and everything ends happily.

**Flooded with Trouble—Vogue.**—February 24.—Rube Miller, Madge Kirby, Arthur Traverses and Alice Neice featured. Rube refuses to depart for work owing to the flooded condition of the street. His wife, however, brings him to a realization of the necessity of working by cracking a plate on his head. He carries a young woman across the flooded street and they become friends. Rube's wife starts out to carry his lunch to her husband and Arthur carries her to safety. The two couples discover each others' identity and the men escape arm in arm while the women have a battle. Explanations follow, however, and all is serene.

**Paddy's Political Dream—Vogue.**—February 10.—Paddy dreams that he is a political boss. He has a glorious time, until the whistle blows and he wakes up and finds he has to go to work. Directed by Jack Dillon.

**Igorrotes, Crocodiles and a Hat Box—Vogue.**—February 15.—Louise Alva Owen, Arthur Moon, Paddy McGuire and Priscilla Dean featured. Count Romany, a spy in the employ of the Army of the Unemployed, learns that Madame Parlevo, a foreign embassy, is carrying a hat box in which a secret code is hidden. He succeeds in purloining the coveted hat box and in his attempt to escape he enters the village of an Igorrote Chieftain. The Igorrotes tie him to a board and are about to kill him when Count Pooh steals the box. The Igorrotes pursue him and are about to lead him back to the village when the police intervene and when the box is opened it is found to be empty.

## Universal Program

**Universal Animated Weekly No. 7—Universal.**—February 16.—President Wilson speaks for national defense, St. Louis, Mo.; American train Englishmen to run war air craft, Newport News, Va.; Ex-War Secretary Garrison resigns because he differs with President on army plan; Elephant Butte Dam will provide water for 180,000 acres in world's greatest irrigation project, Las Cruces, New Mex.; imposing ceremonies at elevation of Most Reverend G. W. Mundelein, Chicago, Ill.; hoisted high in air, feet first, handcuff king frees himself from bluecoat's bonds, Houston, Texas; cartoons by Hy Mayer.

**Too Proud to Fight—Cub.**—February 18.—Featuring George Ovey. Most of the trouble in this picture centers around Tillie, a servant; her various suitors, among which are Jerry and a husky Swede, having terrible strife to gain the

advantage. Jerry's enemies are legion, but the Swede proves to be the most potent. However, Jerry works things with a clever hand and at last delivers the Swede into the hands of the cops.

**See America First! (SPLIT REEL)—GAUMONT.**—February 20.—In No. 23 of "See America First!" the Mutual Traveler takes her spectators via the famous trestle railroad, to Key West, Florida. All the beautiful spots of this locality are given attention. On the same reel is:

**Keeping up with the Joneses.**—"Pa" McGinnis is still devoted to the endless task of trying to match the doings of the Joneses. This is an animated cartoon drawn by Harry Palmer.

**The Illegal Bucket Shops—(Two Reels)—11TH CHAPTER OF "GRAB!"**—February 21.—Hon. Robert A. Harding, Mrs. Larnigan's brother, comes to assist her to get Bruce away from his fight with the Trusts, as the mental strain on the latter has brought him on the verge of insanity. Bruce becomes seriously implicated while trying to secure evidence against the "Bucket Shop" operators, and it is only through the efforts of the astute Harding that he is saved from the charge of murder. The latter word refers to the death of Mr. Hall, another member of the "Trust." His real assassin is convicted by Harding. As the episode closes, Bruce's mind does give way and he is taken to a sanitarium.

**The Disappearing Groom—NESTOR.**—February 21.—With Ray Gallagher and Billie Rhodes. His ship being short-handed, the mighty captain orders that three men shall be procured anywhere and at once to fill their places. Accordingly the mate and a sailor carry out the orders. Two of the unfortunate are Ray, a grocer, and his best man, Neal. The ship puts to sea and it is only after a chase in a swift launch that she is overhauled, and after a long bout that the groom is discovered. On getting back to the church the guests discover the absence of the best man and realize he is beyond their reach.

**Ruth's Remarkable Reception—FALSTAFF.**—February 22.—With Francis Keyes. A lonely old maid delights in helping the poor, especially the children. She determines to give the boys of Hades Squares a good time at her home despite the warnings of settlement workers. The youngsters tear up the house generally, but they are finally subdued by the next door neighbor, a studious appearing, but stout armed woman, who trounces the whole crowd.

**The Dupe—(THREE REELS)—GOLD SEAL.**—February 22.—Featuring Herbert Rawlinson and Agnes Vernon. Herbert Drammond is used as a dupe by opium smugglers, caught by the police and sent to the penitentiary. The shock of his arrest kills his poor mother, and Herbert swears revenge on the man who enticed him into the scheme. After being released from prison, however, he living in Chinatown, falls in love with a worthy girl whom he saves from the hands of



Two scenes from "Life's Harmony" (American) and a bit of "Paddy's Political Dream" (Vogue Comedy) in center.



Two Essays—left to right—"Gold Dust," "The Man in Him"—and "A Knight of the Range," a Selig Red Feather.

traffickers, becomes completely reformed and decides taking revenge on the smuggler when the opportunity comes.

**The Pipe Dream—VICTOR—FEBRUARY 22**—Featuring Rosemary Theby and Harry Myers. Mrs. Hopeful devotes all her time to the cause, completely overlooking hubby. The latter finally becomes disgusted with things, and leaves home after his wife has told him he is at liberty to depart. In order to sustain herself, Mrs. Hopeful hits upon the plan of writing a scenario, which she does. "Mean Husbands," in ten reels, being the result. She tells her friends how much money she is going to make and gossip tripples that amount, so that when the news reaches hubby he believes she will be too independent to repent. However, the script is returned to Mrs. Hopeful the same time hubby comes to ask forgiveness. Hubby remains at home.

**Turtle Doves—REX—FEBRUARY 23**—Jack proposes to Maisie and is accepted. Maisie's father tells Jack to get a job, saying that if Maisie really wants him she will wait. After the separation Maisie is taken sick and nursed to health by a kind young doctor. Jack, gold-digging abroad, becomes ill through over-work. He is nursed to health by the beautiful daughter of a neighbor. When Jack and Maisie meet again after five years it finally comes out that they are both married, and all have a heavy laugh.

**The Reunion—(THREE REELS)—THANHOUSER—FEBRUARY 23**—This drama tells of how two lovers are brought together after fifty years, during which time they have remained apart because of a missing of letters. The brave war nurse falls in love with a soldier who has brought back to health. After the Civil War, the man by mistake sends to his sweetheart a curt note intended for a soldier friend; the latter receiving the missive intended for the girl. This creates a misunderstanding which is not rectified until fifty years later, when the lovers, as if by fate, meet at a reunion of the old soldiers at Washington.

**Madame Cubist—(TWO REELS)—VICTOR—FEBRUARY 23**—Featuring Mary Fuller. Carl Dana loves Madame Cubist (so called for her darning), but she merely laughs at him. Determined on revenge, he gets one of his club associates, Tom Decker, who needs money, to lay a wager that he (Tom) can land Madame Cubist. Love is mutual between the woman and Tom. On the day of the announcement of the engagement, Tom writes a letter to his sweetheart, confessing all. Before this arrives, however, Carl Dana has had his say, and things are in a turn. The belated missive at last arrives, the woman realizes the worth of her lover and reaches him by 'phone before he has time to leave for other parts.



DeWolf Hopper showing Ray Tincher and Chester Withers the "ten, twenty and thirty" car.

**A Beast of Society—(THREE REELS)—BIG U—FEBRUARY 24**—Featuring Dongie Gerard and Louise Vale. Giles Luther not only ruins his partner, Jason Foley, but also takes his beautiful wife, Cora, from him. Cora, who is in a degree innocent, spends years of misery with Luther, while her daughter, Elsie, living with Jason in a far-off city, grows up to be a beautiful girl. The remainder of the story tells how Luther, moved to the same city with Jason and his daughter, becomes infatuated with the latter, and throws over Cora. Finally Cora discovers the identity of Elsie and kills Luther while he is forcing his love upon the girl. There are bright promises of the happy reunion of Cora and Jason.

**Perkins' Peace Party—FALSTAFF—FEBRUARY 24**—Henry Perkins, deciding that as he cannot stop the fighting in his own home, he will journey abroad to stop the war in Europe, attempts to put his resolve into action. He, and one or two other peace advocates meet with many troubles which thwart their plans and which end in their being shanghaied aboard a ship, landing them not in Europe, but in their home town.

**John Pellier's Dream—LAEMMLE—FEBRUARY 24**—With Rupert Julian and Elsie Jane Wilson. John Pellier and his two comrades are in a government survey service, and have been enjoying the society of the charming Marcia while awaiting their orders. As each is straining every effort to win the girl, it is a sad blow when they are ordered to the Death Valley country. However, delays for a while before he joins them on the journey, during which time he marries Marcia. He at last reveals to his comrades in this clever way what he was doing in the period of delay, that they willingly forgive him and offer congratulations.

**I'll Get Her Yet—(TWO REELS)—IMP—FEBRUARY 24**—Featuring Pat Rooney and Marion Bent. Terence Tightwad does not approve of the attentions paid his daughter, Marion, by Harry Lightfoot. "Murphy," the family dog, and Tightwad, combine in a free-for-all fight with the suitor, from which Harry emerges well knocked up. When old Tightwad spirits Marion away to a nearby resort, Harry follows and secures employment as a bell hop in the same hotel. Harry finally escapes in a spectacular manner with Marion, leaving father and the dog to fight it out between themselves.

**Her Friend, the Doctor—NEXTOR—FEBRUARY 25**—Eddie Lyons, Lee Moran and Betty Compton. Eddie is in love with his employer's daughter, who has gone off to college for a while. When she at last returns, all is happiness for Eddie, until he learns that his sweetheart has become very good friends with a certain Dr. Bonanza, a doctor the doctor is coming for a visit, his jealousy is fanned to a flame. He and his friend, Lee, plan a warm reception for the doctor. The latter, who turns out to be a beautiful girl, shoots to protect herself from a night raid, hitting Lee. Eddie learns that his fears are unfounded and a reconciliation takes place.

**After the Play—VICTOR—FEBRUARY 25**—With Edna Maison and Herbert Barringer. This story tells how Warren Prescott is bludgeoned, led from his home at the point of a revolver, and taken to a mysterious room in a mysterious house, the only occupant of which is a beautiful woman. It turns out that he is the victim of a "badger game" and he has to write out a large check before he is released.

**The Stamped in the Night—(TWO REELS)—BISON—FEBRUARY 26**—With Hoot Gibson and Olive Golden. Jack Harding, a cowboy, is interested in Nell. However, his attentions are temporarily diverted from her by the appearance of a city girl, who has come with her father on a mission of horse buying. Nell, fearing that she will lose Jack, makes a desperate move, stampeding the horses to prevent Jack from going to the city in which the other girl lives. Jack pursues the guilty person and it is only after a struggle upon her, wounded by one of his shots, that he

finds who it is and realizes that Nell is the girl he really loves.

**Married on the Wing—JOKER—FEBRUARY 26**—If Ernie is to get an inheritance he must marry Grace Darling, a girl to whom he has luckily been engaged for some time, before a certain date. He does not learn this until the very day mentioned in the conditions of the will. If Ernie fails to carry out his uncle's wishes, as per the will, the estate will revert to Ernie's cousin, Jay Lee Bean, which latter hears the condition of the will when Ernie is in the lawyer's office. Jay tries his best to keep Ernie from his wedding ceremony, but all for naught, for after many exciting adventures, the knot is tied just a moment before twelve o'clock, and Jay's scheme is defeated.

**Her Greatest Story—LAEMMLE—FEBRUARY 27**—With Myrtle Gonzalez and Fred Church. Mazie King is a writer on one of the daily papers, but because of domestic troubles her stories have lost their "punch." Her brute husband is finally killed in a drunken brawl and by chance she is assigned to the case. The resulting story has such a punch and truth that it is given first place. Afterwards she reveals to her friend, Tilton, the city-editor, that the story is of her own life. There is a promise of marriage between Tilton and the girl.

**Dad's Dollars and Dirty Doings—(TWO REELS)—L—FEBRUARY 27**—Featuring Alice Howell. Lonesome Lizzie steals some of father's money and comes to the city in search of joy. It is not long, however, before she falls into the evil hands. Lizzie's troubles end when she finds herself cooped up in a cozy cell. She now inherits an enormous fortune. One of the vultures rescues her from prison in order to share part of the money. How the country lover comes to the rescue and the fight which ensues is the rest of the story.

## Feature Programs

### Blue Bird

**Undine—(FIVE REELS)—BLUE BIRD—FEBRUARY 7**—Ida Schnall appears in the leading role in this adaptation of Fouque's Fairy Tale. Henry Otto produced the production and many of the exterior scenes were taken on one of the Santa Barbara group of islands.

**The Wrong Door—(FIVE REELS)—BLUE BIRD—FEBRUARY 21**—Carter De Haven and Flora Parker De Haven have the leading roles in this twentieth century romance, which was also directed by Mr.



Pearl White in Pathé's "Hazel Kiser."



Three scenes from Universal releases (left to right), "Her Friend the Doctor," "Her Greatest Story," and "The Dupe."

De Haven, Ernie Shields, Helen Hayward, G. A. Williams, Harry Schumm and Fred Church complete the cast.

**Hop, the Devil's Brew**—(FIVE REELS)—**BLUE BIRD**—FEBRUARY 14.—Lydia Jansen, wife of a customs inspector, becomes addicted to opium. Lydia's father is the head of an opium importing gang and when he learns that he himself has contributed to his own daughter's downfall, he commits suicide. Phillip Smalley and Lois Weber are cast in the leading roles of this picture which was directed by them.

### Fox

**The Fool's Revenge**—(FIVE REELS)—**WILLIAM FOX**—FEBRUARY 20.—William H. Tooker and Maude Gilbert play the leading parts in this William Fox production which was directed by W. S. Davis. Kittens Reichert, Ruth Findlay, Warner Oland and Richard Neal support Mr. Tooker and Miss Gilbert.

### Metro

**The Price of Malice**—(FIVE REELS)—**ROLFE**—FEBRUARY 21.—Hamilton Revelle and Barbara Tennant are cast in the leading roles in this five-reel picture directed by O. A. C. Lund.

**A Corner in Cotton**—(FIVE REELS)—**QUALITY**—FEBRUARY 21.—Marguerite Snow plays the leading role in this picture of romance, finance and power. E. J. Balshofer directed the production and the supporting cast includes Frank Bacon, Lester Cunio, Helen Dunbar, William Clifford, J. W. Goldsworthy and Zella Call.

### Mutual Special

Mutual Special

**I Accuse**—(FIVE REELS)—**GAUMONT**—FEBRUARY 21.—Alexander Gaden and Helen Marten play the leading roles in this "masterpicture" which was written by Marjorie Howe and directed by William F. Haddock. Jealousy and intrigue form many of the serious complications of this picture, but they work themselves out in an unexpected manner.

**The Oval Diamond**—(FIVE REELS)—**THANHOUSER**—FEBRUARY 24.—Harris Gordon, Barbara and Arthur Bauer are featured in this story, which centers about an oval diamond, a priceless gem, found by a South African miner. A full review appears on another page of this issue.

**Life's Blind Alley**—(FIVE REELS)—**AMERICAN**—FEBRUARY 14.—May Allison and Harold Lock-

wood are featured in this western story. Nell Franzen is very good as a slum girl. The play is reviewed at length on page 420 of the February 19 issue.

**The Craving**—(FIVE REELS)—**AMERICAN**—FEBRUARY 26.—Charles Bartlett has directed the picture, which deals with a man's battle with his craving for liquor. The cast includes William Russell, Helene Rosson, Rea Berger, Roy Stewart, Charlotte Burton and Robert Miller. A full review appears on another page of this issue.

**Double Crossed**—(THREE REELS)—**MUSTANG**—FEBRUARY 25.—Tom Chatterton directs and plays the leading role. Jack Richardson and Anna Little support him. The story of a wealthy rancher who helps a tramp to have him later try to ruin his benefactor. A full review appears on another page of this issue.

**Life's Harmony**—(THREE REELS)—**FLYING A**—FEBRUARY 22.—The story of an old organist, his adopted daughter and the young man who succeeds him as organist. A simple village story. George Periolat, Vivian Rich and Alfred Voshburg play the leading roles, under the direction of Frank Borzage. Reviewed elsewhere in this issue.

**A Race for the Right of Way**—(TWO REELS)—**SIGNAL**—(CHAPTER EIGHT OF "THE GIRL AND THE GAME")—**SPIKE** goes back to Seagrue's employ. Seagrue's men place a house across the track Rhineland is building. Storm runs an engine through it and destroys it. A full review of the picture appears on page 425 of MOTOGRAPHY February 19.

**A Narrow Escape**—(TWO REELS)—**SIGNAL**—(CHAPTER NINE OF "THE GIRL AND THE GAME")—**SPIKE**, Storm and Rhineland have a wild run in a highway box car. Helen overtakes them in an automobile. The box car is derailed and falls into a canyon. A full review of Chapter Nine appears elsewhere in this issue.

### Paramount

**He Fell in Love with His Wife**—(FIVE REELS)—**PALM-PARAMOUNT**—FEBRUARY 17.—Florence Rockwell is featured in this adaptation from the novel of the same name. William D. Taylor produced this subject and the supporting cast includes Forrest Stanley, Page Peters, Lydia Veamans Titus and Howard Davies. Reviewed in this issue.

**Nearly a King**—(FIVE REELS)—**FAMOUS PLAYERS**—**PARAMOUNT**—John Barrymore plays the double role of Prince and adventurous American in this comedy by William H. Clifford.



"Three current releases—"The Happy Masquerader," American (left); Frank Daniels in "The Escapades of Mr. Jack," Vitagraph (center) and "Mary of the Foothills," Mustang.

### Pathe

**Pathe News No. 12**—**PATHE**—FEBRUARY 8.—Leonard G. Moore, one of the last of the famous Tennessee trappers, still pursues his craft in the rocky fastnesses of the Cumberland Mountains, Smoky Mt. Tenn.; the problem of removing the wounded over the snow covered Vogues Mountains has been solved by the use of sled stretchers drawn by ski runners, Epinal, France; German prisoners captured in the recent trench fighting are marched away, Verdun, France; fire nearly destroys the gas works on Lawrence Canal, with a damage of \$50,000, Newark, N. J.; Steamboat Tahoma is caught in ice when the Columbia River freezes, Cape Horn, Ore.; fire destroys center of Atlantic City, N. J., with a damage of \$250,000.

**Pathe News No. 13**—**PATHE**—FEBRUARY 12.—Two members of President Lincoln's bodyguard still enjoy a hale and hearty old age, Washington, D. C.; Lindley M. Garrison, who has resigned his position as Secretary of War on account of the defeat of his Continental Army scheme, Washington, D. C.; submarine K-5, recently reported as lost, rejoins its squadron assembled here, Tampa, Fla.; thousands of homes are abandoned when the Mississippi River overflows its banks, Goldsist, Tenn.; new Military Biplane averages ninety-five miles an hour in its trial flight, Ithaca, N. Y.; the big demand for artificial limbs in Europe has increased the output of United States factories by five hundred per cent, Chicago, Ill.

### Red Feather

**Sons of Satan**—(FIVE REELS)—**RED FEATHER**—FEBRUARY 21.—This is a masterly photoplay of unique situations and novel scenic effects. Geo. L. Tucker, who produced the masterpiece "Traffic in Souls," directed this detective drama.

### Triangle Program

Released Week of January 30.

**Love Will Conquer**—**TRIANGLE-KEYSTONE**—JANUARY 30.—Fred Mace, Mack Swain, Harry Gribbon, Polly Moran, Joseph Swickard, Billie Brockwell and Harry McCoy are featured in this Keystone picture, which contains all kinds of laughs at unexpected places.

Released Week of February 6.

**Fido's Fate**—**TRIANGLE-KEYSTONE**—FEBRUARY 6.—Charles Murray, Alice Davenport, Fritz Schade, May Emory and Frank Hayes are the players who take part in this comedy. Charles Murray looking for his dog Fido experiences some serio-comic fights and falls because of the compromises.





ing situations he gets into with the other fellow's wife.



*The Beggar of Cawnpore—A Triangle.*

**His Healer**—TRIANGLE-KEYSTONE—FEBRUARY 6.—Charles Murray is featured in this Keystone comedy as the sheriff of a Western town, which is wide open as far as gambling and shooting are concerned. The supporting cast includes Louise Fazenda, Harry Booker, Wayland Trask, Ed Kennedy, Pat Kelley and Myrtle Lind.

### V. L. S. E. Inc.

**Kennedy Voyage**—VITAPHONE—FEBRUARY 21—(FIVE REELS).—An adaptation of F. Hopkinson Smith's novel of the same name. A longer review appears on another page of this issue.

**Heart-Vitaphone News Pictorial No. 12**—FEBRUARY 11.—Entire population of Hickman, Ky., lives in tents after fleeing from the rising waters of the Mississippi; many young women take part in exciting boat sled races, Locust Valley, N. Y.; release of a dove from a basket of roses launches the Helen C. Juillard hospital ship of St. John Guild, built to care for sickly children of New York, Wilmington, Del.; motor boat "Bohemia" driven by its owner J. Paulding Edwards, proves fastest on Pacific Coast, San Francisco, Cal.; latest fashions; Axel Henrickson, dare-devil ski jumper, braves death by somersault from the ski slide at St. Paul Winter Carnival, St. Paul, Minn.; staunch old frigate, Franklin, flagship of Admiral Farragut, is sold for junk, Norfolk, Va.; cartoons by T. E. Powers.

### World

**The Clarion**—(FIVE REELS)—EQUITABLE.—Carlyle Blackwell is featured in this society picture visualized from Samuel Hopkins Adams' novel. A longer review appears on page 426 of the issue of February 19.

**The Yellow Passport**—(FIVE REELS)—SHUBERT.—Clara Kimball Young plays the part of a Russian Jewess in this photoplay concerned with Russian life in its most brutal aspects. Edwin August directed this picture.

**Love's Crucible**—(FIVE REELS)—BRADY—FEBRUARY 15.—Frances Nelson is cast in the leading role in this film drama of distinctive power and interest based upon Jules Eckert Goodman's Broadway success, "The Point of View." A full review appears on page 421 of the February 19 issue.

### Miscellaneous

**The Ne'er Do Well**—(TEN REELS)—SELIG DRAPEAU PICTURES.—A visualization of the novel by Rex Beach. Scenes were taken in the region of the Panama Canal. Kathryn Williams and Wheeler Oakman are featured, under the direction of Colin Campbell. United States rights owned by Sol Lesser. Reviewed at length in February 19 issue, page 419.

### SOME NEW THEATERS

#### Delaware.

**Anglo Peerless Pictures Corporation**, New York. Capital, \$250,000. To conduct a general film distribution agency. Incorporators, Emile Offenham, Howard C. Griffith, August R. Ochman, all of New York; Temple Scott, Stamford, Conn.

**United States Theater Corporation**, New York; \$2,000,000.

**Federal Feature Film Corporation**, Wilmington; motion picture films, theaters; \$1,500,000; representative, James A. Dilkes.

#### District of Columbia.

Thomas Armat has been re-elected president of the Armat Moving Picture Company at the annual meeting held in the Hutchins building, Washington. Additional members of the board of directors were re-elected as follows: C. M. Campbell, S. B. Daniel, Charles W. Darr, S. M. Jones, W. S. Minnix, H. N. Marvin, Waddie B. Wood and J. E. Woodward.

#### Illinois.

The clearing up of the debris of the Rex motion picture theater in Petersburg, which was recently destroyed by fire, has been started and A. S. Simon, formerly manager, states as soon as the ground is cleared work on the new theater will begin.

Vermont will shortly have a new and modern picture theater.

**Chicago United Theaters, Inc.**, Chicago; capital, \$500,000; incorporators, A. E. Whitbeck, Harry Farnham, J. C. Matthews.

At the directors' meeting, held immediately after the first stockholders' meeting, of the Randolph Film Corporation, Chicago, the following officers were elected: Chairman of the board, George Kleine; president, James Sheldon; vice-president and assistant treasurer, Paul H. Davis; treasurer, J. Sidney Burnett; secretary, Ralph D. Hubbard. The above, together with John Burnham and Almer Coe, constitute the board of directors.

**Film Fire Prevention Company**, Chicago; capital, \$250; incorporators, Albert Kahn, F. C. Owen, Ella Kraus.

The Majestic theater in Peoria has changed its policy and now shows high class motion pictures. The theater has underwent some changes and the interior has been decorated in old rose.

The Ideal and Orpheum theaters in Savanna, which have been consolidated, are now managed by J. E. Gorman.

#### Indiana.

**Wholesome and Educational Film Corporation**, Indianapolis; capital, \$50,000; motion pictures; directors, Edson G. Moore, Paul J. Blake, Irvin S. Thorpe.

Permit for the erection of a motion picture show at 1825 Shelby street, Indianapolis, has been granted J. B. Adams. Cost \$2,000.

The completion of the new Circle theater on Monument place, which is promised early in the spring, will give to Indianapolis one of the largest and finest amusement houses in the middle west. The building is to occupy the site of the former Wood livery barn, on the southeast segment of Monument place. The old buildings are being razed and the actual construction of the building is to be pushed with all possible speed. When completed the theater will represent an investment of nearly \$500,000. It will have a seating capacity of 3,000.

The American Amusement Company will erect a \$75,000 moving picture theater with a seating capacity of 1,000 on Main street, Evansville. Gilbert & Company, architects.

Contract has been let for a motion picture theater on North Illinois street, In-

dianapolis. Limit Amusement Company, owner. D. A. Bohlen & Son, architects.

#### Iowa.

A. H. Erickson of Toledo has purchased the Empress theater in Cedar Falls from W. A. Mathies.

W. F. Smith of Clarion has leased the Cosmo theater at Goldfield. Mr. Smith is also owner of the Colonial and he will continue the management of both.

The picture show at Sioux Rapids owned by H. Christensen has been purchased by John Rodda of Newell.

Arthur Thompson has sold the Star theater on Main street, between Fourth and Fifth streets, Dubuque, to Fred Yount, owner of the Family theater on Twenty-second street and Coulter avenue.

The Masonic opera house, What Cheer, has ended its career as a motion picture theater and will book road shows.

Motion picture theater and store building will be erected at 915-17 Fourth street, Sioux City, after private plans. D. Ortonson is owner. Cost \$10,000.

#### Kansas.

The White Way theater in Concordia is now owned by F. F. Davis, who has taken into partnership several prominent Concordians, the new company to be known as F. F. Davis & Company.

Excavation has been started for the foundation of a brick and stone theater which is to be built at Mankato. The new theater will cost approximately \$8,000.

C. B. Yost will install a Wurlitzer instrument in his new picture theater, which is being erected at 114 North Main street, Hutchinson.

#### Kentucky.

The Parkland theater in Louisville is under new management and a special musical program is being offered.

#### Louisiana.

The Hippodrome theater, Baronne street, New Orleans, gave its last picture show February 6 and it is announced by the management the theater will be turned into a skating rink.

#### Michigan.

The first semi-annual inspection of Michigan moving picture theaters for 1916 by the state fire marshal's department will be started February 15, in Detroit, where about one-fourth of the entire number of such theaters in the state are located. The inspection will be in charge of Assistant State Fire Marshal Robinson.

Napoleon and Frank Ongie have assumed the management of the Savoy theater, Hancock. The two gentlemen



*Scene from "The Wayward Sister"—Lubin.*



are well known in the Portage Lake towns and it is their aim to show fine programs.

Another moving picture theater, the largest in central Michigan, is being planned by Detroit and local capital for Lansing. Through Frank E. Church of Lansing, Howard O. Pierce, George W. Trendle and N. F. Fowser, all of Detroit, have obtained a lease from the Baird estate on property in the rear of the old Hudson hotel, South Washington avenue, and will begin work on the new theater in a short time. The theater complete will cost \$70,000. Plans call for a stage 40 by 60 feet, a balcony for theater parties, organ loft and all other conveniences of the up-to-date motion picture house. The plans will be similar to the Washington, Liberty and Strand moving picture theaters of Detroit.

A two-story theater 60x100 feet will be erected on Mack and Holcomb avenues, Detroit. It will cost \$20,000 and is owned by Fred Delodder.

#### Minnesota.

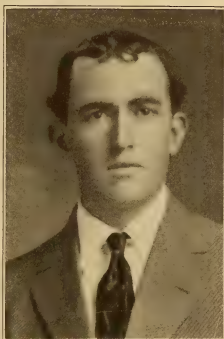
Negotiations have been closed and construction will be commenced immediately on a new \$40,000 theater which will be erected by Martin C. Lawler of Rochester, on the two lots south of the Rochester hotel, on Main street. This, Rochester's latest show house, will be called the B-B theater. It will be completed by May 15 and papers have been signed which will lease the building to J. A. VanWie and J. A. Tyrer of Minneapolis for a number of years.

The Royal motion picture theater in Crookston was destroyed by fire February 2. Al Nueman of Bemidji was the proprietor.

C. F. Fischer has taken over the management of the Grand theater, on South Broadway, Rochester, from John Pierce. Mr. Fischer has for some time managed the Orpheum theater and will endeavor to supply Rochester patrons with the best of film shows.

The Royal theater in Albert Lea is again under the old management of W. H. Hodges. Last November Mr. Hodges sold his business to Thomlinson & Wheeler, two young men of South Dakota, who have been operating it without success. Mr. Hodges will personally operate the show house.

Specifications have been filed for a



*The Royal and Princess theaters, Clifton, Ariz., and the owner and manager, Emile Bruntz.*

\$15,000 moving picture theater on West Seventh street, between Daly and Toronto streets, St. Paul. It will be built by the American Theater Company.

The Strand motion picture theater in Staples was damaged by fire January 28 to the extent of \$2,000.

American Seating Company has awarded contracts for a moving picture theater to be erected on West Seventh street, St. Paul.

#### Nebraska.

A picture show will be opened in the Van Kirk building, Campbell, by M. W. Wheeland and C. R. Harper.

A picture show has been opened in Grant.

Harding & Goldberg will erect a motion picture theater at 1410-12-14 Farnam street, Omaha, to cost \$60,000. It will be one story and basement, 66x132 feet. Architect, Harry Lawrie.

#### New Jersey.

The Monmouth Film Company, a \$2,500,000 concern, has been incorporated in Camden for the manufacture and sale of motion pictures.

#### New York.

Pyramid Amusement Company, Inc., Brooklyn; restaurants, moving pictures, theaters, \$20,000; J. B. Schlessinger, J. J. Maloney, E. J. McGrath, 3020 Surf avenue, Coney Island.

Frank L. Mueller has purchased the Regent theater at Thirteenth street, College Point, from the Besio Theater Company.

Miscello Films, Inc.; motion picture business; \$10,000; Emma M. Raefel, Agnes R. May, Alice E. Bryan, Manhattan.

Stageland Film Corporation; motion picture business; \$600; Louis Meyer, Paul Meyer, Leona Meyer, Manhattan.

Drury Lane Amusement Company; production, presentation, etc., motion pictures, vaudeville, etc.; \$500; Ralph Lee White, Chas. L. Hanscom, Major Lee White, Manhattan.

Judson A. Harrington sold to the Patheoscope Company of America, Inc., three lots, 75x90, on the north side of Harris avenue, 28 feet west of Sherman street, Long Island City. Part of the site will be improved with a three-story and basement building, 60x40, to be used for the developing and printing of Pathe films, imported from France. The two upper floors will be leased.

Only four operators appeared at the first test for moving picture operators held in the common council chamber, Rochester, February 3.

Leading Theaters Circuit, Inc.; general motion picture business; \$2,000; Mitchell H. Mark, John H. Kunskey, Louis J. Dittmar, Manhattan.

Riverview Theater Corporation; theatrical, photoplays, motion pictures; \$10,000; J. Behrens, H. L. Goss, T. Costello, 222 Riverside Drive, New York.

The Film Renovating Company of America; \$25,000; Wilford L. Joice, Harry S. Hechheimer, Heman B. Wilson, Jr., Manhattan.

Huntington Film Company, Inc., Huntington; producing and manufacturing moving pictures, films or plays, and sales thereof, and other theatrical entertainments, etc.; capital, \$50,000; incorporators, E. R. Scudder, J. R. Scudder, Huntington; C. C. O'Hara, 328 Riverside Drive, New York City.

Winton Film Corporation; motion picture business and vaudeville; \$25,000; Victor C. Winton, W. Stanton Howard, Raoul E. Desvernine, Manhattan.

Globe Theater Company, Inc., Buffalo; manufacture and sell motion picture films, cameras, slides, etc., theaters, etc.; capital, \$100,000; incorporators, G. F. Donnelly, 149 Highland avenue, L. F. Lindal, 73 Goemle avenue, D. J. O'Neil, 112 Mariner street, Buffalo.

Joe Weber will reopen the Hudson theater in Schenectady and run feature pictures the first three days and musical extravaganzas the balance of the week. There will be one showing in the afternoon and one in the evening. Mr. Weber formerly managed the Hudson, then known as the Mohawk.

The St. Marks Avenue Realty Company, owners of the Carlton theater, the moving picture house on Flatbush avenue, near Seventh avenue, Brooklyn, closed a deal for the construction of a new theater that will have a seating capacity of 2,200. The structure will be built on the plot at the rear of the present Carlton theater, which is used in the summer months for open-air moving picture shows. The project is estimated to cost upwards of \$125,000. The new picture theater will be up-to-date in every particular. It will contain a balcony with a seating capacity of 900, and a roof garden for summer shows, with a seating capacity of 1,000. Arthur Carlson, architect, has been engaged to prepare plans for the new theater, and work will start on the project in a few weeks.

#### Ohio.

A new front is being installed at the Dreamland theater in the Binder building, West Main street, Xenia. The interior will be redecorated, and a new ventilating system installed.

Manager Neuffer of the People's theater, Elyria, who has been giving a series of Saturday morning picture shows for children, has discontinued the series.

The Clifford theater, Urbana, has inaugurated the Triangle film service.

C. W. Deible and E. J. Renner have sold their lease on the Dome theater, North Hazel and West Federal streets, Youngstown, to a company of local people, who have taken charge.

Architect H. O. Wurms has prepared plans for the new motion picture theater to be erected for George Schenker at Thirtieth street and Pearl avenue, Lorain.

The South Side theater, Ironton, managed by Carl Hart, has been beautifully decorated. New seats and carpet have been ordered and he has also installed a new screen. When improvements are completed the theater will be practically a new one and the patrons will enjoy the comfort of so cozy a picture show.

E. J. Mangans of Mechanicsburg has purchased the Princess theater of that place from C. M. Hinkle. Mr. Mangans will redecorate and reseal the theater.

The Gem theater, Ironton, is showing Triangle films.

The Cincinnati Theater Supply Company, Cincinnati; \$10,000; Thaddeus A. Tolan et al.

The new company which has acquired the Dome theater in Youngstown will

organize by electing Louis Liebman president, Dr. Bierkamp vice-president, Roy Gerstle treasurer, and Joseph Trunk secretary and business manager.

Ashville is to have a new picture theater. The house will be built by J. T. Rocky of Ashville, and will be a brick structure with a tapestry front.

Bids are under advisement for a two-story motion picture theater, brick and stone trim, to be erected on Elm street, Youngstown. Cost \$10,000. Owner, S. H. Hain.

#### Pennsylvania.

Proprietors of six motion picture theaters at Scranton paid fines ranging from \$15 to \$25 for exhibiting films that had not been censored by the state board.

Moving picture theater, Greensburg, addition and remodeling; \$40,000; one story and basement addition, 50x60. Total 56x176. Architect, Edward J. Nelson. Owner, Dr. J. B. Keaggy. Lessee, M. Manos. Architect will take bids about April 1.

Two stores and moving picture theater; \$8,000; one story, Carnegie. Architect, Thomas Hannah. Owner, Lyric Amusement and Arcade Company.

#### Virginia.

The Clara Kimball Young Film Corporation, with an authorized capital of \$1,000,000, has been incorporated at Richmond.

#### Wisconsin.

R. C. Diggins, manager of the Davidson theater, Beaver Dam, now controls the Grant theater. Mr. Diggins is making a number of improvements and will shortly reopen the house.

Ted Lewis has sold the Pastime theater in Delavan to Gardner & Wilder, and the new owners have taken possession.

Robert Maxwell has opened a moving picture show in Warrens and Wyeville, showing Monday nights in Warrens and Tuesday nights in Wyeville.

Plans are in progress for a motion picture theater to be erected at Sparta by Otto Bell. It will be of brick and terra cotta construction.

#### MIDDLE WEST NOTES

By William Noble.

#### Oklahoma.

The Corporation Commission of Oklahoma has cited three motion picture film concerns to answer a charge of combination against the anti-trust laws of Oklahoma. B. H. Powell, president of the Motion Picture Exhibitors' League, made the charge against the Mutual Film Corporation, the General Film Company and the Universal Film and Supply Company. One of the alleged grounds for action is the combination of the companies for charging each week in advance for films the estimate rental of the same for one week.

Pat Hall has moved his Western Film Exchange from Kansas City to Oklahoma City.

Humphrey Brothers have sold their Electric theater at Claremore to Miss Maude E. Littlefield.

The Oklahoma branch of the M. P. E. L. convened in Oklahoma City February 14 and 15. Morris Lowenstein, secretary of the league, sent out over five hundred invitations for the convention. Various film exchanges in Dallas and Oklahoma City had exhibits.

#### Texas.

The Fidelity Film Company of Galveston has been incorporated with a capital stock of \$5,000 by A. C. Bernard, G. W. Ball, Jr., and W. L. Moody.

C. E. Palmer, F. J. Rochelle and J. E. Ritchie of Texarkana have incorporated the Texarkana Amusement Company, with a capital stock of \$5,000.

Emmett & Emmett are running the Hippodrome theater in Tyler, which was formerly operated by Lewis Brothers.

Cox & Sharrett have purchased the Queen theater in Aubrey from H. V. Simpson.

On March 15 C. C. Lindsey will open a fine motion picture theater at Lubbock with a seating capacity of 500.

J. C. Stevens has leased the Bell theater at Austin for the 1916 season and will handle only the biggest productions.

Rudolph Ort has purchased the opera house at Boerne and will run it as a motion picture theater.

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GOES—CHICAGO



# MOTOGRAPHY

*The* **MOTION PICTURE**  
**TRADE JOURNAL**



CRANE WILBUR WITH DAVID HORSLEY

# LUBIN

Releaser Week of Feb. 28<sup>th</sup>  
Feb. 28<sup>th</sup>

## "The DOORS of DOOM"

(One Act Drama)



March 2<sup>nd</sup>

## "Her WAYWARD SISTER"

(3 Act Drama)



BILLIE  
REEVES  
COMEDY

(One Act)



March 4<sup>th</sup>  
"HAMLET  
MADE  
OVER"

GENERAL FILM  
LUBIN  
RELEASES



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# ALL OVER THE COUNTRY



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FAMOUS PLAYERS FILM CO.'S  
EXTRAORDINARY PRODUCTION.

## MARY PICKFORD

IN

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Scene from Famous Players feature "Pina Little Poppin," in which Mary Pickford (in foreground) plays title role.

# MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV

CHICAGO, MARCH 4, 1916

No. 10

## People Can Kill Censorship

AID OF VOTERS NEEDED

WHILE it is the desire of MOTOGRAPHY to aid the manufacturer and the exhibitor in every possible way in the fight against *censorship* in any form save that curb which results from public opinion, little progress can be made until the big gun of the enemy-reformers is spiked. That gun is the word CENSORSHIP. The admission, when the National Board of Censorship was organized, that there was a need for *censorship* has been a most deadly weapon in the hands of those whose activities at Washington and throughout the country are menacing the fifth industry.

It is encouraging to notice that the word *censorship* is being dropped from the tail piece of many films being released by leading manufacturers and that now the public is informed that such and such a feature has been

PASSED BY THE NATIONAL BOARD

instead of, as formerly,

*Passed by the National Board of Censorship*

This first step is of greater importance than most realize now, but the results will be seen and appreciated sooner than we think. While it may be admitted that much film should be *reviewed* before general release, and much eliminated, there can be no good reason for continued *censorship* of the silent drama any more than that protection offered the public against the stage play. If a play at any theater in any town is offensive, immoral and dangerous to public welfare, any citizen or body of citizens may appeal to the police and have it closed. That

is *censorship* enough. This statement is important enough to repeat and emphasize.

Take it from the theater owner's point of view. If he is a modern showman, he wants clean plays in his house. He knows that when he shows a smut film he has a different audience from when he offers a clean attraction. He also notices that because of the smut films that are booked now and then, his better patrons, one by one, are losing the habit of dropping into his house after dinner. Their children on Saturdays are taking their nickels and dimes elsewhere. The parents are boycotting him for fear the children will see something harmful. He doesn't need any national, federal, state or local board of censorship to tell him it is bad business to show bad pictures. His box office books have proved it to him. The bills for upkeep on his house, due to the continued presence of careless patrons make him realize that cleanliness is the keynote of picture theater success.

Furthermore, he is wise enough to know that nothing depreciates in value quicker than a run-down theater.

Now, for the sake of argument, let us suppose that *censorship* is declared unconstitutional, and that all boards are abolished. Also let us suppose that the presentation of pictures is controlled by police law.

No sane theater man is going to run the risk of having his house closed by the police.

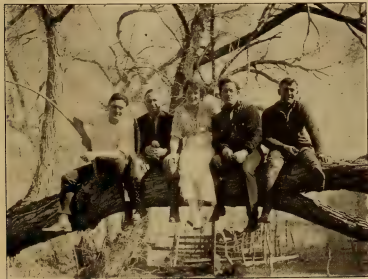
Even the publicity he might get would not pay him in the long run.

That being the case, he will not rent filthy features. His personal reputation is at stake. His success, in most cases, depends upon the patronage of residents of a limited area. He knows that parents will hesitate to allow children to go to a house that has been raided. And he wants those children as well as the parents for the youngsters are growing up.

The theater owner is coming to realize more and more that clean plays pay better in the long run. He knows why Mary Pickford is loved. He knows why every mother and father on a Pickford night willingly attend the theater with the children. He cannot remember "little Mary's" name having been connected with a questioned production. And his box office proves the importance of this. When he books his house he does it with an eye on the box office. So eventually, if he hasn't done so already, he resolves to bar all bad plays from his screen. What will be the result?

Producers will realize the futility of turning out dirty dramas. The market will be gone and the vampires will have to reform or find work elsewhere. The police will raid the "redlight theater" until it becomes a remembrance and CENSORSHIP WILL BE UNNECESSARY.

Only last week in Chicago seven houses, showing



"The Girl and the Game" company resting. Left to right they are George A. McDaniel, J. L. Farley, Helen Holmes, Leo D. Maloney, and W. A. Behrens.

"pictures and burlesque" of the criticized sort, were closed by the police. That police action was more effective than censorship could be.

The public gradually is turning up its nose at filthy films and the manufacturers are beginning to see "the handwriting on the wall." We have come to the point where we are tired of being spanked into decency. We are sick of sex shows. We are weary of being reformed for we are reforming ourselves.

## Censorship Agitation Will Prove Boomerang

BY W. W. IRWIN

THE efforts being made by a few misguided persons to throttle the freedom of the screen will act as a boomerang; that is, will react to the advantage of the entire motion picture industry. Moreover, the *censor* boards themselves are unwittingly doing a great work for the industry in helping us overcome the trials and vicissitudes which all young and great industries must experience.

In the first place, so ignorant, intolerant, arrogant—in some cases malicious and spiteful—have been the acts of these boards, that they are fast becoming the heedless instrument of their own destruction; for the very character of their conduct is gradually causing the busy American public to take notice, and to realize that such power in the hands of a few is not only dangerous to the principles of liberty, but is an insult to our intelligence.

In the second place, the acts of these censors is fast impressing upon the public the fact that the motion picture is the most important and powerful vehicle of thought transmission so far known to man; so powerful that it is being punished for its very intensity, and that the industry itself possesses an intelligence and dignity so important to the educational welfare of the people that they cannot afford to allow it to be subjected to injustice.

In the third place, nothing so quickly makes for the destruction of jealousies and antagonism between the various branches of the industry, and for the creation of mutual respect and proper business ethics, as a fight against a common and unfair enemy.

Almost up to the present time there has existed, either with or without cause, an unfriendly feeling, approaching hostility, between the manufacturers and exchange men on the one side, and the exhibitors on the other side. The most dangerous and common enemy, *censorship*, however, has caused the manufacturers, exchange men and exhibitors to realize thoroughly that each branch is just as important as the other two; that the interests of the three are interdependent; that an attack upon one is an attack upon all; that each is entitled to respect and confidence; that working together, they constitute a powerful protection, not only for themselves, but for the public welfare, and that no longer must they be "a house divided against itself."

Thus, without the common enemy, the Motion Picture Board of Trade of America, Inc., formed solely for the purpose of amalgamating all interests to promote or defeat propaganda benefiting or destructive to the industry as a whole, would not have come into being.

So strenuous is the life of Americans they are slow to become interested, but once aroused to the gravity of this issue, we of the motion picture industry need have no fear of the decision. The great American public may go wrong temporarily in some things, but it never has been known to go wrong on an issue involving the

The producers are realizing this, and the need for *censorship* is becoming less and less.

Let us all unite with those manufacturers who have realized the importance of eliminating the word. This paper will do its part.

Many leading men in the industry are offering their opinions on the war in Washington, and one of the most interesting has been received from W. W. Irwin, general manager for V. L. S. E. It is published herewith.

fundamental principles of our liberty. Wherever an injustice is done, the public is quick to right it, upon it becoming acquainted with the facts.

In the case of the railroads, for years harassed, in some cases rightfully, until their securities were almost driven behind the horizon of bankruptcy, the public stepped in when injustice appeared and saw to it that the Interstate Commerce Commission granted them a rehearing and an increase of rates, on the theory of live and let live.

So, in these days, when we are ever broadening the principle of popular government, and of the rule of the many, instead of the few, we can depend upon the American people not to step backward by tolerating *censorship*, when fully cognizant of the facts.

Consequently, I think we may view the outcome of the present agitation with absolute confidence, provided we do our share in helping our enemies to continue the present fermentation, until the public full realizes what the motion picture means to it, and what we stand for.

Sooner or later, the *censorship* statutes of Pennsylvania, Ohio and Kansas will be repealed, by reason of the intelligent action of the exhibitors of these states in the past, and the present and future co-operation of the Motion Picture Board of Trade, composed of manufacturers, suppliers, exchangers and exhibitors, with the exhibitors' organizations of these states.

Eventually it must and will come about that everyone in every branch of the business, interested in the welfare of the whole, will belong to the Motion Picture Board of Trade, so that, all together, we will present a united front in support of or against any issue helpful or detrimental to the welfare of the public or to ourselves. This, however, will not do away with or lessen the importance of associations or organizations in any one branch. It will merely mean that such organizations will find their own strength increased by co-operation.

The campaign of education now being conducted gradually will crystallize public sentiment, and when this point is reached, the injustice and intolerance of the existing *censorship* laws will cause them to be stricken from the statute books.

We have ample evidence to justify this confidence. Every attempt made to foist legalized *censorship* upon the people of this country has met with disaster. Away back in 1789, President Adams tried to restrict the freedom of the press, which had been gained only after years of darkness and the shedding of much blood, and went down to ignominious defeat for re-election.

Over in Pennsylvania, only a few years ago, Samuel Pennypacker sought to discipline the press, which had made his official life as governor far from a happy one, and succeeded only in bringing down upon his head a storm of ridicule such as few public figures ever have suffered.



But we do not need to go out of our own circle to satisfy ourselves that the American people will never relinquish the principles on which this great republic was founded.

Out in Los Angeles, recently, a local board of *censors* sought to impose their private prejudices upon an entire community. The outraged public sentiment which was directed at them not only resulted in their resignations, but forced the authorities to permit the exhibition of the picture to which the little group of seven short-sighted individuals had so strenuously objected. Mass meetings were held, editorials promulgated, and the entire community aroused to the point where the mistaking of its temper was impossible.

This victory simply anticipates others all over the country, when the people realize the bulwarks of American freedom are threatened; when the public conscience is properly stimulated by campaigns of education along the lines now being waged in various centers of the country, and which will continue to be waged by a united industry. This victory also provides another of the rapidly accumulating examples of the incapacity of the average *censorship* official, the chairman of the Los Angeles Board of Censors making the astounding assertion that the function of the motion picture was "to amuse and not to educate."

With opponents of this character, we have only to continue our campaign actively and harmoniously—that is, free from jealousy and with confidence in each other—until all of our insincere or misinformed opponents are no longer granted a hearing by the public.

The American citizen is primarily the embodiment of common sense. He demands the right to be a free agent so long as, in the exercise of his liberty, he does not encroach upon that of any other citizen. He may be trusted not to disgrace himself by endeavoring to lower the public morals.

Moreover, there is always the protection of the law, and American common sense may be depended upon to always be quick to seize it.

Even were we willing to forego the fundamental American privilege of deciding for ourselves that which is fit and that which is unfit, what purpose is served by having a handful of ignorant *censors* make this decision for us?

## Hughes Due Back to Complete Bill

CHAIRMAN HUGHES of the House Committee on education is expected back in Washington soon, to take up the work of completing the new *censorship* bill and introducing it in the house. He was called to Georgia by the illness of a son, who subsequently died.

Members of the house are giving attention to the bill now that the time approaches for the new bill to make its appearance, and are waiting with considerable interest to see what it will contain. They are hearing from voters who live in their districts, and so far it appears that the only persons who favor it are those who have been inspired by the welfare workers who have been identified with the hearings given by the House committee. For instance, members of the Minnesota delegation, a state in which there is now more or less agitation for *censorship*, have received copies of an editorial which appeared in the Minneapolis *Tribune*, one of the most influential papers in the middle west. This expression of opinion is bound to have considerable weight with the ten members of the Minnesota delegation in the house.

Certainly no one holds that either in Ohio or Pennsylvania has there been any marked change in the tastes or morals of the people through the creation of these *censorship* boards.

On the other hand, is it not true that the press and the stage of this country as a whole have been and are far cleaner and more moral than those of countries where an official passes on everything that may be published or shown?

The libel laws and the statutes against indecency always have been and always will be a sufficient safeguard against gross abuse of the privileges of literature and the press. Why, then, should a picture play suffer *censorship*?

The founders of this country were keenly alive to the fact that moral questions are best determined by public opinion. Jefferson's comment that he "would rather have a country without government and a free press than one with government and an enslaved press" reflects the jealousy with which any trespass on the people's rights to know and learn was regarded when our country was in the making.

To what lengths *censorship* would go if it were permitted to exercise itself unchecked is illustrated by a recent request of a feminine member of the Kansas board of administration to have the music in motion picture theaters *censored*, on the ground that the morals of the commonwealth were imperiled by the present liberty permitted in the musical accompaniments of films.

With such suggestions being put forward, when *censorship* has but the merest footing in our social life, we can imagine what the demands might be if it were given an actual hold.

It is, however, because there is involved a much deeper and graver question than the mere hampering of the screen—a question which goes to the very essence of our constitutional rights—that we may assure ourselves of the ultimate destruction of every movement designed for the throttling of thought expression.

All we of the industry need to do is to present these facts to the millions to whom our product carries art, history, science, religion, mechanics, surgery, et cetera, and to the scores of others who appreciate that this product is an influence in keeping some of their neighbors from injurious indulgences.

The editorial, which incidentally, is an able one on the subject, is as follows:

From several points of view it would be regrettable of the present bill providing for a federal motion picture *censorship* should pass congress. Theoretically there is little to condemn in the idea of the *censorship*. But practically it has been demonstrated repeatedly that the proper judicial qualities can not be found in sufficient abundance to make the experiment successful. History is firm on the point that in the long run the *censorship* does more harm than good.

Questions of decency are clear-cut and simple, and are very easily and very effectively handled by the police. But the more intricate questions of propriety, good taste, and morals elude a definite standardization, and may not safely be entrusted to a general board. In such a tribunal the human equation is bound to enter too much. The public is in the end forced to submit to the tyranny of utterly illogical whims, prejudices, personal idiosyncracies, and fanciful interpretations of ethics.

All students of contemporary drama know what England has been forced to suffer through the ineffable stupidity of its autocratic *censor*. The efforts of such men as Pinero, Jones and Shaw to create a dramatic literature were at times wholly nullified by the refusal or the incapacity of this personage to see the light of reason.

A correspondent writing in to *The Tribune* has suggested another objection to the *censorship*. Parents at present are already too negligent about observing what films their children see. The establishment of a *censorship* would have the effect of lulling them into a state of false security and encouraging them in their present deplorable negligence.

Careful selection on the part of individuals is after all the best way of attacking the motion picture problem. A production which is instructive and constructive to one of mature years may be damaging and injurious to another as yet intellectually undeveloped. It is unfair to say that one spectator may not profit by a performance because that performance works havoc with another. The entire theater-going public should not be forced

to accept a puerile art which had been arbitrarily dwarfed to fit the limitations of the juvenile understanding. The great evil of a federal *censorship* is that it would lay down general rules for a public chiefly populated with exceptions.

The International Reform Bureau, of which Dr. Crafts is the head, has sent out copies of the letter which follows, written by Bishop Regis Canevin, of Pittsburgh:

"Your letter and documents in regard to the estab-

lishment of federal *censorship* of motion pictures have been received, and I wish to assure you of my readiness to do all I can to assist in urging our representatives to pass adequate legislation to protect the people of our country from the corrupting influences of the vicious pictures that are now exhibited in many of our theaters."

## Maryland State Bill Attacked

**C**ENSORSHIP in the state of Maryland will not be had without a staunch fight from the various members of the motion picture trade and last week the first broadside from the combined interests in the trade were turned loose at a hearing before the Ways and Means Committee of the state legislature at Annapolis.

Bent on making a showing that would command attention a large delegation waited on the law-makers and as good measure a protest signed by every individual owner, exhibitor and exchange manager in Baltimore was presented.

Speeches against the bill were delivered by Guy L. Wonders, president of the Exhibitors' League of Maryland; J. W. Binder, secretary of the Motion Picture Board of Trade of New York; Fulton Brylawski, representing the distributors of films in Baltimore, Washington and other points; W. Stephen Bush, of the *Moving Picture World*, New York; Paul Cromelin, president of the Cosmofoto Film Company, New York, and J. Howard Bennett, of Baltimore. Other speakers were ready to present arguments but as the committee had placed a time limit of one hour on the motion picture adherents it was impossible for all to participate.

The result of the effort was apparent when Representative Bryant, of Baltimore county, the father of the proposed censorship bill, consented to accept amendments which would insure *censorship* of pictures before their purchase and local exhibition. Mr. Wilker-

son, a member of the committee, also asked a number of questions which indicated that he was unwilling to vote for any bill that would place undue hardships on the industry.

After the opponents of the bill had spoken for an hour a delegation representing the Holy Name Society of the Catholic church was heard in support of the bill. Louis Mokines, a Baltimore attorney, was spokesman for this delegation and he said it was the aim of the society to co-operate with the exhibitors of moving pictures in producing clean, healthy moral shows that would uplift and not degrade those that see them. He contended that many films are exhibited in which vice, crime and all other objectionable features of life are displayed. He said that such shows are unwholesome and tend to create unhealthy sentiments.

It is possible that another hearing will be held before the bill is reported out of the committee.

The protest which was signed by the members of the trade in Baltimore read as follows:

"Believing that publicity censorship is unwarranted and un-American in principle and theory, working an unreasonable and unnecessary hardship upon the motion picture industry and all engaged therein, and basing this belief upon the failure of the censor boards of the States of Pennsylvania, Ohio and Kansas to perform the duties for which they were created, we do hereby respectfully and earnestly protest against the so-called censor bill now pending in the House of Delegates."

## North Carolina Condemns Federal Plan

**T**HE Motion Picture Exhibitors' League of North Carolina, at its first annual convention at Greensboro, established a precedent in the matter of concise and direct condemnation of any federal pre-publicity

*censorship* of motion pictures such as is now considered.

J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, in an address to the convention dealt in detail with the *censorship* efforts in Washington of Dr. Wilbur F. Crafts, head of the so-called International Reform Bureau, and with the work of "agitators and irresponsible agencies."

"The Mecklenberg declaration of independence was signed in North Carolina before the one written by Thomas Jefferson was signed at Philadelphia," Mr. Binder said. "The same spirit still lives there, as is shown by the adoption of the following resolutions at the convention of the Motion Picture Exhibitors' League:

Resolved, That the motion picture exhibitors of North Carolina in convention assembled, unqualifiedly condemn the efforts now being made to fasten the principle of Federal pre-publicity *censorship* of motion pictures upon the American people through the several bills being considered by the House Committee on Education at Washington.

Resolved further, That the convention pledges its membership representing 175 theaters in the State, with a total capital invested of upwards of a million dollars, attended daily by more than one hundred thousand people, to use every effort to defeat *censorship* measures of any kind or character, whether they be Federal, State or municipal, and be it further

Resolved, That in thus going on record against governmental interference in a legitimate established industry—now the fifth in the country—the convention desires at the same time to place its seal of condemnation upon the making and exhibiting of any picture which is of a questionable character or which is immoral, indecent or obscene. The convention records with gratification the fact that the cheap, fly-by-night exhibitor who has been chiefly to blame in the past for furnishing a market for this objectionable class of pictures is rapidly being eliminated from the business. The



Chicago Reel Fellows Club at a beefsteak dinner in their club rooms.

convention pledges its hearty and undivided support and assistance in the enforcement of existing laws for the suppression of pictures of this class. Be it further

Resolved, That the secretary of this convention be instructed to give these resolutions state-wide publicity and that copies of the same be sent to each member of Congress from North Carolina.

Unanimously adopted this fourteenth day of February, 1916, at Greensboro, N. C.

(Signed) H. B. Varner, A. F. Sams, P. W. Wells, Committee.

A telegram was forwarded to Robert L. Dough-ton, member of Congress from North Carolina and a member of the House education committee, urging

him to vote against a favorable report of the Smith-Hughes or any other of the *censorship* bills being considered by the committee.

The North Carolina exhibitors gave full endorsement to the fast spreading idea of co-operation in the motion picture industry. Practical means of bringing the film manufacturers, distributors, exhibitors and others closer together were discussed and approved.

## Spiegel Answers Exhibitors

CORRESPONDENCE exchanged between the International Motion Picture Exhibitors' Association of Illinois and Arthur H. Spiegel, president of the Equitable Motion Pictures Corporation and general manager of the World Film Corporation, dealing with proposed legalized *censorship* has been made public. Notice of protest against legalized *censorship* in any form was sent to Mr. Spiegel by the association. The former replied in regret that it was the belief of his companies that national *censorship* would be to the best interests of every one engaged in the motion picture industry. The correspondence follows:

Chicago, February 9, 1916.

Equitable Motion Picture Corp.,  
130 W. 46th St., New York, N. Y.

GENTLEMEN:

At the last regular meeting of the Motion Picture Exhibitors' Association of Illinois, held Friday, February 4, at which time the annual election of officers took place, the following resolution was unanimously passed by a very large and representative gathering of Exhibitors:

"That we, the Motion Picture Exhibitors' Association of Illinois, desire go on record as unalterably opposed to any form of legalized *censorship*, national or otherwise, and that we most heartily disapprove of the recent attitude of the Equitable Motion Pictures Corporation, as well as the Metro and Paramount, in their endorsement of, and favoring legal *censorship*."

The Secretary was instructed to forward a copy of the above resolution to the feature films companies in question, and also the trade papers.

MOTION PICTURE EXHIBITORS' ASSN., ILLINOIS.

By J. H. Frandt, President.  
Sidney Smith, Secretary.

Mr. Spiegel responded, after a conference with Mr. Goldfish, as follows:

February 14, 1916.

Motion Picture Exhibitors' Assn., Ill.,  
57 E. Van Buren St., Chicago, Ill.

GENTLEMEN:

We have carefully noted the contents of your communication of the ninth inst.

We regret that the attitude of our company as well as that of the Paramount and Metro has met with the disapproval of your association; but we wish to assure you that, in our opinion, our action will ultimately result to the best interests of everybody engaged in the motion picture industry.

The companies mentioned in your letter who have expressed them-

selves as being in favor of proper national *censorship* gave this question most serious and thoughtful consideration before arriving at any definite conclusion, and our final decision was based on the fact that proper national *censorship* would surely finally result in great benefits for producers, distributors and exhibitors. We are striving to promote the best interests of this industry and to establish its permanency. We know and you know that there is a certain class of pictures being produced today which is objectionable not only to the exhibitor but to his patrons, and pictures of this character should be suppressed solely because their suppression will surely work for the best interests of the industry.

The motion picture industry, as an industry, has thrived simply because the motion picture theater is a place for the masses—for men, women and children. But when a certain kind of pictures is produced which will surely result in keeping men, women and children out of the theaters, then it is quite evident to every one that the industry will be seriously harmed.

It is hoped and desired that proper national *censorship* will do away with a class of productions that is bound to ultimately create havoc in the business. And it is further believed that once we have proper national *censorship*, all other forms of state and municipal *censorship* will be finally abolished.

We, and I think I may state the other producers mentioned in your communication, are opposed to state *censorship*, as we think it unfair and unwarranted; but we realize the urgent necessity for national *censorship*—first, because it is bound to result in our general good; and, secondly, because we feel that once we have proper national *censorship*, it will be stepping stone to the complete abolishment of all forms of state *censorship*.

In conclusion, we wish to assure you that our sole purpose in this entire matter is to create a condition which will finally result for the best interests of every one engaged in this industry.

Very truly yours,

(Signed) ARTHUR H. SPIEGEL, General Manager.

The endorsement of W. W. Hodkinson, of Paramount, of Mr. Spiegel's response to the Illinois association is given herewith:

February 17, 1916.

Mr. Arthur H. Spiegel, World Film Corporation,  
130 West 46th St., New York City.

MY DEAR MR. SPIEGEL:

I have read and return herewith your letter dated the fourteenth, addressed to the Motion Picture Exhibitors' Association at Chicago, which is in answer to their letter of the ninth, addressed to you.

I think it is a very comprehensive and good answer and trust that you will send it as it is.

With kindest regards,

Yours very truly,

(Signed) W. W. HODKINSON.

Further than the above correspondence, Mr. Spiegel would not commit himself on any of the statements contained in his letter to the Illinois association.

## Theater Men Should Unite Against Censorship

THE many suggestions in the articles written by such men as Mr. Irwin have led up to a plan which should do much to awaken the representatives in Washington of a liberty-loving people to the dangers of such bills as those now before Congress which have to do with *censorship* in any form.

While many of us might be satisfied to accept the Towner bill as the lesser evil, why should we submit to any harmful and dangerous legislation? Such bills as these are breeders of revolution. It was just this sort of thing that made our forefathers turn against the lash of England. They fought for our liberty, and now it is jeopardized by the activities of a few. As Mr. Irwin says, if the people only knew, such legislation could not come to pass. So MOTOGRAPHY is going to let a representative number of people know, and with the help of the theater men throughout the country, the voters are

going to let their representatives in Washington know how they feel about *censorship*.

On page 554 in this issue will be found a blank petition to be filled in with names of voters who desire to go on record against any legislation menacing personal liberty. Every theater man in the country can and, we believe, will have these petitions signed and sent to MOTOGRAPHY for presentation at the proper place in Washington.

While on the subject of interesting the general public in the war, it might be well to note that most of the newspapers throughout the country are informing the voters of the fight in Washington. The following editorial from the Chicago Sunday *Tribune* shows the attitude of the press on this subject.

It is printed in the hope that each theater man

(Continued on page 553)



## STARTS NEW PATHE SERIAL

**Arrow Film Corporation Begins Scene-Taking in Series to Consist of Fourteen Two-Reel Episodes**

"Who's Guilty?" the new serial to be produced by the Arrow Film Corporation for Pathe, is now in the making. The preparatory work, which has been in progress for several weeks, was completed a few days ago as to sets, costumes, locations, etc. Actual taking of scenes began Monday, February 21.

The "Who's Guilty?" series will consist of fourteen two-reel episodes, each episode a complete problem play in itself. The scenarios for these episodes have been secured by W. E. Shallenberger, president of the Arrow, from a number of sources, in order to secure diversity of ideas and difference of treatment. The theme was found to be so big that it was found impossible for any one writer to supply all the basic stories. Mr. Shallenberger found it advisable to use not more than two or three plots from any one source.

All of these scenarios have been fictionized for newspaper serialization by Mrs. Wilson Woodrow, who is the author of several of the original scenarios as well. She is fictionizing all of the scenarios of whatever origin, in the brilliant and interesting style that magazine and newspaper readers everywhere know is Mrs. Woodrow's.

The series will be directed jointly by Howell Hansel and Lawrence B. McGill, Mr. McGill doing the first episode, Mr. Hansel the second, and so alternating to the conclusion.

Miss Anna Nilsson, for several years leading woman with Kalem, and seen more recently as leading woman and star in "Regeneration," "The Scarlet Road" and "To Him That Hath," will be the woman star of "Who's Guilty?" Miss Nilsson appeared, it will be recalled, in Kalem's first feature, "Shenandoah," and her work in that picture alone should have elevated her to stardom. The long service she has rendered since then makes her more than welcome as the woman star in the new Arrow-Pathe series.

Mr. Tom Moore, who is known wherever pictures are known, and in other places, too, will play opposite Miss Nilsson as the man star of "Who's Guilty?" series. Mr. Moore is a member of the famous Moore trio. His brother Owen is Mary Pickford's husband, and his

brother Matt also is in motion pictures. Tom Moore is more than the ordinary motion picture star, in that he has written, acted in and directed more than 150 successful photoplays.

Mr. Shallenberger has employed a fashionable Fifth avenue modiste to make all of Miss Nilsson's clothes for the "Who's Guilty?" series. Copies of the scenarios were sent to the designers, so that each gown will fit exactly, from scene to scene, into the part Miss Nilsson plays. The result, it is promised by the modiste and by Arrow, will make Miss Nilsson the best-dressed woman on the American screen stage, which means the best-dressed woman in the world.

## FAMOUS PLAYERS CUT MELON

**Ten Per Cent Dividend Is Declared; Zukor Buys \$400,000 in Government Bonds with Earnings; Porter Out**

The Famous Players Film Company has declared an annual dividend on its stock of more than ten per cent. This was paid on January 14.

This dividend does not represent all that the Famous Players earned during the last year. It is in the nature of surplus profits, and while no one except those on the inside of the company's affairs knows exactly how much the company did make, it is believed by many that the most favorable results that were hoped for were surpassed.

David S. Porter, who was general director of Famous Players, has sold all his stock in the company, at par, to officers and other employees of the company, receiving \$500,000 in cash for his holdings. Every employee from the office boy up was permitted to subscribe to some of this stock. It is said that Mr. Porter will retire from the motion picture business in the very near future.

Adolph Zukor, president, is said to have been the first one to conceive the idea of having famous stars of the speaking stage appear on the screen and to improve the dramatic value of pictures.

Many at first laughed at Mr. Zukor's idea, but the laugh is on them now. With the dividends which Mr. Zukor received from his stock in the Famous Players this year he has purchased \$400,000 worth of United States government bonds.

## Rothacker to Branch Out

Watterson R. Rothacker, recognized as a specialist in motion picture advertising, announces that with the opening of his new laboratory and studios, he will extend his operations beyond the industrial field and will announce plans in this regard some time during April, when the new plant will be opened formally. Mr. Rothacker is president of the Rothacker Film Manufacturing Company, successor to the Industrial Moving Picture Company of Chicago.

The Popular Pictures Corporation, just formed under the laws of the state of New York, has taken over the entire building at 218 West Forty-second street, New York, which will be known hereafter as the Popular Pictures building. No announcement has been made as to the officers or the plan of operation. It is known, however, that Andrew J. Cobe will be prominently identified with the new organization, which is said to be backed by sound financial interests.



Scene from Essanay's "The Primitive Strain."

# Importance of Lighting Shown

## EYE STRAIN ELIMINATED

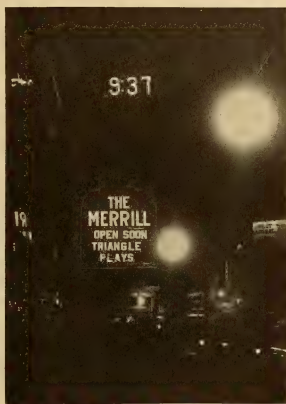
MILWAUKEE'S newest photo-play house, the Merrill, probably has solved the illumination problem. It also has harnessed electricity to publicity and proved its advertising value. The scheme of lighting is the result of a large amount of original experimental work on the part of Vaughn, Meyer and Sweet, consulting engineers of Milwaukee, to obtain a system giving a graduated lighting with enough illumination to permit one to move about, but yet not enough to dim the picture on the screen.

As one enters the vestibule and passes down the lobby into the theater, there is no noticeable diminution of light from the out-of-doors to the auditorium itself, yet the picture on the screen stands out in sharp contrast to the surroundings. The result has been obtained by graduated lighting, so planned that the eye adjusts itself to a smaller and smaller amount of light without the change being noticed as one enters.

There is a gradual increase in the amount of light from the screen through the auditorium, foyer and lobby, to the outer entrance, starting at the screen with virtually a deep twilight effect, and ending at the entrance of the theater with a full daylight lighting.

This daylight effect is also increased to a large extent by the fact that there are no light sources in the range of vision. Not only has the indirect system of lighting been used throughout the theater, but instead of the light coming from the bowls or hanging fixtures, as is generally the case, recesses in the walls of the building have been used as the sources of the light. These recesses or "coves" contain the light units, and the light is thrown onto the ceiling so as to give uniformly graduated illumination of a very low intensity.

In the foyer, where this arrangement is not possible, the lighting has been



Exterior of Merrill theater, showing electric "monogram" clock and electric lamp-letter sign.

accomplished by the means of beautiful art-glass skylights, which give a soft, subdued light and bring this part of the theater up to the same degree of illumination as the rest.

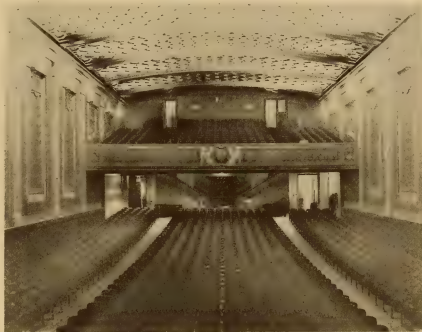
For the cleaning of the theater, or whenever a bright illumination is required, a third system of lighting has been installed, which will give an illumination equal to the average theater lighting.

Due to the high ceiling of the auditorium, and the absence of interfering hanging fixtures, an effect of space is secured which is very restful to the audience. This effect is further increased by the perfect ventilation and the almost total absence of all eye-strain.

The lighting of the main auditorium has been arranged so as to make possible the very novel and beautiful effect of following the color of the light thrown on the screen by the lantern. For this purpose, there are two com-

plete systems installed in the auditorium, one giving a "twilight" effect, the other a beautiful "moonlight" effect.

This moonlight effect pervades the whole auditorium, so that it seems to glow with the light of the picture. These lighting systems are controlled from the booth by the operator so that the change in lighting occurs in the scene on the screen simultaneously with the change from daylight to moonlight.



Cove lighting inside new Merrill Theater, Milwaukee. The entire illumination is indirect, coming not from suspended bowls in the usual manner but from recesses or coves in the walls, from which all the light is thrown onto the ceiling.

The theater entrance is lighted by lamps concealed on top of the ticket booth. These lights are all directed towards the ceiling of the entrance, and the light is reflected back. The lamps used for this are of the largest size on the market today. One throws a pure red light, the second a pure blue light and the third a pure green light. By means of automatic machinery controlling these lights, the various mixtures are made to vary in intensity and the colors are combined in such a way that the resulting light is a mixture of red, blue, green and white light, mak-

ing a single resultant tint of light, and this mixture gradually varies in makeup. The result is a varying color which passes through all the tints of the rainbow, giving a wonderful changing color effect.

The usual separate system of exit lighting is provided.

For advertising and publicity purposes, as well as for the convenience of the public, a large, illuminated "electric clock," in the form of a "monogram" sign, has been erected on the front of the building, which is in service every evening after dark.

Over the canopy itself a large electric lamp-letter sign has been erected. To increase the attractiveness of this sign and bring it up to the standard of the rest of the theater, the surface has been covered in a novel manner with more than a thousand "jewels" of the same general type as were used at the Panama-Pacific Exposition in the Tower of Jewels.

These "jewels" are each backed by a small mirror and hung in such a way as to be free to swing and sway with any passing breeze, thus catching and reflecting the light rays like scintillating diamonds. Light is thrown on the sign by means of powerful lamps placed on top of the canopy and on the front of the building. These are colored so as to produce different colors in the jewels; and here, as in the entrance, the color changes continually. Below the canopy are mounted four program frames. There are four powerful, concealed floodlights located above and a little in front of the frame, throwing a brilliant white light on the program so as to make it stand out from the rest of the surroundings, but without glare.

(Editor's Note—We are indebted to the Electric City Magazine for extracts and illustrations.)

## KEENAN BACK AT INCE PLANT

**Triangle-Kay-Bee Star Returns to Work After Six Weeks' Vacation in Touring Car With His Wife**

Following a vacation that extended over a period of six weeks, Frank Keenan, recognized as one of America's ablest character actors, has returned to Inceville to resume work before the camera, in fulfillment of his two years' contract to appear under the direction of Thomas H. Ince in Triangle-Kay-Bee plays. His arrival was marked by an ovation equalled only by the occasion of Billie Burke's introduction to the Ince plant, for the popularity of the noted actor reaches into the ranks even of the cowpunchers employed at the studio. Keenan stepped from his automobile during the noon hour, when the majority of players were at lunch, and he was compelled to devote an entire half hour accepting the hearty welcomes of his associates.

Looking in splendid physical condition and feeling, according to his own admission, as well as he looks, Keenan immediately undertook the task of reading the story in which he will next work before the lens. It is said to be a strong, colorful drama of the North and South and provides the veteran character man with a powerful part. J. G. Hawks is the author of the scenario.

Contrary to his original expectations, Keenan, during his vacation, did not go to New York. He went merely as far as Chicago. And the unusual part of his experiences is that the entire trip was made in his big touring car. Accompanied only by his wife

and chauffeur, the actor left Los Angeles shortly after the Christmas holidays and motored over the Rockies through the heavy blizzards that struck that section of the country. In Chicago he devoted his time to visiting relatives and renewing acquaintances. The return trip was made by way of the Southern route.

## Cub Comedies Popular

The release of "Too Proud to Fight" on February 18 marked the end of the first six months of existence for the Cub comedy pictures. Reports on sales of the David Horsley brand indicate much progress during the time the company has been in operation. The office reports the sale of prints today exceeds by more than 200 per cent the number of prints made of the first release.

George Ovey, featured comedian, has won considerable popularity. When the Cub brand was introduced Ovey, though possessing some reputation through his efforts on the stage, was unknown to the motion picture world. His success has been earned. His humorous characterizations undoubtedly have won him a place among the comedy drawing cards in pictures.

The Cub company believes its advancement is due chiefly to a high standard of quality. The company points to the fact that week after week, release by release, there has been no drop below a high average in standardization with the result that it has won over many exhibitors.

Mr. Horsley is constantly devising new plans for increased effectiveness and efficiency. In this connection some interesting announcements are promised by the company. Exhibitors everywhere have expressed their satisfaction with the brand of pictures put out by the Cub company and indorse the standard upon which they are written and staged.



George Ovey.

## Fox Shows "The Bondman"

"The Bondman," Hall Caine's masterpiece, starring William Farnum and produced by Edgar Lewis, was shown at William Fox's theater in Springfield, Mass. Appropriate music was especially prepared for the action of the picture and an orchestra of twenty-four pieces was engaged to play it. Mr. Farnum is supported by an excellent cast.

Two newcomers in the David Horsley stock company, Sherman Bainbridge and Marie James, both well known in the pictures, appear in the strong supporting cast of "The Heart of Tara," in which Margaret Gibson and William Clifford are featured. William J. Bowman is directing the production.



# The Small Town Exhibitor

BY V. C. DECKER

I AM not an author; I am a small town motion picture theater man. For that reason the things I am about to say in this article will not be as full of beautiful words and pictures as they will of practical helps for motion picture men who are in the same situation as myself. I am young in years and have indeed a great deal to learn—we all find new things bobbing up each day—but the results already achieved through my endeavors seem to me to warrant my passing them on to you that the means which I employed to build up a prosperous picture business may possibly prove beneficial to you also. It is with this in view that I write. If my meager efforts shall bring to you some new idea that is helpful and business-building I will not have written in vain.

In the first place, Mr. Manager, I always have taken this view of the motion picture business: We are selling productions for which we receive five or ten cents. When we pass out a ticket of admission through our window and take a certain sum in exchange we are actually agreeing by that act to give the purchaser of that ticket the following:

(1) Films that are in good condition for running as well as of the type of action and plot most favored by patrons. (2) Projection that is as nearly perfect as possible, that is clear, steady and gets away from that rainy effect. (3) Seats that are comfortable, that will allow patrons to give attention to the picture without a constant writhing and changing of position to divert them. (4) Air that is pure, cool in summer and sufficiently warm in winter.

These are a few of the things I have found fundamental in making my business a success. Other things also are very essential, among them being music, and of these I shall speak later.

Concerning the service to be used, I have found that features prove the best drawing card, and that serials are next in popular esteem. The "Million Dollar Mystery" was a business boomer that held through the entire run, and the same applies to later serials I have run, including "The Broken Coin" and the "Diamond from the Sky." Above everything else when using a serial be sure that it is started off with a bang. Advertise it and open it up with all the gusto and enthusiasm at your command. Put "pep" into your announcements regarding it.

In beginning the "Diamond from the Sky" I had



V. C. Decker.

a parade that covered the town completely and made every man, woman and child in the village aware of the fact that something good was coming. To head the procession I procured the services of the high school band of thirty pieces and what they lacked in melody they made up in good old noise. Following the band was a friend's touring car on both sides of which were six sheets, and on the back a three sheet. I leaned over the radiator and with a megaphone did some very creditable vocal work. Following the car came a small boy with a banner, then a shetland pony with three sheets over his back. My own little 4rd, properly decorated in gala attire, brought up the rear.

We made every street in town and we also made a big impression. Following the parade was a boy with hand bills and what the band, three sheets and megaphone failed to reveal these hand-bills took care of. A judi-

cious distribution of a few complimentary tickets to persons I was anxious to interest in pictures also helped. At seven o'clock that night the band played in front of the theater.

I ran five shows that night, each to packed houses, and closed at 1:05 a. m. The extra work of the parade and advertising was only too well repaid by the results obtained. Crowds like that first night have not, of course, been the rule for every night since then at the showing of the serial, but the receipts from this service alone have brought in the money. I keep the interest up as much as possible each week by the use of hand bills and heralds and the results are entirely satisfactory to me.

Features have proven good money-makers. The motion picture magazines, so much read by the "fans," have stimulated a merited interest in this class of production. For the last eight months I have been showing a World film on Wednesdays and a Paramount on Fridays, and charging ten and fifteen cents. The patrons that kicked the most strenuously at the raise in price on these features are now the most enthusiastic about them. The best people in town come down on these nights and the rest are there ahead of them.

Charley Chaplin jams them across the sidewalk. So great has been the demand for Chaplins that I have been able to get his latest releases and show them in this town of 1,800 at a profit.

Yes, advertising, as nearly every writer before me



*Idle Hour theater, Paw Paw, Mich.*

has said, pays. But remember, advertising is not a means and an end in itself. Advertising must be backed up with service.

Do what you advertise by all means or you are wasting your money. Use discretion and judgment in your publicity. A little diplomacy will enable you to get a good write-up on your feature programs in your local weekly paper.

Among many things in a novelty advertising way I have used souvenir dishes with only fair results. A handy little book of twelve tickets for fifty cents which I sold through the children by offering prizes was a splendid stunt that got them started. Turkeys for Thanksgiving and a tree on Christmas eve with presents and free admissions to the poor showed the people that I am alive to their patronage and willing to spend a few round dollars to retain it.

The best business getter of all in my experience, however, has been my own enthusiasm. I know that when a patron drops a dime into my cash box he is going to get his money's worth and I am so confident that he will be satisfied that my enthusiasm is to a certain extent contagious and reacts favorably on the credit side of the ledger.

Good music is necessary to success. Simple music that follows the pictures faithfully is more to be desired than the services of a John Phillip Sousa or Walter Damrosch. A piano player who can interpret the pictures is an asset.

Then there is vaudeville. I think every small town exhibitor will unite with me in saying "stay away from it." Cheap vaudeville, like cheap film service will ruin business. When I was operating but one house I found that the picture house in the small town cannot afford to book talent that is satisfactory and come out even on the books. However, since I have organized the Southern Michigan Amusement Company in which I have combined four theaters it is possible by giving an entire week of booking to get talent that is acceptable and which a single theater, operating inde-

pendently, would be unable to finance. I am at present endeavoring to increase the number of theaters in the organization, which will enable me to book not only better vaudeville but a better film service.

I believe that the whole secret of success in the exhibiting game, as nearly as it can be summed up in a single paragraph, is to advertise consistently, continuously and intelligently and above all to hold the theater right up to the advertising.

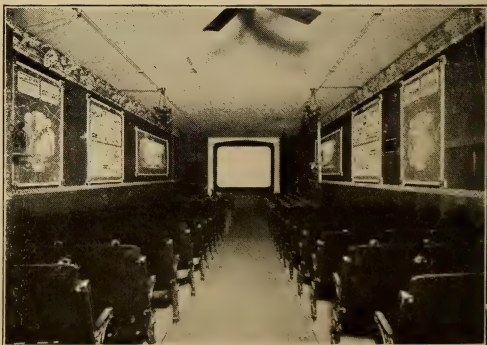
Amusements are luxuries and as such are bound to receive consideration after the necessities. This makes it most urgent for every exhibitor to keep up interest in his house all of the time.

The *Idle Hour Weekly News*, a miniature four-page newspaper containing the program for the week, together with a few jokes, personals and ads did me a lot of good. A "broken coin," concealed near the theater with a reward of five dollars for its return, sustained interest in the "Broken

Coin" serial.

Remember that, like Coca Cola, church-going and eating olives, theater-going is a habit. Also, like a New Year's resolution, it is easily broken. See that your patrons "get the habit," then see that they keep it up.

Nat Goodwin and a company of forty from the forces of the Mirror Films, Inc., left New York last Sunday, starting the first southern trip of any company for the Mirror. The company's destination is Jacksonville, Fla., where the second Mirror picture, featuring Mr. Goodwin, will be staged under the direction of Walter McNamara, chief of the Mirror scenario department. It is to be a farce. Among those who will support Mr. Goodwin in the picture are Flora Finch, Billy Quirk, Augustus Phillips, Mildred Manning, Lina D'Avril, Estelle Mardo, William Mandeville, Eddie O'Connor and Charles Brande. The first picture starring Mr. Goodwin and made at the Mirror studio at Glendale, Long Island, was finished there last week.



*Interior Idle Hour theater.*

# Beyfuss Signs Otis Skinner

## SCREEN WINS STAGE STAR

OTIS SKINNER, reputed to be the greatest romantic actor on the American stage, has surrendered to motion pictures.

His initial screen vehicle will be the spectacle, "Kismet," and the star was won to the silent drama by the California Motion Picture Corporation, according to Alexander.

The film company selected "Kismet," one of the greatest of stage productions, in which his picturesque and eloquent art is to be brought to a wider public than Otis Skinner, even with his almost universal popularity, has ever reached heretofore.

Frequently Mr. Skinner has declared himself opposed to the practice of actors and actresses confusing their identity by alternate appearances on the stage and on the screen. He was quick in the refusal of all overtures to accept a season in various motion picture enterprises. Fabulous offers failed to sway him.

Mr. Skinner is said to be the best reader of blank verse on the English-speaking stage. He has starred in several celebrated performances. His long and successful career as a producer of the plays in which he also was to star made his name a household title throughout the country.

Because, he said, of his successful stage career, Mr. Skinner turned a deaf ear to the lure of motion pictures. He repeated the negative so often that virtually all cinema concerns gave up their efforts to lure him from the footlights.

When "Kismet" was proffered to the California Motion Picture Corporation, the concern refused to consider a production of such a magnificent and costly drama with any other than Otis Skinner in the leading role.

The star had previously intimated that if he was to be lured from the stage for even a single season, no play but "Kismet" would entice him. So the California corporation bought the play and the star together. Mr. Skinner signed the contract and "Kismet" will be produced in ten reels early next fall.

Few productions yet undertaken by a film producing concern suggest the possibilities implied in the presentation of "Kismet." It presents the pageantry of an "Aida," with the opulence of "Sumurun"; it projects the charm of "Omar the Tentmaker," with the sensuous appeal of Gertrude Hoffman's "Scheherazade" ballet-pantomime; it permits the development to the uttermost of sensationalism, the Hamman of the Wazir Mansur with the disporting beauties in the moonlit pool, and it is redolent with the odor of the musk and incense. Mr. Skinner has promised to assist in mounting and projecting the great ensemble episodes and pageantry and the mob scenes.

The reason for Mr. Skinner's exception in favor of "Kismet" as the one medium of his screen appearances, as given by himself, is the expense in moving so gigantic a production from city to city precluded all possibility of financial gain for those involved in its production. "Kismet" was like a grand opera organization in its inability to make money, for though the largest theaters in the country were filled to capacity at every performance, the costs involved were far too great and "Kismet" as an economic proposition was not financially capable of producing a profit. So "Kismet," after having augmented the popu-

larity of the star, was withdrawn, never again to be presented. And that announces the reason for its renaissance in the motion picture world, and for Mr. Skinner's willingness to abandon temporarily his uninterrupted stage success. He says he is loath to leave the character of Hajj snoring endlessly on the stone bench before the Mosque of Bagdad. He believes with propriety that Hajj should be permanently installed in the exclusive hall of fame reserved for great stage characters, and he also believes that Hajj is not only the finest character in his entire gallery of characterizations, but that it is extremely unlikely that he will ever find another impersonation which will afford him equal opportunity with that of Hajj to reveal the entire circle of his rounded and completest art.

Naturally, an artist is jealous of his finest creations, and Otis Skinner delights in the knowledge that his Hajj is to live indefinitely amid surroundings of realistic splendor hardly even dreamed of by the producers of the stage spectacle; for it is quite apparent that the motion picture version will lend itself to the development of the gorgeous scenes and to the pageantry of the play in a manner to eclipse entirely the canvas production of the theater.

That "Kismet" will be a greater achievement in motion picture than in its stage presentation is patent to those who know the resources of the California Motion Picture Corporation.

With such a remarkable career, Otis Skinner has brought to the present day a ripened, rounded art, which puts him at the very head of actors of the present day, and which renders him uncommonly well equipped to extend in the realm of the motion picture art a fame founded firmly on the principles of acting which motion-photography enforces and demands.

That he is the richest "find" since the motion pictures began their universal appeal is a fact incapable of successful contradiction.

## \$500,000 ACTORS' FUND ASKED

### Motion Picture Industry Aims to Raise Half a Million Dollars for Endowment in Fifteen Weeks as Its Contribution

The motion picture industry plans to raise half a million dollars in fifteen weeks as its contribution toward the million-dollar endowment of the Actors' Fund of America. This announcement was made a few days ago by Samuel Goldfish, chairman of the motion picture campaign.

Within a year, when numerous appeals for charitable funds are being made upon the public, it is expected that the motion picture campaign, by its scope and methods, will establish a new record in the history of American benefactions.

Recently the Actors' Fund of America launched a movement to raise a million dollars to establish a permanent endowment, from the interest of which all expenses of the big charity could be met. The endowment also would forever remove the Actors' Fund from the necessity of appeals to the public for support.

Because of the great expansion of the motion pic-



ture industry and the entrance of thousands of players of the speaking stage into the film world there has been expressed a desire on the part of those prominent in the motion picture industry to help the Actors' Fund.

Plans announced recently embrace a national appeal to the public through the twenty thousand motion picture theaters of the United States and to the many thousands of persons employed in the business.

In making these arrangements, Mr. Goldfish has had the co-operation of every leading man in the industry. In addition to the general committee, of which Thomas A. Edison is honorary chairman, the campaign will be intimately directed by an executive and finance committee composed of Commodore J. Stuart Blackton, treasurer; Arthur H. Spiegel, J. W. Binder, J. E. Brulatour, William A. Johnston, John Wylie, Mitchell Mark, George Kleine, J. A. Berst, W. W. Hodkinson, Marcus Loew and Adolph Zukor. Mayor Mitchel has consented to serve on the board of honorary directors.

Monday, May 15, has been proclaimed "National Motion Picture Tribute Day." On this day every exhibitor is expected to contribute ten per cent of his receipts.

In its general outline the motion picture campaign will be conducted through the great network of distributing forces which are at the command of the principal selling agencies. Literature will be sent to every exhibitor in the United States, together with lantern slides and circulars to be given away to the public concentrating all appeals upon one or several days in May.

"Tribute Day" will be nationally observed and by increasing to an appreciable degree the receipts of all motion picture theaters on that day it is the scheme of the committee to assess the day's revenues.

It is estimated that there are between 11,000,000 and 15,000,000 persons in the United States who daily derive amusement and educational recreation from the motion picture. The appeal for a minute portion of the public's expenditures on one day already has been heartily endorsed in many sections of the country.

## TRADE SHOW DATES SET

**First National Exposition of Motion Picture Industries to Be Held May 6 to 13. Harry A. Cochrane Will Assist Management**

Under the auspices of the Motion Picture Board of Trade of America, the First National Exposition of the Motion Picture Industries will be held at Madison Square Garden, New York, May 6 to 13, and from present indications the affair will be one of the most successful events of its kind that has ever been held in that city.

J. W. Binder, executive secretary of the Board of Trade, has taken over the management of the Exposition, together with Harry A. Cochrane, general manager of Madison Square Garden and of the most successful American organizers of trade shows and industrial expositions, the annual Business Show, now in its twelfth year, the National Graphic Arts, or Printing, Lithographing and Allied Trades, Brooklyn Automobile Show, Gas Appliances Exposition, Chicago Motor Boat Show, International Wearing Apparel, Styles and Fabric Expositions being among those managed and promoted by Mr. Cochrane.

Many important features are to be worked up for

the coming event and it is already assured that a number of conferences and conventions will be held in connection with the exposition. Film manufacturers will have their motion picture stars on hand to meet the public, motion pictures will be made while you wait to give the public an insight into the manufacturing end of the amusement business, and in addition all the latest devices, accessories and equipment for studio and theaters will be shown for the benefit of the trade.

## WOMAN HEADS NEW COMPANY

**Claridge Films, Inc., in Field with Mrs. Cobb—Organization Plans to Supply State Rights Buyers With Good Features**

Headed by Mrs. Agnes Egan Cobb in the role of vice-president and general manager, Claridge Films, Inc., a new state rights organization, has entered the field. It will be the company's policy to offer state rights buyers and exhibitors clean, strongly dramatic pictures with well known stars. The first release, "The Heart of New York," features Robert T. Haines, and was directed by Walter McNamara.

Mrs. Cobb has been identified with the motion picture business for seven years. She has held secretarial and selling positions in about ten of the leading film companies of the country. She plans to leave for a trip which will take her to state rights and exchange centers throughout the country.

"Claridge films are chosen with the utmost care and deliberation to suit the needs of the exhibitor," Mrs. Cobb declared in discussing the policy and plans of the new organization. "Our first release has a strong story and the production has been staged with careful attention to detail. The paper is very striking, without bordering on the repellantly sensational.

"The pictures are offered on the state rights plan. We have ready a number of releases, the names of which will be made known soon."

A nation-wide publicity campaign will be promoted by the company, it is announced, and Mrs. Cobb's tour will further this plan. The company's offices are located in the Longacre building, Forty-second street and Broadway, New York City.

Howard Irving Young, until recently a scenario writer for the Kalem Company, has been added to the Metro staff and will work under the direction of Harry O. Hoyt, making adaptations from books, plays and unfinished manuscripts. This will permit Mr. Hoyt to devote his time to original manuscripts.



Mrs. Agnes Egan Cobb.

# What Theater Men Are Doing

## AN OPEN FORUM

**B**ECAUSE of the growing feeling among modern showmen, and particularly those who are presenting motion pictures, that all will benefit if there is an interchange of ideas, many letters are being received by MOTOG RAPHY that are of value. It is the purpose of this paper to publish as many of these as space will permit in the hope that such publication will be of value to every man who has come to realize that modern picture showmanship means more than just showing pictures. The photoplays must be presented.

These film dramas are being staged, and well staged, too. It might surprise some of the managers of the large city theaters if they attended some of the small town houses. They might get inspiration and ideas from the so-called "little fellow." He is giving his people a show, these days, and trying harder and harder to give them a better show each day. He wants ideas, too. Every progressive man in the business realizes the value of the other fellow's experience. Therefore each theater man who sends his views and his news to MOTOG RAPHY for publication in some form or other is aiding his fellows.

### *Finds Courtesy Success Keynote*

**J**ACK NASH, manager of the Isis Theater, Trinidad, Colo., and considered by Colorado exchange men one of the most progressive exhibitors in that state, has succeeded in making his theater almost as convenient and comfortable as a home.

The policy of the theater, which plays Paramount, Metro and World features, according to Mr. Nash, is "courteous treatment—and the same to every one."

The theater employs a maid who looks after the small children while their mothers enjoy the pictures. There is a place to park automobiles and a man to watch them, an attendant for women and many other conveniences. A babies' matinee is held every Wednesday.

Mr. Nash's lobby decorations and the cleanliness of his shows have aroused much favorable comment.

He wrote a humorous letter a short time ago concerning the way he exhibited the film "Carmen." It follows: "I ran Geraldine Farrar in 'Carmen' recently. And I put it on right. While I did not dress the stage, because we have none, yet we think we put on 'Carmen' in a manner that will stay in the minds of our patrons.

"We dressed the lobby with Spanish flags. Ushers and ticket sellers wore Spanish costumes. They answered questions in Spanish (as they were Mexicans) and looked the part. We had a Spanish five-piece string orchestra play 'Carmen' all through the picture and had a fine Spanish singer sing in Spanish the 'Gypsy Song' and the 'Toreador Song' for a finale. We used the introduction part of the film and then placed this slide on the screen:

It costs you \$5 to hear her sing CARMEN. It costs you \$3 to buy one of her phonograph records. We are showing her tonight; you can see her and almost hear her for a DIME. Here she is.

"We followed immediately with the picture and the effect upon the audience was gratifying. The spectators were in a receptive mood."

### *Asks Aid in Scheduling Shows*

A plea for co-operation between the exchange and the exhibitor so as to make possible a regulated time schedule in motion picture theaters giving continuous performances is voiced in a letter to MOTOG RAPHY from Chris G. Behrens, manager of the Family Theater, Davenport, Iowa.

"The manager who is succeeding today," comments Mr. Behrens, "is the one who arranges not only his program but the hours of each performance to please his patrons. When a house is changing its features three and four times a week, in the majority of cases the manager is compelled to change the running hours of the films as often. This makes it virtually impossible under present conditions for his patrons to know at what time any performance will be-



View of lobby of Third street theater, Easton, Pa., and end of the lobby decorated for a reception to Marguerite Clark which was attended by 5,000 persons. This house uses Paramount features exclusively.



gin. If the exchange office would co-operate with the exhibitor in furnishing him the exact running time of his bookings or the exact number of feet of film that would be shipped, the manager would be able to figure out a scheduled running time. He could compile this in advance and publish it in his advertising matter. But at the present time this is an impossibility. The manager has no way of knowing the length of the film until he opens the can the morning of the day of his first show.

"We make it a rule to maintain a regular schedule on each booking. This is posted in the cashier's office and many of our patrons have learned to call the office by telephone. However, when a feature is booked as a five-reel picture it is not always five thousand feet.

"When the exchange realizes the importance of this question to the exhibitor and the latter is furnished with the exact running time, this will overcome one source of cause for complaints."

The management of the Family Theater has received hundreds of compliments on the beauty of decoration and color scheme of the photo-play house. The management is proud of the projection and size of the picture thrown on the screen. A shadow box is used, which allows no false light to reach the screen. A fountain playing through colored light bulbs adds to the attractiveness of the house.

Although this fountain and lights are in continuous use, it in no way affects the picture. The theater is always sufficiently light so that any vacant seats are easily located and the fine projection into the shadow box makes possible at all times a sufficiently lighted house in which a patron may read a program.

Mr. Behrens contends that it is an important matter that patrons are able to locate friends in an audience.

### **Pioneer Film Man Prospers**

On the site where the first motion picture theater in Easton, Pa., was built in January, 1907, there stands a modern photo-play house, seating 1,000 persons, all on one floor, and doing a consistent business.

Charles F. Oldt, the man who erected the first film theater in Easton, Pa., nine years ago, still is active in the management of the playhouse which he built when his original venture was swept away by fire in March, 1912.

Paramount features now are used exclusively. The attendance averages 12,000 a week and admission prices are ten cents in the afternoon and fifteen cents

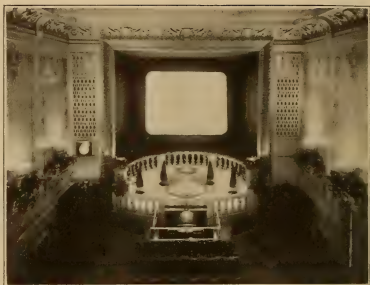
*(Continued on page 553)*

### **Jane Grey in World Feature**

Jane Grey, noted film star, will be seen on the World program in a dramatization of the "Man and His Angel," in which she will be supported by Henri Bergman, last seen as a star in a Metro production. Miss Grey has been connected with the Triumph company for some time.

Following "Man and His Angel," Miss Grey will be seen in "The Surrender," said to be a different type of story from anything she ever appeared in.

The most important engagement of the World Film Corporation, allied, of course with the Equitable, and of which the Triumph Film Corporation is a producing subsidiary, was the signing of the dainty and charming dramatic and musical artist, Mollie King.



*Interior Family Theater, Davenport, Ia.*

Miss King, 18 years old, is the youngest member of a noted theatrical family, being the sister of Charles King, for many years a vaudeville favorite with his partner, Elizabeth Brice. Miss King is well known on the speaking stage, having made her debut when but an infant. Miss King made her motion picture debut in the World production, "A Woman's Power," in which she was starred.

### **FREULER HOLDS CHAPLIN**

**Head of Mutual Gets Jump on All Other Bidders and Gets Comedian's Name on Tentative Contract Agreement**

While several of the newspapers throughout the country for weeks have been playing up the fact that Charlie Chaplin has signed or is about to sign a contract calling for fabulous salaries, bonuses and dividends, the one to which most credence has been given is that which will give the Chaplin films to the Mutual program. While officials of the Mutual company are not willing to say that a contract has been signed, the following statement by John R. Freuler, president of the corporation, seems to make it clear that the matter can be settled with little difficulty.

"I have been negotiating with Chaplin for two weeks," said Mr. Freuler. "These negotiations have been entirely personal and the only agreement discussed has been between me and Charlie. As a result, last Saturday evening, Chaplin signed a tentative contract agreement with me. This stands now as a personal enterprise, involving only Mr. Chaplin and myself."

From this it would appear that a new company will be formed to release Chaplin films through the Mutual program.

As for the financial arrangement, nothing official has been given out and any figures published are the result of reported salary demands rather than salary agreements. It is said that Chaplin's brother Syd will be with him.

To gain realism for "Merely Mary Ann," the William Fox play in which Vivian Martin appears as a "slavey," Director John Adolfi invited the inmates of a cheap New York boarding house to the studio, served them dinner, and photographed the scene, unknown to the diners.



# Film Export Record Broken

BY THOMAS O. MONK

EXPORTS of motion picture films were greater in the calendar year 1915 than in any preceding year, and imports fell off by more than \$1,000,000 in value. MOTOGRAHY presents the following figures which will appear in the forthcoming report of the Department of Commerce on exports and imports.

The figures show that for the calendar year 1915 motion picture films to the number of 198,830,837 linear feet, valued at \$6,940,630, were exported, as against 117,580,304 linear feet, valued at \$4,742,620, in the year 1914.

Imports in 1915 amounted to 68,515,367 linear feet, valued at \$1,037,036, as compared with 88,464,196 linear feet, valued at \$2,132,834, in 1914.

The United Kingdom leads as the purchaser of American films, and in 1915 received from the United States \$1,273,710 more in films than in 1914.

In December, 1915, the exports to the United Kingdom amounted to \$352,854 as against only \$45,452 in December, 1914.

Exports to France in December amounted to \$22,484 as against only \$80 in December, 1914, thus showing that the French market has been reopened to a substantial extent.

Up to 1912 the reports on motion picture films were included in other figures, but they assumed such proportions that it became necessary to give them a distinct classification.

Prior to the fiscal year ending June 30, 1912, motion picture films were included under the general heading, "photographic goods."

For that year motion picture films were exported to the amount of 80,035,302 linear feet, valued at \$6,815,060.

After the fiscal year 1912 the classification was still further extended by giving the exports of "not exposed" and "exposed" separately, and it is shown that for the fiscal year which ended June 30, 1913, motion picture films were exported, not exposed, to the amount of 41,531,004 linear feet, valued at \$1,753,042; exposed, 32,192,018 linear feet, valued at \$2,276,460; or a total of 73,723,022 linear feet, valued at \$4,029,502.

In the calendar year 1913, January to December, films not exposed were exported to the amount of 114,124,469 linear feet, valued at \$3,056,097, and exposed, 32,312,314 feet, valued at \$2,235,367, or a total of 146,436,783 feet, valued at \$5,291,464.

Section 380 of the tariff act imposes duty on motion picture films, negatives, and positives as follows:

"Photographic-film negatives, imported in any form, for use in any way in connection with motion picture exhibits, or for making or reproducing pictures for such exhibits, exposed but not developed, two cents per linear or running foot; if exposed and developed, 3 cents per linear or running foot; photographic film positives, imported in any form, for use in any way in connection with motion picture exhibits, including herein all moving, motion, motophotography or cinematography film pictures, prints, positives or duplicates of every kind and nature, and of whatever substance made, one cent per linear or running foot; provided, however, that all photographic films imported under this section shall be subject to such censorship as may be imposed by the secretary of the treasury."

Section 576 admits free of duty "photographic and motion picture films, sensitized but not exposed or developed."

Section 404 admits free of duty films from motion

Comparative Table of U. S. Film Trade With Foreign Countries During Two Years

EXPORTS						
	December, 1914		December, 1915		Calendar year, 1914	Calendar year, 1915
	Quantity	Value	Quantity	Value		
Motion picture films:						
Not exposed, linear feet.	528,855	\$ 18,218	741,162	\$ 38,614	88,401,445	\$2,581,138
Exposed, linear feet.	2,326,968	178,757	6,444,068	557,460	29,178,859	2,161,482
Total	2,855,823	\$196,975	7,185,230	\$596,074	117,580,304	\$4,742,620
Exported to:						
France	771	80	244,125	22,484	316,020	8,899,472
United Kingdom	537,196	45,452	2,131,291	352,854	95,655,810	3,207,981
Canada	927,395	73,676	658,271	50,150	10,981,146	856,245
Brazil	19,151	2,380	153,500	4,471	67,214	6,570
Other countries	1,371,310	75,387	3,998,043	166,115	10,560,114	645,563
Total	2,855,823	\$196,975	7,185,230	\$596,074	117,580,304	\$4,742,620
Other sensitized goods.		\$ 68,340		\$ 76,048		\$1,498,027
Cameras		10,930		50,604		463,457
Other apparatus		3,382		12,437		110,774
IMPORTS						
	December, 1914		December, 1915		Calendar year, 1914	Calendar year, 1915
	Quantity	Value	Quantity	Value		
Motion picture films:						
Not exposed, linear feet.	2,220,283	\$ 44,479	6,703,237	\$ 80,113	70,518,288	\$1,284,761
Positives, linear feet.	532,221	17,189	590,500	22,520	17,945,908	848,073
Total	2,752,504	\$ 61,668	7,293,737	\$102,633	88,464,196	\$2,132,834
						68,515,367
						\$1,037,036

picture machines, light struck or otherwise damaged, or worn out, so as to be unsuitable for any other purpose than the recovery of the constituent materials, provided the basic films are of American manufacture.

## GILLETTE IS ESSANAY STAR

**"Sherlock Holmes" and "Secret Service" Will Be Produced as Multiple Reel Features for V. L. S. E. Program**

With William Gillette in the star role, "Secret Service" and "Sherlock Holmes" will be produced by Essanay and released as a multiple reel feature on the V. L. S. E. program. Gillette has contracted to appear in the photo-play versions of his stage successes. He has just begun work before the camera for "Sherlock Holmes," which will be the first release.



William Gillette.

Mr. Gillette has just closed an unusually successful season. He has never before consented to adapt to pictures the plays he wrote and made famous. The popularity awaiting picturization of these two gripping dramas has been recognized by producers for some time, but repeatedly Mr. Gillette

rejected all offers until the one just accepted came.

William Gillette has had a stage career rivalled by few actors. He was born in Hartford, Conn., July 24, 1855, the son of Francis Gillette, long a United States senator from Connecticut. His elder brother, Edward Hooker Gillette, also entered politics, having served in Congress as a representative from Iowa, to which state he moved from New England.

Following graduation from a preparatory school young Gillette chose the stage as his profession and played in stock companies while completing his education with special courses at the University of New York, Massachusetts Institute of Technology and Boston University.

In 1877 he undertook theatrical work exclusively and played with stock companies successively at New Orleans, New York, Boston, Cincinnati and Louisville.

By this time he had won national recognition and decided to attempt the staging of several plays which he had written for himself. This he did with encouraging success and since he has written everything in which he has appeared.

Mr. Gillette is a member of the National Institute of Arts and Letters and makes his home in New York the greater part of the year.

Bertha Kalich has signed a contract with William Fox and has already begun work in her first film production. Mme. Kalich is a noted stage star.

## "IRON CLAW" EXTENDED

**Demand for New Pathe Serial Causes Company to Produce Fourteen Episodes Instead of Twelve as Planned**

Owing to the success of the new Pathe serial, "The Iron Claw," and the demand of exhibitors all over the country, those in charge of the photoplay have decided to extend the length of the film to fourteen episodes.

It was originally intended to make "The Iron Claw" in twelve successive reels. Director Hosi announces that he has additional material on hand to make the extra reels of extraordinary merit.

After waiting three days for a snow storm to complete a scene in the making of the new Pathe serial, "The Iron Claw," Director Jose found it necessary to engage every wagon available in Toms River, N. J., and proceeding to a spot a mile from the village, where weather and street cleaners had not disturbed the latest fall of the beautiful, enough to cover the "locations" required was carted back to town and the making of "Iron Claw" went on as merrily as usual. Had it not been for Director Jose's thought, the company, including Pearl White, Creighton Hale and Sheldon Lewis, might have waited a week or more for a snow fall.

The Pathe office in Seattle has closed with the Pantages theaters in Seattle, Tacoma and Spokane for "The Iron Claw." Representatives of the Pantages circuit, the largest in the northwest, were well satisfied with it.

The Washington Irving High School for Girls in New York, one of the largest girls' high schools in the country, is having a poster exhibition in which are shown the best types of poster art. The Pathe one-sheet posters of Dorothy Donnelly, Lois Meredith, Pearl White and Jeanne Eagels are honored by a prominent place in the exhibition.

The Pathe company wishes to correct a misunderstanding in regard to the Ashley Miller-Arnold Daly litigation. One publication is alleged to have printed a rumor that Pathe owed Mr. Daly \$10,000 for services rendered and that this money was attached by Mr. Miller. A statement has just been given out at the Pathe offices to the effect that such representations have absolutely no foundation. It is a personal matter between Mr. Miller and Mr. Daly.

J. A. Berst, vice-president and general manager of the Pathe company, denies a statement attributed to a theatrical magazine to the effect that Pathe had cut down its program because of shortage in raw stock. "As a matter of fact," Mr. Berst said, "Pathe has enough stock on hand to last four months without getting any at all from Europe."

Pathe News made fast work on the news pictures of the fire at a Brooklyn pier, Wednesday, February 16. A Pathe camera man reached the scene in time to "shoot" the burning ships. A special edition of the Pathe News showing the fire scenes was exhibited the same night on Broadway.

The folly of jumping at conclusions is shown in "Four Narratives," a late two-reel release by Lubin. The story is built about the tribulations of an internal revenue officer who traps a band of criminals after frequent attempts have been made to discredit him. The picture, in four episodes, throws interesting light on the methods employed by conscienceless detectives in obtaining evidence, and carries the spectator to many beautiful and weird places during the course of the story.

# Screen Club Ball a Success

BY CHARLES R. CONDON

THE first annual ball under the joint auspices of the M. P. E. L. of A., New York Local No. 1, and the Screen Club last Saturday night attracted a crowd of sensational proportions to Madison Square Garden. The garden's great capacity was taxed—taxed to the utmost—and at midnight when countless motor cars pulled up to the historic entrance, the doors were closed to the late arrivals, who thereupon decided to wait their opportunity to enter the huge structure which at that moment housed celebrities of the films, the stage, politics and society, along with numbers upon numbers of photoplay enthusiasts.

Viewed from any corner or nook, Madison Square Garden on that occasion dazzled. Feminine beauty and rare finery presented an illusion that quite set one's head in a whirl. Film magnates and film stars of fame the world over were to be seen in the boxes, on the floor, in the lobby, everywhere, in fact. At every turn or glance one encountered notables. The best of it all was that all the possibilities for crowding the individual's evening with enjoyment were realized. They did not go for naught, as is usual with large affairs of this kind, where well-meant preparations turn out to be no preparations at all and everything good is marred by what approaches pandemonium.

The arrangement committee, consisting of Lee A. Ochis, Billy Quirk, Samuel H. Trigger and Jules Burnstein, and all those who had a hand in making the ball the splendid affair it was, should be applauded and congratulated by all who participated in its merriment.

Passing from the lobby into the arena, one's first impression was that the Metro company was giving a party all by itself. From this point the name METRO pelted one's eyes from all directions. A few steps further, however, and PATHE, written in large, red, incandescent letters, disclosed the fact that this was not a one-firm party. Further venturings made it apparent that all the big film producing companies were there to greet you and extend hearty wishes for a pleasant evening. Each company made efforts to provide entertainment and add to the joyful occasion, and incidentally to get some publicity. Each company did both those things remarkably well.

At 9 o'clock the dancing commenced, and it continued until 11, when the arena was cleared for action, and the press departments of the various companies commenced their stunts. There was keen rivalry.

Gail Kane, the Equitable Motion Pictures Corporation's star, entered the arena at the Madison avenue side and marched around the oval in a wondrous costume and bedecked with diamonds. She was accompanied by other Equitable stars and detectives, while all were followed by the Marinelli Hawaiian band, whose members strummed and hummed their native airs in vain, for the hand-clapping drowned their music. Miss Kane was announced by Harry Reichenbach, who conducted the entire "Equitable Girl" introduction.

Shortly after, a ballet of Metro actresses in pierrot costumes with a single letter on their blouses which spelled METRO when they took their positions, came upon the floor and sang and danced to enthusiastic outbursts from the assemblage. Arthur James, director of the press department, arranged the Metro introduction.

Next came Florence La Badie, the Thanouser star. Miss La Badie, beautifully gowned, was the girl in the moving tableau entitled "The Girl in the Bowl," which was arranged by Leon J. Rubinstein. The "bowl" was borne by six men in Oriental costume from the Fourth avenue entrance around the garden. Miss La Badie was her alluring, charming self and gracefully acknowledged the applause her appearance aroused.

The Pathe demonstration followed and was received enthusiastically, and after that Violet Mersereau, escorted by Hobart Henley and a group in fancy costumes, marched around. There were other "stunts" which moved the vast audience to hand-clapping. When Anita Stewart walked across the floor to the box occupied by prominent Vitagraph players, she was loudly applauded.

Clara Kimball Young, winner of the popularity contest, led the grand march. Miss Young traveled all the way from Cuba to take part in the festivities. Ethel Barrymore arrived at the garden at about midnight and occupied one of the Metro arena boxes. Many souvenirs were distributed by girls in costume.

During the floor introductions many visited the rooms where the Metro organization entertained. There they danced and partook of refreshments. Metro held boxes at either end and both sides of the arena. Some of the Metro stars present were Francis X. Bushman, Beverly Bayne, William Faversham, Ethel Barrymore, Marguerite Snow, Mr. and Mrs. Sidney Drew, Mary Miles Minter, Mme. Petrova, Emmy Wehlen, George Le Guere, Grace Valentine, Peggy Hopkins and a host of other well-known actors and actresses. Joseph Engel, Richard Rowland, Arthur James, Merritt Crawford and Edward Corbett, who made up the bulletin with news of the ball which Metro distributed, were among the executives who represented that company at the ball.

In the Pathe party were Pearl White, Sheldon Lewis, Creighton Hale, Bliss Milford, Bruce McRae, Arnold Daly, Jackie Saunders and Marie Empress. J. A. Berst entertained some friends in one of the boxes, as did L. J. Gasnier, ex-general manager of Pathe. P. A. Parsons and Ramirez Torres were also in the party.

Florence Reed, Duncan McRae, Antia Scott, Lorah Rogers, Director Lawrence McGill, Miss Anna Q. Nilsson, Guy Coombs, General Director Howell Hansel and Mrs. Hansel, Mrs. Lawrence McGill, Tom Moore and Derwent Hall Caine were the invited guests of W. E. Shallenberger, president of the Arrow Film Corporation. Mr. Caine is just over from England and has signed a contract to appear in Arrow feature pictures. A. S. Le Vino was one of Mr. Shallenberger's guests.

The Mutual Film Corporation's delegation was the guest of John R. Freuler. Mr. and Mrs. W. B. Smith, J. C. Graham, Terry Ramsaye, Arthur Breck and Hunter Bennett were in the party. Edwin Thanouser, president of the Thanouser Film Corporation, with Mrs. Thanouser, Mr. and Mrs. Lloyd Lonergan, Philip Lonergan, and Dr. and Mrs. A. E. Jones, were in boxes near that of the Mutual. Thanouser players present included Gladys Hulette, Ethyle Cooke, Grace De Carlton, Kathryn Adams, Louise Emerald Bates, Valkyrien, Carey Hastings, Harris Gordon and Bert Delaney.

The Mirror forces were the guests of Clifford B. Harmon, president of the company. William C. Toomey,



vice-president and general manager, and Jack Cunningham, publicity manager, with other executives, attended. Nat C. Goodwin, Billy Quirk, Ione Bright and Margaret Greene, Mirror players, were present.

Siegmund Lubin, Ferdinand Singhi and Ira M. Lowry, the executive trio of the Lubin company, entertained a box party. Billie Reeves, Earl Metcalfe, Margaret Adair, June Daye, Rosetta Brice, Ethel Tully, Crauford Kent, Richard Buhler and Director Jack Pratt all attracted a great deal of attention to the Lubin boxes.

Richard Tucker, Viola Dana, Miriam Nesbit, Grace Williams, Mark McDermott, Sally Crute, Directors John Collins, Benjamin Turbett, Burton George, and Stage Manager B. J. Durning and Publicity Director Alan Crossland were with the Edison party.

The New York branch of the Essanay forces was represented by Gardiner Wood, Jerome Beatty, B. F. Shafer, Russell Shanahan and P. J. Swift.

E. Lanning Masters, L. J. Bamberger, A. W. Goff, A. I. Siegel, A. Partridge and V. M. Shapiro were with the office force of the New York branch of V. L. S. E.

The seating arrangement for the Universal, Red Feather and Bluebird boxes were as follows: In President Carl Laemmle's box were Mr. and Mrs. Laemmle, Mr. and Mrs. Harry E. Wolff, Anna Fleckles, William Oldknow, Julius Stern and Herman Fichtenberg. With Pat Powers were Mr. and Mrs. Thomas W. Evans and Mr. and Mrs. Thomas E. Donovan. The Bluebird box contained Mr. and Mrs. Henri Hoffman, Mr. and Mrs. Jos. Brand and Mr. and Mrs. Albert Tuchman. William Garwood, Hobart Henley, Ben Wilson, Dorothy Phillips, Matt Moore, Jane Gail, Harry Benham, Paul Panzer, Curtis Benton, Violet Mersereau, Edna Hunter, Edith Roberts, Alan Holubar, Stuart Paton, Edith Grandin, Harry Millard and Edna Pendleton were some of the Universal players who occupied boxes. Mary Fuller, King Baggot and Florence Lawrence had special boxes of their own.

The Vitagraph company was well represented in the grand march, with Anita Stewart, Virginia Norden, Edith Storey, Lillian Walker, Leah Baird, Rose Tapley, Jewell Hunt, Naomi Childers, Dorothy Kelly and Arline Pretty. The heads of the company, J. Stuart Blackton, Albert E. Smith and William T. Rock, and Sam Spedon, publicity director, were present. Earle Williams, Joseph Kilgour, Antonio Moreno, Charles Kent, James Morrison were much in evidence. So, too, were Ralph Ince, Julia Swayne Gordon, "Mother" Mary Maurice, Kate Price, Hughie Mack, Harry Northrup, Billie Billings, Edward Elkas, L. Rogers Lytton, Donald Hall, Wallie Van and numbers of other Vitagraph celebrities. Vitagraph directors present were George D. Baker, Van Dyke Brooke, Lawrence Semon, C. Jay Williams, Paul Scardon, Courtland Van Deusen, Wilfrid North, S. Rankin Drew, William Humphrey, Harry Davenport. Telegrams of regret were received from several actors and directors of the company. Ralph Ince headed a contingent from the Bay Shore studio.

The Gaumont company's players, directors and virtually all its representatives are now in the south. F. G. Bradford of Gaumont and a party of friends occupied one of the arena boxes.

Edward Earle, Pauline Frederick, George Wright and scores and scores of other well-known stars, directors, big people in the various branches of the film industry were present. To write them all down is the work of many hard-working reporters, and that is the excuse we offer to those whose names we have not recorded.

## T. R. STARS IN "THOUGHT" FILM

### Preparedness Convictions of Former President Visualized on Screen in Second Pictograph Release

Theodore Roosevelt, former president of the United States, is starred in the second release of Paramount Pictographs, which visualize the thoughts of great thinkers and which have created enthusiastic comment throughout the country.

Col. Roosevelt walks upon the veranda at his home in Oyster Bay just as he is preparing to go for a ride about the estate. In his inimitable manner he shouts forth, showing his famous teeth: "We must prepare." He tells in detail his thoughts on this vital question and they are visualized upon the screen. Here are the thoughts:

"I believe in the fullest liberty within our borders; and therefore I believe in efficiency in preparedness to prevent the restriction of this liberty by people outside of our own borders.

"Preparedness means discipline; and in a democracy it is of the highest importance for us to discipline ourselves; and in doing so we would prepare ourselves, not merely to defend our own rights against alien foes, but to encourage the habits of orderly liberty and disciplined efficiency, which will enable us to solve our own difficult social and industrial problems.

"In a democracy, every man has his duties as well as his rights. And it is just as much every man's duty to train himself to defend the rights of the commonwealth as a whole, as it is his duty to pay his share of the taxes for the running expenses of the commonwealth as a whole."

Paramount Pictographs is the first motion picture medium issued for the visualization of the thoughts of the country's great thinkers; the first attempt to have the great American amusement loving populace think vital thoughts on big questions; the first exemplification of the fact that the motion picture theater is an institution where influences for betterment can best be swayed.

The subject "Preparedness" is being picturized under the direction of Frederick Palmer, of whom Col. Roosevelt said: "He has seen more wars than any other American," and Henry Reuter Dahl, the naval expert.

President Hodgkinson of the Paramount Pictures Corporation believes the Pictographs have become the Fifth Estate and that by means of the motion picture theater topics of vital importance to the nation can be driven home through the screen in a more vivid way than by any other means.



Colonel Roosevelt, former president, appears on screen.

# The Opening of a Theater

BY S. L. ROTHAPFEL

THIS evening the Colonial theater will again change its policy, becoming the western home of the Triangle films. An invitation has been extended to the film industry of Chicago to be our guests for the opening performance. The opening attraction will be Lillian Gish in "Daphne and the Pirate" and a new Keystone comedy entitled "The Bright Lights," featuring Roscoe Arbuckle (Fatty) and Mabel Normand.

There will be a news service gathered from points of interest the world over, an education feature, and a special subject entitled "The Stampede," showing life in the west as it was.

The music numbers will be the overture to "William Tell," with special lighting and effects. A quartette will sing popular numbers, including "Rigoletto."

The pictures will be interpreted by an orchestra of twenty-five pieces, and I want to tell the exhibitors that the presentations will be different from anything they have ever seen. I want them to attend the Colonial prepared to see the very best that we can do.

The sign in the front of the house is the very last word in electrical advertising; the makers claiming it to be the finest electrical sign in the world.

When you enter the Colonial foyer tonight, and,

by the way, it is one of the most beautiful in the world, please study the service. Courtesy is our watchword. It does help to know by their looks that everyone from doortender to usher is glad to see you and wants to make you comfortable.

It is important to have the brasswork shining and the uniforms spick and span. More than ever, good music counts a lot, more than you think. Music with dash and plenty of go and spirit that interprets the pictures; that is what I like. Interludes of good singers, properly presented, help, too, and a news picture or a clean cartoon goes a long way.

Mabel Normand came into my office the other day and sat on my window sill hugging her knee. She said, "Mr. Rothapfel, now I see why people like to come to the Knickerbocker." As I had just seen Mabel and Fatty Arbuckle in their two beds floating around in six feet of water, and the house with the beds in it afloat on the ocean, I thought I understood. "You are modest," said I. Mabel smiled—as Mabel Normand only can smile—and then—"Go on, Mr. Rothapfel—it's you that's so modest," and the smile was a grin. And a good many agree with Mabel that the Knickerbocker has improved a great deal in the few short weeks of its new management. We are working on new innovations every day.

The Triangle Film Corporation sent me here personally to direct, supervise and establish a few of these innovations at the Colonial.

The performance will be continuous from noon until eleven at night, and be divided as follows: From noon until 2:15 the pictures will be accompanied with a piano and a pipe organ; from 2:15 until 5:30 there will be two de luxe performances in which will be heard the concert, orchestra, vocalists, etc.; from 5:30 to 7:30 the pictures will again be accompanied by the pipe organ and the piano without the vocalists; at 7:30 the first evening the de luxe shows will continue until 9:25. The last performance will give the late diners a chance to come down as late as 9:45 and still see the entire performance.

Wherever you sit, and whatever you pay, if you do not say you are glad you came, the pretty girl at the ticket window will give you your money back and smile as she does it.

## TRIANGLE WINS SUIT

**Court Denies Injunction Application to Oust Pictures from Knickerbocker Theater—Finds Film Shows Do Not Hurt House Standing**

The application of Robert Walton Goelt, owner of the Knickerbocker theater, New York, for an injunction restraining the Triangle Film Company and others from operating continuous motion picture performances in the playhouse and from selling tickets at the present scale of prices, was denied by Supreme Court Justice Cohan.

In deciding in favor of the Triangle company, Justice Cohan found that while the defendants complied with the terms of their lease, requiring that they sell tickets to performances at from 25 cents to \$2 in the evenings, but locating the \$2 and \$1 and 50-cent seats in the dress circle, this did not constitute cleanly

## BEYFUSS DEFENDS PROBLEM PLAY

**"Unwritten Law" Clean, Wholesome Film With a Gripping Moral," He Says in Response to Rumors of Dissension**

Alexander E. Beyfuss, general manager of the California Motion Picture Corporation, has come out in defense of the morality of "The Unwritten Law," in which Beatriz Michelena is starred.

"The story of 'The Unwritten Law' is entirely wholesome," he said. "In keeping with the policy of previous California productions, there is not a scene in it that is suggestive in the moral sense of the word; nor one that lends itself to cheap sensationalism. It is our aim that every one of our pictures attain the highest moral level, and 'The Unwritten Law' is no exception to the rule.

"It is true that the picture concerns itself with big human emotions; some of them are markedly elemental. They all, however, are in the main of the better sort. The elements of goodness and love are, in the final analysis, the mainspring to the action of the story. A mother's love and her almost mad desire to care for and shield her offspring make the struggle seem worth the fight and its consequences.

"Just as there is nothing morally questionable about 'The Unwritten Law,' as a production, there is nothing 'namby-pamby.' It was never the prophet with a 'namby-pamby' sermon to preach that moved the people to works of goodness. The real prophet has always put an edge on his words. Likewise in motion pictures the 'punch' is just as essential to moral benefit as to box office receipts."

Mr. Beyfuss explained his statement in behalf of "The Unwritten Law" as being the result of reports that some persons had found the film to be morally offensive.

a breach of agreement required as a prerequisite to injunctive relief.

Relative to the question whether the Knickerbocker still is in the class of "first-class" houses, under film company management, Justice Cohalan held that the coming of motion pictures into the theatrical field has resulted in an "evolution" of the theatrical business to such an extent that it might be that a motion picture theater, holding continuous performances, giving high-grade pictures and interspersing pictures with musical numbers, could be regarded as a first-class playhouse in every respect.

On February 1 a summons and complaint were served upon Al Hayman, Marc Klaw, Abraham L. Erlanger, Alf Hayman and Daniel Frohman as administrators of the estate of Charles Frohman, deceased, Charles Frohman, Inc., Harry E. Aitken and the Triangle Film Corporation to appear before Justice Donnelly of the Supreme Court to show cause why an injunction should not issue restraining the two latter defendants from continuing to present motion pictures with "singers, actors and an orchestra" at the Knickerbocker theater, Broadway at Thirty-eighth street. The proceedings were brought by Attorneys Carey and Carroll, in behalf of Robert Goelet, owner of the theater property through inheritance from his father.

It was the first effort to bring about a judicial ruling upon the subject of the status of motion pictures in the theatrical world and to standardize the designations first-class, second-class and third-class as applied to theaters. Mr. Goelet sought to oust the Triangle people from his theater on the grounds that by giving too much entertainment for too little money they might change the classification of the playhouse in so far as the public mind is concerned. His attorneys maintained that the operation of a continuous performance and the sale of seats for 50 and 25 cents in the "orchestra" or main floor, is a violation of the terms of the lease.

A further violation was charged in the presence of singers and actors who perform solos in the course of the unfolding of the program, the contention being that their contribution to the entertainment places it within the definition of a variety performance.

In support of his view the plaintiff filed an affidavit sworn to by Harry G. Sommers, until recently manager of the theater, in which he says, "classes of

theaters are determined by the character and not by the quality of the performance given and by the prices charged."

On February 4 a brief was filed on behalf of the Triangle Film Corporation in Justice Donnelly's Court, and the case was adjourned until the following Thursday, February 10, to give Mr. Goelet's attorney an opportunity to file his brief. In the brief presented February 4 were affidavits from many men prominent in film and theatrical circles.

Mr. Aitken, in his affidavit, declared the standard of seat valuation is reversed when photo-plays follow the spoken drama. "The front rows of the ground, or orchestra floor, are the best seats for spoken plays," he averred, "while at motion picture plays those seats are too near, and the best seats are those at the front of the balcony."

Aitken went into the history of the lease of the Knickerbocker Theater from Mr. Goelet to Messrs. Klaw & Erlanger, Alf Hyman and Charles Frohman, and from the latter to himself. Mr. Sommers was manager of the theater at the time he obtained it, he swore, and continued in that capacity until on or about January 3, when Samuel Rothapfel was installed as manager.

"Plaintiff made no objection to the presentation of motion pictures while Mr. Sommers was continued as manager in charge of the Knickerbocker Theater," continued Mr. Aitken. The latter cited the fact that "Caboria" played a long engagement at the theater with \$1 as the highest price charged for admission; that Mr. Sommers advocated and endorsed in writing a reduction of the prices charged under the Triangle management and that there was no complaint of any kind until Mr. Rothapfel readjusted the prices in accordance with motion picture standards, charging \$2 and \$1.50 for box, loge and the choice of balcony seats and 50 and 25 cents for the rest of the house.

### Lesser Buys "Spoilers" Rights

Sol. L. Lesser and M. Rosenberg have procured "The Spoilers," Selig's screen version of Rex Beach's Alaskan tale, for exploitation in the states of Kentucky, Maryland, Virginia, South Carolina, Delaware and the District of Columbia. Offices have been opened under the name of the L. and R. Feature Film Company in the Bank of Commerce building, Washington, D. C.

Mr. Rosenberg, president of the Northwestern Feature Film Company, of Portland, who recently purchased from Lesser the rights for "The Ne'er-Do-Well" for Washington, Oregon and Montana, reports a two-weeks' record-breaking run at the Clemmer theater in Seattle, and a one week's run at the People's theater in Portland. Both these theaters will play return engagements.

### Kuhn Now in Own Company

J. Sidney Burnet and Paul R. Kuhn, who formerly were associated with the Mahin Advertising Company of Chicago, have organized a new advertising agency. Both are well known in Chicago and New York advertising circles. The new company is to be known as the Burnet-Kuhn Advertising Company and will plan, write and place advertising campaigns in newspapers and magazines. It has established offices at 625 New York Life building, 39 South La Salle street, Chicago.



Henry Ford being photographed by Mutual Weekly cameraman during peace expedition. Mutual.



# The Screen as a Teacher

BY MACK SENNETT

THERE is so much that may be said on the subject of motion pictures as an educational factor in modern civilization that I almost hesitate to discuss the problem in one short article. Great as is the present instructive value of the film, the most conservative students admit it is in its infancy and, as a form of amusement, the very fact that motion picture production ranks fourth among the industries of the United States is quite sufficient to prove its standing. It is the combination of amusement and instruction that is to be found in the motion picture of today that assures its permanency.

There was a time, a few years ago, when the man who provided for his family by working eight or ten hours a day, at a not exorbitant wage, found the problem of paying for clean amusement a difficult one to solve. Today the many picture theaters, with admissions ranging from five cents up, answers the amusement question very satisfactorily. After a hard day's work, the head of the family is enabled to take his wife and children to a comfortable theater, where, for a small amount, they enjoy well-constructed dramas, uproarious comedies and current news pictures amplified by good music.

It is the news picture that has developed into one of the most valuable educational mediums of modern times. A very few years ago we depended entirely upon newspaper accounts of the happenings in foreign countries, frequently garbled and sometimes purposely distorted and illustrated, at best, with reproductions of still photographs. Today we see the actual happening portrayed upon the screen almost as distinctly as the event itself. We see the European armies marching to the front, battleships being launched, generals and rulers in interesting moments, and a thousand and one other happenings that bring foreign lands to our very doors. That is one angle of the educational value of motion pictures.

Another, and perhaps more vitally important department of screen education is that used by private institutions. In schools and churches the motion picture machine has become as permanent and necessary as the library; not replacing it, but acting as a valuable auxiliary.

In commercial and manufacturing lines the use of motion pictures in conjunction with the efficiency movement that has done so much to further the welfare of modern business has been of inestimable value. The new processes of manufacture; a new method of salesmanship, and kindred details, may be shown to a multitude of men and women by the use of a few hundred feet of film, educating them along some particular line which formerly would have required a volume of exhaustive explanations and many weary hours of study.

The most successful shops, factories, and whole-



Mack Sennett—Keystone.

sale and retail stores of today find that this method of bringing the latest and best methods to the attention of their employees are of mutual benefit to employer and employee alike.

In many ways the motion picture replaces the library in families where books might be a luxury. In some instances it would be impossible for the poor man to possess many books. Today the family visits the motion picture theater where, for a few cents, they see the greatest works of fiction produced upon the screen by the best actors, with appropriate scenery—and it is real scenery, not the water-colored canvas of the old speaking stage.

And so it has come to pass that the invention which was at first regarded as a toy, has been developed until it is at present one of the greatest instruments of modern civilization. The elements of amusement and education are so nicely blended that we are amused while being instructed, and instructed while being amused. And the future of the motion picture is just as sure and certain as the future of printing, for the motion picture is merely another means of conveying thought and reproducing events.

## METRO PRESIDENT RE-ELECTED

Richard A. Rowland Again Elected to Head Film Corporation. Board of Directors Enthusiastic Over Last Twelve Months

At a meeting of the Metro Pictures Corporation Richard A. Rowland was re-elected president, Joseph W. Engel was re-elected treasurer and both were tendered a vote of thanks and approval. The directors' meeting followed the annual stockholders' meeting. Two days were spent in going over Metro's program of events and ratifying the schedule outlined by its leaders.

The board of directors was increased from seven to nine by the addition of L. Lawrence Weber, president of the Popular Plays and Players, Inc., and an associate of H. H. Frazee in theatrical enterprises, and A. S. Beymer, of the Keystone National Bank of Pittsburgh. Other officers elected were: first vice-president, James A. Fitzgerald, of Detroit; second vice-president, James B. Clark, of Pittsburgh; treasurer, Joseph W. Engel, of New York; secretary, Louis B. Mayer, of Boston; assistant secretary and general counsel, J. Robert Rubin, of New York.

In addressing the meeting Secretary Mayer commented on the growth of the corporation, and he ascribed Metro's success to ability, leadership, enthusiasm and complete co-operation. In acting as spokesman for the board thanked President Rowland and Treasurer Engel for their unremitting labor and the results they have achieved. He also stated that Metro had

proved what exchange men can do when they stick together as one man and by co-operation and enthusiastic support of the central body turn the tide of victory their way.

In response, President Rowland said:

"We have gone forward with determination to give the exhibitors what they needed and what they wanted, and their response has been certain and sure. We are proud of our record, but we are not puffed up about it nor content with it. Along progressive lines that were businesslike, we have tried to be fair to the exhibitors, to the public and to ourselves."

An appropriation of \$250,000 was voted for publicity and general advertising, to be expended in the next twelve months. The program for the big series in which Francis X. Bushman and Beverly Bayne will be starred was approved. One of these pictures will be released each week in addition to the regular feature release.

H. Cooper Cliffe, last seen on the Metro program in support of Ethel Barrymore in "The Final Judgment," has returned to the Metro ranks after having been starred by another company. He will again be seen in support of Miss Barrymore in "The Kiss of Hate," a strong, five-part feature, dealing with the persecution of the Jews in Russia. It is being produced for the Metro program by the Columbia Picture Corporation.

The following is a list of the other officers elected: First vice-president, James A. Fitzgerald of Detroit; second vice-president, James B. Clark of Pittsburgh; treasurer, Joseph W. Engel of New York; secretary, Louis B. Mayer of Boston; assistant secretary and general counsel, J. Robert Rubin of New York; executive committee, Richard A. Rowland of New York, Joseph W. Engel of New York, Louis B. Mayer of Boston; directors, Richard A. Rowland of New York, Joseph W. Engel of New York, Louis B. Mayer of Boston, James A. Fitzgerald of Detroit, L. Lawrence Weber of New York, A. S. Beymer of Pittsburgh, O. N. Davies of Minneapolis, John D. Clark of Philadelphia, James B. Clark of Pittsburgh.

## TELLS ABOUT PEACE TRIP

**Mutual Weekly Cameraman Declares "Squirrel Gag" About Ford Expedition to Europe Was Not "Bunk"**

"That squirrel stuff about the Ford peace expedition was no bunk."

This is the opinion of Lawrence Darmour, crack cameraman of the Mutual Weekly staff, just returned from the dash to Europe in the interests of peace. And he explains himself very clearly.

"Far be it from me to appear ungrateful for the most interesting trip in my career," begins "Larry," who is only 21 years old, "but permit me to observe that several members of the party had it all wrong.

"There were some most interesting persons in the party. For instance, there was a sedate, simple, honest, bewhiskered old chap along who, when at home attending to business is the editor of a little four-sheet newspaper in some town in the depths of the state of Mississippi. He found this a wonderful world when he got away from his little town and he admitted it. We were standing on the banks of a canal in Copenhagen one night when he came along. He stood in silence for several minutes, looking at the canal, where a few



Scene from Metro's "The Blindness of Love."

hard working gulls were fishing by arc lights alongside a bridge.

"Say," he said at last, "what kind of a darn fool bird is it that stands around on a cake of ice gettin' his feet wet all night? Down whar I hail from birds roost in trees."

"One of the most interesting men I met on the whole trip was Captain S. C. Hiortdahl, of the good ship Kristianiafjord. The captain was a commander in the Japanese navy in the Jap-Russ war, and he's about the cutest little navigator of the ocean now extant. For a year after the war started he was able to dodge the scout cruisers and evade search by the British in his pursuit of neutral commerce between New York and Scandinavian ports. He did this by the generous use of steam coal and a new-fangled Marconi device that warns of the approach of battleships. At last they got him. A British officer at the head of a boarding party came up over the rail. Hiortdahl looked down from the bridge of the Kristianiafjord and grinned.

"Some chase—it is not, eh?"

"Well, sir, the British got so peeved at the elusiveness of this ship that they announced that unless Hiortdahl allowed his boat to be caught and searched they would cut off the supply of coal for his port, Bergen."

They tell this one about "Larry."

It appears that the young Mutual photographer decided to part company with the main body of the expedition in order to take some exclusive winter sport pictures up on Holmenkollen, the mountain where the international skiing contests are held. He got snowed in by one of the celebrated Swedish storms and had to stay on the mountain, subsisting largely on frozen fish and milk chocolate for five days. Not satisfied with that, he went prowling about with his camera in the Norwegian Alps about Finse, four thousand feet above the sea and colder than New Year's day on the moon. All these commendable enterprises, divorced from the peace party, left the young man rather lonesome. Asked why he looked so glum, "Larry" replied: "This Scandinavian silence gets my goat."

## Ince Opens Indian School

Thomas H. Ince has taken the first steps in a plan to give instruction to the 121 Indians in his company. A school house has been opened near the Indian colony, and a number of Carlisle graduates who are in the Triangle company will be enrolled as advanced students and assistant instructors.

## FAVOR HORSLEY AS CANDIDATE

**Los Angeles Business Men and Newspapers Pledge Support; Motion Picture Officials, Enthusiastic, Launch Campaign**

News of the report of David Horsley's candidacy for Congress from the district in which Los Angeles is situated has created much favorable comment in the east. It is considered as obvious that the elevation of such an experienced film man to so important an office would be a great aid to the entire industry.

Mr. Horsley's announcement that he would make the run was greeted enthusiastically in Los Angeles and a movement was at once started to lay plans for an active campaign in his behalf. Reports from the west coast say that Mr. Horsley's name will be associated with the Republican ticket. This is regarded as significant inasmuch as the district including Los Angeles has been strongly in the Republican ranks for some time.

In his campaign Mr. Horsley has been promised the support of not only those in the motion picture business but of the business interests in the city of Los Angeles as well. Mr. Horsley also has received expressions from civic organizations in Los Angeles, such as the Chamber of Commerce and the Realty Board, in which the members of these groups announce their favor of Mr. Horsley as a candidate.

In addition to this support, assurances have come from the newspapers of their good will. Mr. Horsley has done so much for the good of the city of Los Angeles and of California that a spirit of appreciation is manifest in all of the newspapers. That their spirit should follow Mr. Horsley's efforts seems natural.

During his tour of speech making, which is now being mapped out, popular film stars will appear on the same platform with Mr. Horsley. A number already have offered their services. It is believed that larger crowds will result from this plan than can be expected to attend an ordinary political meeting.

Motion picture theaters also will be enlisted in

the campaign. They will be asked to run slides in the interest of Mr. Horsley's candidacy.

The hearty co-operation offered from all parts of the country has gratified Mr. Horsley and he declares he will make a strong fight to be elected.

## "One Day" Leaps Into Demand

Much comment has been caused among exhibitors by the reported success of B. S. Moss' "One Day," which comes to the screen as the sequel to Elinor Glyn's sensational love drama, "Three Weeks," with Jeanne Iver, noted operatic star and classic dancer, in the leading role. The Moss offices in New York report that they have been besieged with letters and telegrams from anxious exhibitors and that there is but little territory left. They report the following territories gone: Greater New York and Northern New Jersey, to the Amalgamated Photo Feature Booking Corporation of New York City; New York state, Essemar Film Company, Buffalo, N. Y.; New England states, Eastern Feature Film Company, Boston, Mass.; Illinois and Indiana, Jones, Linick & Schaeffer, Chicago, Ill.; Texas and Oklahoma, to L. Santikos of Waco, Texas. The Australia and New Zealand rights were procured by the Australasian Film, Ltd., through their New York representative, Millard Johnson.

## "Mutual Traveler" Feted

Virtually the entire middle west turned out recently to greet the "Mutual Traveler," the pretty, dark-haired maid who personally conducts the Gaumont scenic "See America First" tour. Little of Minnesota and Wisconsin escaped the eye of this mysterious miss during her trip. Her name will not be disclosed as long as she remains the "Mutual Traveler."

The "Mutual Traveler" consented on her return recently to disclose this much. It is the first thing concerned with herself which she ever allowed to be said about her. She was born in England, and though she is very much prejudiced in England's favor, she does not think the British Isles have anything on the middle west.



George Behan, who is being featured in Pallas films for Paramount program.



Dorothy Green, who is one of Metro's drawing cards.



Otis Skinner, who has been signed by the California Motion Pictures Corporation.



Louis J. Hill, son of James J. Hill, president of the Great Northern railroad, Mrs. Hill, and their little son Jerome, gave a special luncheon in their home in St. Paul for the pretty picture maid. She also was guest of honor at the Minnesota University and the surrounding town and country clubs. In the Twin Cities she was entertained at the winter sport carnival. In Duluth she whizzed up and down on the incline railroads. Milwaukee and many other middle west cities had hosts galore to entertain her.

She will be seen next as she visits the tortoise-shell comb factory in Key West, Fla., and later at interesting points in Florida and other important spots throughout the south.

## GAUMONT PLAYERS HONORED

**Mayor Bowden of Jacksonville Joins in Celebrating First Run of Masterpicture. Board of Trade Holds Big Reception for Film Stars**

Mayor J. E. T. Bowden, of Jacksonville, Fla., took a prominent part in the celebration of the first run of the initial production made in the new Jacksonville studios of the Gaumont Company, "The Idol of the Stage," in which Malcolm Williams is starred. The mayor was present in his official capacity and made a speech from the stage to more than one thousand citizens who packed the theater, as did Richard Garrick, the Gaumont supervising director, who played the part second in importance to that of Mr. Williams. Others were called on for speeches, including Charles W. Travis, Miss Lucille Taft and Miss Helen Marten.

Further civic honors were extended to the Gaumont company when the members of the company were the guests of the board of trade of South Jacksonville. Five hundred guests were invited to partake in the reception and luncheon given at the country estate of Colonel and Mrs. P. J. Mundy. Richard Garrick had trouble in expressing his thanks for the cordial hospitality extended to the members of the company, and he was cheered when he said that the kindly feeling was mutual, that the players were highly appreciative of the honor bestowed upon them and pointed out that the fact that so many had gone to housekeeping that it was indicative of the influence of Jacksonville's homelike atmosphere.

Many humorous incidents gave added zest to the afternoon, as for instance, when Mr. Garrick offered a prize of \$100 to the winner in a half-mile spurt between the "two Gaumont kids," James Levering and Charles W. Travis, and again when he all but created a riot by asking the players to select the prettiest girl, the handsomest man, the homeliest girl and the ugliest man, from among the players. In the Levering-Travis offer, Gerald Griffin was ready to challenge the winner, but in the stress of the day's fun the event was not staged.

Among the Gaumont players present were Richard Garrick, Mr. and Mrs. Charles W. Travis, Mr. and Mrs. Alexander Gaden, Mr. and Mrs. Alan Robinson, Mr. and Mrs. Sydney Mason, Mr. and Mrs. Edwin Vail, Mr. and Mrs. Earl O. Schenck, Mr. and Mrs. Henry Vernot, Mr. and Mrs. John Mackin, Mr. and Mrs. Arthur Porchet, Mr. and Mrs. Edwin Middleton, Mr. and Mrs. R. D. McDonall, Jr., Mr. and Mrs. Richard Kloepper, Miss Lucille Taft, Marguerite Courtot, Mrs. Courtot, Miss Juliette Courtot, Miss Iva Shepard, Gertrude Robinson, Helen Marten, Mildred Gregory, Matilde Baring, Olive Trevor, Mabel Best, Gladys Thornton, Marie Bain, Sidney Vaughn, John Reinhard, Howard Hall, Robert Clug-

ston, James Levering, W. C. Butler, E. K. James, Albert Macklin, Henry Pemberton, Charles Graham, Gerald Griffin, Walter Pritchard, Quincy Stockton, Edwin Goetler, H. L. MacEachern, Joseph Ford, R. G. Phillips, William Striker and others.

## PAULINE FREDERICK BACK

**Returns to New York from Famous Players Studio in Jacksonville, Fla. Snowstorm Used for Marguerite Clark Picture**

Pauline Frederick and the company supporting her in the screen portrayal of Mary Johnston's celebrated novel and play, "Audrey," returned to the Famous Players Film company's studio from Jacksonville, Fla., last week, where most of the scenes for this forthcoming Paramount production were staged under the direction of Robert Vignola.

The cast includes Charles Waldron, Escamillo Fernandez, Helen Lindreth, Miss Christian and Tinker Hallam, all appearing in the more important roles with Miss Frederick.

Marguerite Clark, Director J. Searle Dawley and other members of the "Out of the Drifts" company, have returned to Ithaca, N. Y., to take advantage of the recent snow storm in obtaining scenes for the Alpine story in which the little star is soon to be seen.

Meanwhile Mary Pickford is commuting between Yonkers and New York by motor in order to combine the factory scenes and interior settings of her next production which is being filmed under the direction of John O'Brien.

For the first time in the annals of motion pictures, several Italian actors, who are residents of New York, appear in characterizations of their own nationality in "Poor Little Peppina," the Famous Players-Paramount seven-reel special production in which Mary Pickford is being starred. The opening scenes of "Peppina" take place in Italy and the entire atmosphere of the production is distinctly Latin, as several of the principal characters in the story, even in America, are Italian. Among the Italian actors appearing in support of Miss Pickford are Cesare Gravina, Antonio Maiori, Ernest Torti, N. Cervi and Francesca Guerra.

## Two New Film Houses for Broadway

Broadway is to get two new motion picture houses. Deals assuring this fact have been completed.

One will be a new Vitagraph theater, taking the place of the Gaiety and Fulton theaters, and the other will stand upon the lot now vacant between Forty-ninth and Fiftieth streets on the east side of Broadway, and running through to Seventh avenue.

Commodore J. Stuart Blackton, vice-president and executive head of the Vitagraph Company of America, engineered the negotiations by which the Fulton and the Gaiety theaters pass to the control of his concern and will be converted into one big playhouse which will be the first place of exhibition for all the films turned out of the Flatbush, Bay Shore and Southern California studios of the corporation. The theaters are separated only by a narrow alleyway.

The new house between Forty-ninth and Fiftieth streets will have a seating capacity equal to that of the Strand, as will the new Vitagraph house. It will be conducted under a policy which is expected to make it a rival of the latter.

## FRANK MILLS TO BE FEATURED

Will Be the Star in "The Moral Fabric," a Triangle Kay Bee Drama Dealing With Love and Morality

Frank Mills, the distinguished Broadway actor, is soon to be presented by Thomas H. Ince as the star of "The Moral Fabric," a Triangle Kay Bee feature, written by C. Gardner Sullivan. "The Moral Fabric" is a serious treatment of the question brought up by the so-called advanced thought of the last few years as to whether the rights of love are not superior to the rights of morality.

Members of the Los Angeles police department worked unconsciously in a motion picture recently, during the making of scenes in "The Conqueror," the Triangle Kay Bee feature in which Willard Mack is starred. Several scenes in the play are of a breadline in which Mack, as a laborer out of work, applies for food. In order to obtain realism, Thomas H. Ince staged the scene in one of the poorest sections of the city and invited the unfortunates to eat at his expense. An extra police guard was necessary.

In order that the architecture might be true to the period of 1625, an unlimited amount of money was expended in building three streets of houses for the production of "D'Artagnan," the five-part Ince-Triangle feature, in which Orrin Johnson, the Broadway favorite, is starred. When it was decided to produce the drama, search was made throughout Southern California for proper settings for the street scenes, but even the widely diversified architecture of that district did not afford the proper atmosphere. Ince was convinced that the "D'Artagnan" adaptation of "The Three Musketeers" contained greater dramatic value than any other story filmed from a book, and he also saw that by close adherence to details the production would be of unusual historical value.

## STANDARD SET FOR BLUEBIRDS

New Company Insists on Uniform Quality of Scenario, Production and Acting When Buying in Open Market for Feature Programme

Uniform quality and even distribution in all matters of scenario, production, and the player employed is the policy that the Bluebird company has adopted and it is the belief of those in control that the motion picture business is slowly and surely arriving at the point where it must become "the survival of the fittest" for both the producers and the exhibitors.

That inferior films are at times produced unavoidably even by the best of producing companies and by the producers of greatest reputation and that these films are sent out for distribution in order to secure the money that has been spent in producing them is the contention of the Bluebird people, who believe that their method of selecting only those that pass their standard of perfection will eventually establish the company with not only the exhibitor but with the motion picture patrons.

"Buying in the open market, such films as we consider only the best, eliminates the 'second' on the Bluebird programme," said an official of that company recently. "Let others produce, complete the product, offer it for sale and if merit is contained in every standard by which photoplays may be tested, Bluebird

will buy, but if it fails to meet our standard, then we reject.

"In this way our films hold to our set standard of quality first. Where feature programmes show weakness is in the fact that once a picture is produced for distribution under the ordinary trade mark, it must be marketed. The money has been invested on the judgment of the producer, and money must be made out of the production regardless of the showing of quality.

"Not so with Bluebirds. Films do not become eligible to carry our trade mark until they meet with our requirements in every respect. The standard is first set, then the grade must match the standard, there are no 'seconds' or 'cullings'.

"For March we have been successful in securing very strong features including 'Rupert of Hentzau,' to be released March 6; Mary Fuller in 'The Strength of the Weak,' for release on March 13, and Hobart Bosworth becomes a Bluebird star in 'The Yaqi,' for the release of March 19.

"Already released are the surprisingly strong films which include Mme. Sarah Bernhardt in 'Jeanne Dore,' the initial release, Helen Ware in 'Secret Love,' with 'Undine' and 'Hop, the Devil's Brew,' which completes the list of features for the first four weeks of Bluebird releases. Most of the houses handling these features have run them from three days to a full week, it being the first aim of the Bluebird company to secure the class of theaters that can retain their features more than one day."

## Fast Work on Ottawa Fire Films

The rapidity with which important news films are handled for the Mutual weekly was shown recently when the Ottawa fire pictures were given out in New York hardly more than twenty-four hours after daylight broke in the Canadian city. Films of the fire were received by the Gaumont Company, which manufactures the Mutual Weekly, Sunday morning, and although they were undeveloped, the same pictures were being shown at the first-run Broadway houses that evening and prints of the fire were being sent broadcast to be added to the news reels which had just been released.

The same expedition marked the work of the Mutual Weekly in the fire which swept the Brooklyn docks a few days later. That same evening, theaters which were subscribers to the Mutual Weekly, getting it first, were showing it on the screen. These included the Palace, America's greatest vaudeville theater, and the Knickerbocker.

## GEORGE BEBAN JOINS PALLAS

Actor Who Makes Specialty of Italian Roles Returns to Photodrama and will Appear on Paramount Program

George Beban, the characterizer of Italian roles, has closed with the Pallas company to again appear on the Paramount program.

Mr. Beban's popularity in the motion pictures was established by his exceptional work in "The Alien" and "The Italian," now appearing throughout the country with reported success. He also has attained international fame as a star of the speaking stage.

Mr. Beban recently created widespread interest when he appeared on Broadway in "The Alien," a com-

bination of motion pictures and dramatic sketch adapted from his well known play, "The Sign of the Rose." Since then the complete photoplay has added greatly to his popularity as a portrayal of Italian characters.

Since he was eight years old, Mr. Beban has devoted his efforts to the stage. As "the boy baritone of California," he toured the country, later appearing as an end man in minstrel organizations and then in stock. Later he appeared in principal and starring roles in such productions as the famous Weber and Fields Jubilee "Fantana" and George M. Cohan's "The American Idea."

The signing of Mr. Beban under the Pallas-Paramount banner brings to light a strange coincidence in the fact that Elsie Janis, also a Paramount star, was instrumental in the actor's greatest success on the stage, "The Sign of the Rose." Mr. Beban had heard Miss Janis recite a little poem about an Italian girl called Rosa which appealed so to him that he included it in his repertoire in dialect. It made such a hit that the actor wrote a sketch and called it "The Sign of the Rose."

### Eleven Keystone Companies Working

Eleven companies are now working in the Keystone comedy factory under Mack Sennett, who has been compelled to keep things going overtime in order to catch up with the demand on the Triangle program. Hampton Del Ruth, the managing editor, together with Jean Haven, are turning out the scenarios at top speed. Mabel Norman and Roscoe Arbuckle have completed "He Did and He Didn't" at the eastern Keystone studio, and are now working on "The Lure of Broadway." William Collier's first Keystone release, "Better Late Than Never," is almost ready. He has the support of Mae Busch in this effort. Fred Mace is working on a story that concerns an oil well that is expected to be a hilarity gusher, and Fred Sterlin has finished another with a number of scenes on the roof of a Los Angeles skyscraper. Harry Gribbon and Mack Swain are extracting laughs from a scenario that makes fun out of the instalment plan of acquiring a home and its furnishing. Louise Fazenda and Harry Booker are working on "Dear Old Dad."

### Ince Stars Japanese Actress

Henry Woodruff and Tsuru Aoki, the Japanese actress, are co-starred in "The Beckoning Flame," a Triangle Kay Bee feature. Music which is declared to compare favorably with that of Puccini's score for "Madame Butterfly" has been composed by Victor Schertzinger, the musical genius discovered by Producer Ince, for the accompaniment. The story is one to inspire the best efforts of a composer, it is said, and it is a tragedy in which deep heart interest and strong emotions are intermingled with tense dramatic situations. The scenes are mostly laid in India and are rich in Oriental atmosphere.

Directors Francis J. Grandon and Virtus R. Scott ran into trouble when they tried to take scenes for "The Soul Market," with Mme. Petrova, in Washington, D. C., recently. The play called for a chase by motorcycle policemen after a big limousine. They could not obtain permission to stage this, with the necessary gun play, until they got the idea of having real policemen do the chasing.

### New Comers in "The Love Liar"

"The Love Liar," David Horsley's new romantic drama, now being made, has parts for only two male characters. These are David McCare, a famous violinist, known as "The Love Liar," played by Crane Wilbur, and Ludwig, McCare's valet and an old broken down musician, played by Fred Goodwins. All the others concerned in the story are female characters. Another unusual circumstance is that all of the female characters are being played by actresses who make in this release their initial bow in a David Horsley release. Two five-reel Horsley productions will be released on the Mutual program within the next two weeks. On Monday, February 28, will be released "A Law Unto Himself," and on Saturday, March 4, "The Heart of Tara" will be distributed.

### Capital Film Men Dine

Washington, D. C., exchange men and exhibitors gathered at a banquet at the New Ebbitt Thursday night. Guests included several members of the House of Representatives. Plans looking to the improvement of pictures to be shown in Washington, and other conditions in the motion picture business, were discussed. The joint committee in charge of the dinner included Frank Spurrier, Carl F. Senning, L. M. Day, Frank Brown, C. W. Bunn, Sydney B. Lust and Herbert M. Osborn, representing the exchange men, and H. M. Crandall, Tom Moore, Dr. W. P. Herbst, Harry Wolf and Joseph P. Morgan representing the exhibitors.

### "Hell's Hinges" Real Place

"Hell's Hinges," the Triangle-Kay-Bee feature, in which William S. Hart is starred, takes its name from the town in which the stirring action of the drama takes place. The village was known as Place Center, Okla., to those who were interested enough to peruse a surveyor's map in the state capital. To the majority of Oklahomans it was known as "Hell's Hinges," and every one who could gave it a wide berth. The story is built about "Blaze" Tracy, the "baddest bad man who ever wore two guns and a chip on his shoulder." C. Gardner Sullivan, the author, brings an insincere minister and his daughter to Hell's Hinges. The climax is interesting when the minister is about to flee in fear of "Blaze" Tracy and the daughter saves him from disgrace by "taming" the bad man.

### Eisner in New Offices

The film department of the Western Vaudeville Managers' Association has moved to the Mallers building, Chicago. It previously had been housed with the other offices of the association in the Majestic Theater building. Manager Adolph Eisner now is prepared to book not only vaudeville houses, as in the past, but theaters of any sort. He has a stock of more than fifty multiple reel features, a long list of specially selected comedies and a score or more of one-reel travelogues, besides the famous dance feature, "Ade-laide and Hughes in Modern Dances."

On account of the war, films for shipment abroad in British ships must be packed in metal fire-proof boxes because of the fear of the inflammable films starting a fire in some ammunition carrying liner.



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## False Logic in the Federal Control Situation

IT is perfectly clear, we think, that the motion picture interests could have no objection to the creation of a Federal Motion Picture Commission, similar in function to the Interstate Commerce Commission and the Federal Trade Commission. Such a commission, organized and operated along constructive and reasonable lines, might ultimately do more good than harm. But it must be distinctly understood that pre-publicity censorship should form no part of the duties of such a commission.

That Congress has the power to create a body of that kind we do not question. That the power of Congress as exercised in the direction of interstate commerce laws against other industries has any parallel in the proposed laws against the motion picture industry, we deny.

Representative Reavis of Nebraska has stated that "anti-trust laws have been sustained on the ground that the offending combinations should not be allowed to use interstate commerce channels because they were engaged in a wrong. The interstate commerce clause allows Congress to strike at the evil in all the states by denying the product of this system to be sent in interstate commerce. The power granted is direct, without limitations or exceptions." Representative Towner of Iowa enters a similar argument.

Representatives Reavis and Towner are wrong; there is no parallel. Violators of interstate law are punished after the commission of violations; they are not enjoined from violation, nor subjected to pre-performance espionage. Congress nor any commission has ever attempted to forestall by pre-censorship the shipment of impure foods or drugs, or diseased cattle, or the products of child labor, or the prevention of Mann act violations. If crime is committed the law provides a penalty. It does not and cannot provide a corps of spies to observe and report intentions to break the law.

A motion picture film offered for pre-publicity censorship is not an article of interstate commerce per se. Until it has actually been shipped in interstate commerce no federal commission has any jurisdiction whatever over it. After it enters interstate commerce it may or may not be found to violate the law. The proposal of the Hughes and similar bills is to try each film for a crime which it cannot commit until after such trial. We deny that the federal government has jurisdiction until violation of its interstate laws has actually been committed.

We would not deny the power of a federal commission to prohibit the transportation of anything injurious to public morals. We believe that is a beneficent provision of our lawmakers. We do deny the power of such a commission to deliver an advance ruling to eliminate articles which, IF they were offered in interstate commerce, MIGHT be convicted of law-breaking. We trust our argument is clear.

It is a fundamental principle of law that the commission of a crime may not be enjoined. Yet that is what federal censorship bills try to do, as Representative Dallingier of Massachusetts has kindly pointed out.

We think the whole argument on censor bills pivots properly on this point. Anything so

illogical as pre-performance control; anything so suspiciously lacking in precedent, in spite of the volume of apparently parallel laws; anything which so reverses the operations of all other laws, must necessarily be unconstitutional.

## Getting Into Politics

**A** MANUFACTURER of films running for Congress and an exhibitor candidate for Chicago alderman are evidences of a new activity. Doubtless there are others of the industry who are entering the political arena, or at least revolving the idea occasionally in the back of their heads.

Members of the motion picture trade who are temperamentally equipped for political life can do their industry no greater good than to represent it in the councils of law-making bodies.

This, the fifth industry, has less political representation than any other big business. In the federal censorship crisis there is no congressman who has the interests of the film business at heart. In censor-ridden Chicago not one member of the city council cares what happens to the picture business.

Yet Congress, and the state legislatures, and the city councils, have the power to make the laws that regulate and rule and ruin the industry. And the one big reason why they have been able, so far, to get away with it is because the picture business is not in politics.

There are a good many big industries that do not really need political connections. The picture business is not one of them. It touches directly the lives of the people, whose welfare and morals the politicians aim to "protect." That is the kind of situation that delights the heart of the law-maker. If any business needs representatives in Congress and legislatures and councils it is the motion picture business.

Professional politics does not in itself promise any reward equal to the rewards of devotion to the film business. Picture men who enter the political game will gain no more for their personal interests than they gain for the interests of their competitors. For that reason the situation has nothing to do with business competition. Every member of the fifth industry should support the aspirants to political position to the last ounce of effort, personally or on their screens.

The election of David Horsley to Congress is a foregone conclusion if all the motion picture people help to put him there. His devotion to their interests is assured if he gets the seat.

There is no room for question as to the importance of recognizing his claim to the honor and his ability to do all that a man on the inside could do to straighten out the tangles of official misunderstanding and interference.

Down in Chicago's sixth ward, where Aaron Jones is running for alderman, there are thirty-nine picture theaters, for it is a large ward. None of these theaters is directly controlled by Jones, Linick and Schaefer at the present time, so the theory of business competition does not enter.

Virtually all the theaters in the ward are running slides with each show announcing the candidacy of Mr. Jones—which is good co-operation. But—most of them are also running the slides of Alderman Nance, the opposition. That neutralizes the co-operation and makes it of little value.

In most cases a theater owner would be foolish to take sides in local politics. But in this case, if ever, the exhibitors would be justified in giving their unqualified support to the member of their own profession.

It is reported that Mr. Jones has a fair chance of success. Why not make it an assurance of success by giving all possible aid to his effort, thereby providing at least one city father who would work for the freedom of the theaters?

# Current Releases Reviewed

## "Poor Little Peppina"

Seven-Part Famous Players-Paramount Drama  
Reviewed by Charles R. Condon

THOSE who believe that Mary Pickford has pouted her way to fame and plaintively smiled a path to success will find, after viewing "Poor Little Peppina," that their opinions regarding her method of reaching the highest pinnacle in filmdom were formed without perspective and are sadly in need of readjustment. Possibly there are no such decisions extant. So much the better then if film connoisseurs have not yet endeavored to outline Mary's talents, for "Peppina" will show them an angle of her interpretations which has lain dormant until now.

The play has several features which place it in a wholly different classification from previous Famous Players productions of Mary Pickford distinction. Vieing for prominence among these are its length and locale. The former's claim rests upon the fact that "Peppina" marks Mary's first appearance in a picture of more than five parts, and the latter's, upon this being her initial portrayal of a Latin Character. It is in seven parts, and opened this week at the Broadway Theater to an unusually interested and clamorous attendance. It is understood that the play will later be cut to five parts for general distribution on the Paramount Program.

The locale of the story is Italian. In the early part this is found in Italy, and later, in a part of New York which is Italian in everything that it can be, and there are few intruding elements there. Director Sidney Olcott's familiarity with Italian customs, architecture, and peasant environments meets every requirement for the instilling of real atmosphere and goes out of its way at times to furnish scenic beauty and native characteristics which make for well-balanced direction.

In theme, too, "Poor Little Peppina" differs from most late Pickford pictures. The story, by Kate Jordan, has a cast of strong and important parts. Most prominent of these, of course, is the one in which Mary is seen, but in being foremost it does not relegate the others to obscurity. Peppina shares the limelight with several others with whom she comes in contact, giving the impression of being the top unit of a literary pyramid.

Surmounting a structure firmly built from the base to the tip, Peppina is a great deal more interesting and pleasing than if her part were suspended away above all of the others. And this does not detract from the individual charms or opportunities of the star. The difference lies in the fact that instead of her ability being paraded, it is seen in situations which lack all semblance of being played up to.

Peppina's success in masquerading for months as a boy seems out of the natural order of things. But probably it is the lack of interest which everyone but the spectators have in the little wanderer which allows her to keep femininity disguised in a spacious suit of clothes, the trousers of which form in impressive folds at her shoe tops in front and try to get under her sloping heels in the back. Crowning this extravagant display of wardrobe is an admired and petted derby which descends to Peppina's nose upon the slightest provocation and hovers just above her eyebrows when undisturbed.

The humor and pathos which might be aroused by this pitiful little figure has received full recognition by Miss Pickford in her wonderful characterization of this little girl who, of American parentage, is as Italian as the rest of them in her expression and gestures. The explosive Latin temperament with its fleeting changes from calm to storm furnishes a lot of simple fun in the scene in which Peppina and Beppo wrangle at bocci, a native Italian game.

Antonio Maiori and Ernesto Torti are effective in the parts of Soldo and Pietro, inspiring fear and dislike as the kidnappers or Robert Torrens' (Edwin Mordant) baby girl whom they place in the family of Dominica where she is raised as Beppo's little sister. Jack Pickford is good as the boy. Practically sold to a man she hates, Peppina, in boy's clothes, hides in the hold of an American bound vessel.

In New York the runaway falls into the hands of Soldo and Pietro, who now own a saloon on the East Side. They, of course, do not know her, as fifteen years have elapsed since the kidnapping. The little ragamuffin innocently becomes a party in the circulation of some counterfeit money, and is later arrested. The case falls to Hugh Carroll, the assistant district attorney. He recognizes Peppina as the stowaway to whom he took a liking on the ship and whose fare he paid across.

Through Peppina's information, Soldo and Pietro are taken on the charge of coining money. The whole story then comes out, and Carroll restores Peppina to her parents who have since returned to New York. The friendship between the girl and Carroll develops into love and the story closes with their becoming engaged.

In the balance of the cast are Edith Shayne as Mrs. Torrens, Cesare Gravina as Villato, W. T. Carleton as the detective chief, N. Cervi as Dominica, Mrs. A. Maiori as Bianca, and Francesca Guerra as the stoker.

## "The Heart of New York"

Claridge Films, Inc., Drama Featuring Robert T. Haines. Reviewed by Thomas C. Kennedy

THE first production to be released by Claridge Films, Inc., "The Heart of New York," features Robert T. Haines, who is well known on the speaking stage, in a role that suits him well. Either the part suits his style of acting or he fits himself into his part, because the performance he renders is most satisfactory.

Both the title of the picture and the fact that it is offered as a sequel to "Traffic in Souls" give a clear idea of the type of story this is. New York's heart is in this story painted in



colors which are not calculated to leave one with any great amount of love for New York. But then it must be remembered that the unpleasant things which the story depicts are not confined to New York.

Graft and vice and low characters are to be found in other cities. Of course, "The Heart of New York" does not concern itself entirely with wicked people; the young lawyer and the editor of the newspaper which fights the grafters are fine types of manhood and they come out victorious in the story, as their living models will triumph in New York and other places, some day.

The picture is continuously interesting and there are some melodramatic situations that bring the interest to a high pitch. Judged strictly as a play, "The Heart of New York" is not all that it might be. There are developments that do not convince, and owing to the number of characters who play an important part in the plot, there is much quick changing of scene and lines of action. The various threads of the story are brought together quite skillfully in the end, however, and the offering as a whole is commendable and it will satisfy generally, chiefly because it sustains the interest so well.

The central character in the story is William Madden, the son of working people who live on the East Side. He works his way through college and is admitted to the bar. His sister is kidnapped by Victor Brown, whose father is a prominent politician. The politician collects a huge revenue from gambling places and establishments of all kinds. Victor, unknown to his father, is a constant visitor to one of his father's low resorts. It is here that Victor takes the girl, who would not have anything to do with him after she learned his real intentions.

Mary is saved by a discarded toy of Victor's. This girl



leaves the house and notifies Bill Madden. He rescues his sister. Madden gains popularity with the people of his neighborhood and Brown begins to fear him. The politician hires a gunman to put this reformer out of the way. While Bill is struggling with Victor, who has insulted the daughter of the editor, the shot is fired and Victor killed. Madden is held for the murder, but he is acquitted when the gunman confesses. The exposure of his crime so shocks Brown that he dies from a heart attack. In the closing scene Madden and the editor's daughter become engaged.

The story and the direction are by Walter MacNamara. Mr. MacNamara, it will be remembered, has produced some highly successful photoplays and it is quite probable that this, his latest production, will meet with success. The story is realistically staged and the photography good.

## "The Blacklist"

Lasky-Paramount Labor Drama Featuring Blanch Sweet. Reviewed by Thomas C. Kennedy

THE latest Lasky offering brings us once more in touch with the struggle which has for years gone, and continues to go on, between capital and labor. "The Blacklist" of course, offers no solution, but it deals with the subject in a manner that is both intelligent and convincing. Perhaps we have never seen capital and labor fight their battles on the screen so realistically.

It is not unusual to see plays dealing with this question or condition in which either the capitalist or the laborer it put in



an impossible light. Either the capitalist is hopelessly greedy or the laborer is a malcontent for reasons that are never clearly explained. In these particulars "The Blacklist" differs from the average; for the capitalist is quite human and the conditions which cause the workers to grumble about slavery and oppression are depicted convincingly.

The story takes its title from a practice of organized capital to list the names of workers who will not submit to rules, even if those rules infringe upon their own rights. Once on the "Blacklist" these laborers cannot hope to secure employment for their particular skill with other companies. In "The Blacklist" the mine workers and the mine owners are concerned. The story really subordinates the labor strife to the romance of the capitalist and the daughter of one of the workers. "The Blacklist" becomes a romantic love story ere it has gone very far. But surely it is an engrossing love story.

Blanch Sweet in the role of Vera Maroff, the daughter of one of the leaders of the "red brotherhood" and herself a member and ardent worker for their cause, is seen to marked advantage. She is effective and real in all her scenes. Charles Clary as Warren Harcourt, the capitalist, is also highly effective. In fact, the entire cast is splendid, and while there is truth in the saying that good stories make good actors, the players in this picture deserve personal credit.

The story is by Marion Fairfax and William C. De Mille, and for their efforts in writing such a thoroughly good play one can have nothing but admiration. Mr. De Mille is entitled to praise on another score and that is his direction. The photography and the production both are of high standard. "The Blacklist" is a mighty interesting picture.

## "The Shrine of Happiness"

Pathe Gold Rooster Play Presented in Natural Colors Reviewed by Thomas C. Kennedy

BECAUSE of the pretty color treatment it has received at Pathe's Paris studio, "The Shrine of Happiness" will in all probability be enjoyed by the majority. Pathecolor in this case proves itself more important than anything else connected with the production. This may seem strange, but it is the truth; for the natural colors, which are liked, and greatly so by the many, make "The Shrine of Happiness" all that it is. The story pretends to be nothing more than a vehicle for Jackie Saunders. Miss Saunders appeals in the "sweet little girl" type of role.

These stories put everything up to the actress. It is for her to win the spectators' sympathy and hold it, in which event one is pleased and interested at such times as when the innocent little girl gives vent to impatience or even ill-temper. If the actress fails to create a favorable impression, these things are very likely to strike one as being inane, and hoideish acts instead of being charming are simply the acts of a hoidein, and nobody has any patience with boorishness. If Miss Saunders' personality is charming and it is not for any one person to say whether or not that is the case, then "The Shrine of Happiness" will entertain. To be truthful, though, it must be said that Miss Saunders has been given flimsy material with which to work.

After her father's death Marie goes to live with Richard Clark and his brother. The Clarks are both bachelors. In time both are in love with her and she is in love with the elder. The younger proposes marriage, but Marie refuses. When she understands from Richard that he would be pleased if she married Ted, she consents.

Richard does this to further his brother's happiness in the first place, and in the second he feels that he is too old to marry the girl. On the wedding day, however, Ted learns the true state of affairs and he disappears, leaving a note urging his brother and Marie to marry and find the happiness that is rightfully theirs.

The staging is satisfactory in the detail of all the settings and all the scenes are attractively colored. William Qonkin in the role of Richard renders a particularly good performance and he easily carries a large share of the honors accruing to the cast. Paul Gilmore is the younger brother. He has not a great deal to do and the part throughout does not seem to suit him.

## "The Pawn of Fate"

World Film Corporation. Five Parts. Reviewed by Hugh Hoffman

THE perils of trifling with the affections of a Normandy peasant's wife are herein set forth in vivid fashion. While extremely simple in theme, this is one of the prettiest features of European life, by an American company, that has been offered in a long while. With George Beban and Doris Kenyon in the leading parts, it goes without saying that the roles of the Normandy peasant and his wife are perfection.

George Beban has played Italian and French parts so many years that the way of the Latins are second nature to him. He has done this sort of thing so long that he actually does his thinking in dialect. Those who have heard him tell his Italian and French stories marvel when they learn that he cannot speak a word of French or Italian. He has made a deep study of European types without making a study of the languages. So far as the motion pictures are concerned, the language doesn't matter much anyhow, therefore, Mr. Beban shines in the picture because he can express himself, as all Latin peoples do, with his hands. This story he wrote by himself, for himself, and of himself. And for that reason it fits him to a nicety.

Some of the exterior scenes in this photoplay are exquisite. It is difficult to remember in an American production so many artistic exterior locations. Maurice Tournier, the director, surely knows the artistic value of a flock of sheep, and of barnyard creatures in general. The use of sheep, cows, horses, chickens, etc., combined with picturesque dwellings is in itself one of the principal merits of this production.

The picture goes along for nearly half its length rambling from one beautiful scene to another, telling a simple story of peasant life in peaceful Normandy. It is all so delightful that we do not care whether there is a plot or not, because the beholder is lost in the spell of fascination that nature uses to make the whole world kin. There are a number of scenes where no human being appears. Just a shepherd dog, doing his work rounding up the sheep, and making them keep together. Part of the time we see little black pigs rooting around in the barnyard.

and the spectator becomes as deeply absorbed in their movements as in the most dramatic scenes.

Somewhere, after the middle is passed, the plot begins to thicken. The villain, who is not so very villainous, appears on the scene as an artist. The farmer's pretty wife does not fall immediately in love with him as she does in so many stories. Nor does friend villain attempt to lead her from the path of virtue. He gets acquainted with them by accident, and it is only when he discovers that the young farmer has a talent for drawing that he induces them to go to the city with him so that the farmer may profit by his instructions.

Later it develops that the artist's real motive was to steal the affections of the pretty wife. To keep the game going nicely, he does some publicity work for the yokel, and Paris is agog over the discovery of a new genius. This is all a cruel mockery for when the countryman's picture is finished, and the private exhibition takes place, the unveiling of the picture reveals a piece of amateur painting that is really funny. The rustic mind of the painter has gone back to his beloved sheep, and dogs and cows, and his picture represents them in weird fashion. His sheep look like toy sheep that are seen in store windows at Christmas time. The trees have the appearance of being sawed out of wood, and the composition is such as one might look for on a rug designed for a children's playroom, with domestic animals as motif. The poor farmer's simple heart is crushed at the ridicule, but he descends further into the depths when he finds his wife in the embrace of the smooth villain. She isn't altogether willing, but is sufficiently so to start a pretty good fight with

any doubt. The play seems rather rough, unfinished, but perhaps for that it is all the more forceful.

The extremes of society are shown and contrasted sharply, the inhabitants of the half-world who come to the "Hall of Humanity," a charitable institution, and the wealthy people in their beautiful homes. Both are known to the hero, Donald Harvey, played by Lewis Cody. He is introduced as a man of mystery, for he regularly receives from an unknown source a large sum of money which he is to devote to some good cause. Donald gives the money to "The Hall of Humanity," which is kept up by the wealthy people of the city. They notice the large and regular contributions of this young man, and decide that he must be a wealthy man in hiding, or testing some queer scheme, and they at once lionize him. All their homes are open to him and fond mothers bring their young daughters to his attention. At last he becomes engaged, almost against his will, to Winnifred Howe, a daughter of wealth.

Donald, through it all, keeps his poise, and continues his good work in the slums. He and the Reverend Giles Kellogg and the latter's daughter, Dorothy, try to help the unfortunate through the mission. In trying to save a woman from her own evil habits, Donald arouses her wrath, and she tells him that he is only a child of the slums himself, and an illegitimate one at that. Then she is overcome with grief at her revelation, but the evil is done. She tells the boy the whole story, of his mother's death, and of his being placed in an asylum. The story of the woman's revelation reaches the ears of a man high in society and causes him much alarm.

After this the mysterious contributions cease and payments on Donald's checks are stopped at the banks. This is the report which causes alarm in the homes of his wealthy friends, particularly in Winnifred's home. Making the fact of his birth an excuse, the parents break off the engagement, and the other people order Donald to sever his connection with "The Hall of Humanity." Only the minister, Kellogg, and his daughter stand by him.

Then comes the earthquake, and spectacular scenes of its destructive work. Donald comes through the wreck alive, but in another part of the city the wealthy man who had been interested in Donald, dies. Later a will is found leaving all his property to Donald and acknowledging him as his son. Then the society people again flock about Donald, but he turns from them to Dorothy, the daughter of the minister. The point emphasized in the play is that, while Donald's illegitimacy was made the excuse to denounce him, his lack of money was the real cause. For when he is again wealthy they forget the bar sinister.

George O. Nichols has directed the play, the cast of which includes Eugenie Besserer as Winnifred's ambitious mother, Virginia Kirtley as Winnifred, Marion Warner as Dorothy, and Fred Hearne as the minister.

## "The Adventures of Kathlyn"

Revival of the Selig Serial in Ten-Reel Form, Chicago.

Reviewed by Genevieve Harris

THE Selig Polyscope Company has performed a most interesting experiment in this revival in condensed form of its earliest serial. A novel condensed to a short story is a difficult and frequently unsatisfactory piece of work, yet in doing it the writer is permitted to use any words and explanations he chooses to retell the story. In condensing a photoplay, the original scenes, the original situations, must be used. Cutting and shifting of scenes is the only method of change. It becomes a question of selection alone.

The result of this first condensation, in which a twenty-seven reel story is put into ten reels, is surprisingly good. There are no apparent gaps in the tale, nor is it unduly rushed. These perhaps are the first things to be guarded against. The thread of the story is clear, and while its action is, of course, very rapid, the characters and situations are introduced properly and the element of suspense is handled very well.

In fact, so artistic is the arrangements of the play that one continually forgets that it was not originally shown in this form and begins to judge it according to the standards of the big feature dramas produced more recently. And the play stands up well under the comparison. One adverse criticism, judging the play by these high standards, is that since the most exciting incidents of each episode have been used, the tension if the play is so great throughout that it becomes almost too much before the ten reels are over. By the time Winnie is rescued, in one of the best acts of the play, we feel that the sisters have had all the excitement they



swords, taken from the studio wall. The villain nearly dies as a result of the encounter. All he got for his money was a stingy kiss from the farmer's wife who went back to live with her husband and sheep, dogs, cattle, etc., all hands supposedly living happy ever after.

There isn't much to this story. It is decidedly primitive, and is capable of being summed up in ten words if necessary. Yet in the way Mr. Tourneur has staged it, the thing has been put together in five charming, delightful reels, and it doesn't seem a particle too long. All the parts are skillfully played, particularly the heavy part by John Davidson whose work is neat and clever. There is a timid attempt at the opening of the story to introduce a nude model. One can almost visualize the director trembling in fear of the board of censors, and yet wishing to get some real atmosphere into his Parisian studio scene.

The photography is extraordinary in quite a number of instances. The photographer's name is not available, which is a pity, because he deserves mention.

## "The Grinning Skull"

Selig Three-Reel Feature Released February 28.

Reviewed by Genevieve Harris

THE title and the dissolve which opens this release strike the keynote of the bitter cynicism of the play. Beyond that, the title has little to do with the story. It is an odd play, oddly produced, but effective. Much is crowded into three reels, and until the end of the play we are not sure what it is all about, but we get the author's point without

and we can stand, and the following reels, describing the discovery and death of the real king, and the purchase of freedom from the throne, lose much of their interest on this account.

Another criticism is that, while the story, that is the events, are clear, the motives of the characters are not always so and their actions frequently seem inconsistent. This would be a more serious defect in another kind of play but in this story where adventure and not character counts, with the use of a little imagination one can get over this difficulty.

The condensation emphasizes two strong points of the original production. One is the beauty of the settings. The other is the excellent work of Kathryn Williams. This arrangement, where the most dramatic points are brought close together, gives Miss Williams the center of the stage most of the time, a severe test of her ability to hold the attention, and Miss Williams stands the test beautifully. Ten reels of action by a less talented actress would certainly become very tiresome. But Miss Williams has, besides personal magnetism, a quiet skill which gives her work a uniform quality, a touch of sincerity from the first scene to the last. There is a freedom from affectation, from annoying mannerisms, which is most pleasing.

The revival of the play opened at the Fine Arts Theater in Chicago February 19. While no definite arrangements have been made regarding its release throughout the country, the Selig company expects that the production will arouse the interest of exhibitors generally, both because of the novelty and the quality of the offering. It is certainly worth seeing, both by those who followed the original serial and those who did not.

### "I Accuse"

Five-Reel Gaumont Mutual Masterpicture Released  
February 21. Reviewed by George W. Graves

ALEXANDER GADEN and Helen Marten feature in this Gaumont Masterpicture a picture with numerous dramatic incidents and a liberal amount of the heart-interest element. A large cast, prominent in which, besides those heading it, are Charles Travis, Henry Pemberton and John Reinhard, works together effectively. Alexander Gaden has the task of impersonating a dignified young judge, a part into which he fits admirably, while Helen Marten does well with the impersonation of Eloise, Reverend Landman's daughter.

The story appears to be susceptible of greater results than are obtained. The first two reels or so are very well produced but thereafter the dramatic grip loses its steady hold now and again, due in part to lack of explanation of certain motives at the right time, the insertion of some unnecessary detailed action and a protracted lead-up to the final climax. The seemingly hopeless love affair which runs all the way through the story serves to create suspense and quicken the interest. The photography is uniformly good, as is the art of that



which is photographed. The play makes a very good offering, but not as dramatically forcible as its name suggests.

The story begins with the wholesome hatred which James Harrison has against his successful rival in love, young Judge Grey, and the means he determines upon for revenge. Har-

rison, through devised circumstantial evidence, has Eloise's father convicted of murder and jailed. Grey, who is upon the bench, is forced to pass sentence upon his sweetheart's father. The lovers still believe in each other, but Eloise refuses to marry with the stain upon her father's name.

Without dwelling on all the circumstances which bring it about, suffice it to say that about five years later the supposed murdered man reappears and, when his identity is established, Eloise's father is released. James Harrison, to whom all the trouble is traceable, comes at last to judgment.

### "Embers"

Five-Reel American Mutual Masterpicture Released  
March 2. Reviewed by Genevieve Harris

THIS release begins distinctly as a "problem" play, the problem being set forth very frankly at the beginning. While the first few scenes and subtitles may startle an audience which expects thrillers and comedies only on its pic-



ture programs, the story becomes very human and holds the attention closely, and the subject in the main is handled delicately. The producers have succeeded in picturing very intense scenes but have kept, usually, within the bounds of good taste.

Constance Crawley and Arthur Maude handle the principal roles very capably. Miss Crawley appears as Rhea Woodley, an invalid wife who, because of her invalidism, seems to be losing the affection of her husband, played by Mr. Maude. Their only child has died at birth and for a time their lives are very empty. Then a young cousin of Rhea, Maysie, comes to visit them and Woodley is attracted by her wholesome personality and spends much of his time with her, finding in the girl the chum his wife had formerly been.

At this time a former suitor of Rhea's, Wesley Strange, sees a chance to stir up mischief and he points out the situation to Rhea. Woodley, himself, is oblivious to the danger until Rhea offers to free him so that he may live a happier life with Maysie. Woodley refuses. Then Rhea determines on a supreme sacrifice. She pretends an infatuation for Strange, whom she really despises, arranges that her husband find them in a compromising situation, and succeeds in her plan of disillusionizing him. Woodley, however, although he has felt the attraction for Maysie, was really in love with his wife, and instead of making him happy by her well-meant plot, she has destroyed all his happiness and faith.

Rhea, after thus taking matters into her own hands, goes into a sanitarium. While she is there, another patient dies, leaving a little baby, and the doctor has the happy inspiration of giving the little waif to Rhea. In the meantime Woodley has discovered his wife's journal, which explains her plot and self-sacrifice, and he goes in search of her. So when Rhea decides that her life, with the baby, will at least be bearable without her husband, Woodley comes into the picture and convinces her that he has not the least desire to be free.

Compared with the murky mess which some producers make, purposely or otherwise, of stories dealing with such problems, the play deserves credit for its artistry. Arthur Maude directed it, and he also plays his part very well in that while we feel from the first that Woodley's finer nature



will triumph, we still are very much interested in his struggle, of which he himself is not fully conscious.

The better class of audience, which takes its pictures seriously, will be interested in the play. A more flippant public is likely to overlook the finer points and be impressed with the more sensational aspects, and the play is much too good to be put into the questionable classification.

Nell Franzen appears in the play as Maysie, while William Carroll is Wesley Strange.

## "The Mishaps of Musty Suffer"

Harry Watson, Jr., Featured In Comedy by George Kleine. Reviewed by T. C. Kennedy

FIVE of the ten or so single reel comedies produced by George Kleine and known as the "Musty Suffer" series, were shown for review and generally approved, judging from the frequent audible chuckles of the onlookers. These subjects are slapstick comedy of a pronounced type, and the fact that the vulgar and the coarse have been avoided deserves to be remarked at the outset. That is a highly commendable thing and exhibitors doubtless will thank the producers on that account first of all.

These pictures in the main differ considerably from the usual run of screen comedies. The actors are from the speaking stage and their business is of the vaudeville and musical comedy style more than it is of the pictures, which have grown away from the stage to quite an extent in slapstick comedy. Harry Watson is Musty Suffer, and his partner, George Bickle, is Willie Work. Supporting them are several well known comedy actors; notably Dan Crimmins and Rose Gore (the well known Crimmins and Gore team), and Cissy Fitzgerald.

Watson is the most prominent and in each picture he is funny, there is a distinction between attempting to be comical and really being comical. Watson contorts his face and wears the most ridiculous sort of clothes or rags to good effect. Bickle and Watson perform with the boxing gloves in "Hold Fast," and despite the fact that comedy prize-fights have been done and done again in pictures, everybody will laugh at this one.

Each one of the five releases shown has a goodly supply of laughable incidents, and the "Musty Suffer" series should be ranked with the best productions of the slapstick variety. In the five reels there was one pie thrown, once a man used pistols, there were no siphon bottles nor were there a policeman in sight; all of which is recorded to bear out the statement that the "Musty Suffer" pictures are a bit different, and wherever there is a demand for slapstick comedies they will fill the bill splendidly.

## "Politeness Pays"

Three-Reel Essanay Play Released February 19. Reviewed by Genevieve Harris

EVEN in its title this little play suggests strongly "Try and Trust," "Dime and Dime" and other Alger books, and the story is of that type. Those who have been worrying lest the "wild west" and the "crook" films corrupt the youth of our land should hail this play with delight.

The cast is very well selected. John Junior plays the polite boy, Nat Holsom, who later gets a million dollars for being polite. Marion Skinner is his mother, who is forced to pawn her last treasure, a locket containing her husband's and son's pictures. Betty Brown is Amy Broadstreet the rich girl, interested in social work, and John Cossar is her father.

When the story opens, Nat, his widowed mother's sole support, is sick and cannot attend to his business of selling papers. This is the occasion of his mother's visit to the pawnshop. While she is away, Amy, playing "Lady Bountiful," arrives with a basket of food, and Nat directs her to the starving family next door. Later food and coal arrive for the Holsom family, also credit is extended at the grocery store, all of course due to Amy. Amy wishes to purchase a block and build a model tenement house, and she selects the block in which the boy and his mother live. This property belongs to an old miser who lives in the building and who refuses to sell it.

Later a gang of ruffians attack the old man and kill him. But before he dies he has time to bring out his hidden will in which he leaves his property to Nat, the only one who was always polite to him.

Then, of course, Nat owns the property Amy desires, and he offers to be a partner in this model tenement scheme.

The picture contains other typical characters and incidents. There are the ragged little newsboys, the gang of



young toughs which Nat punishes occasionally, the grasping debtors, and others, and there is the revelation that Amy's father and Nat's mother were once sweethearts, but had parted because the woman preferred Nat's father, a poor but honest man.

The play is a clear picturization of the story and will doubtless appeal to the large audience which read so eagerly the above mentioned books.

## "Her Wayward Sister"

Three-Reel Lubin Feature Released March 4. Reviewed by Genevieve Harris

IN this story we have again the contrast between a good and a wayward sister, in this case, minister's daughters. June Daye is the dutiful sister, Joan, while Helen Greene is Mary, who is peevish and disobedient at home and later becomes very wicked and goes on the stage.

The play was written and produced by Clay M. Greene, and the settings are the parsonage of the little town and later scenes of stage and society life in the city. The minister is the type whose pulpit manners seldom leave him, even in his own home. His daughter, Joan, also has something of this over-serious manner, and the two of them seem to have gotten on the nerves of the other girl, Mary, something one can easily understand. Another thing which annoys Mary is the love which Basil, a hunchback lad, professes for her. On the other hand, instead of disgust, Joan feels only pity for the youth, a pity which soon becomes love.

A youth from the city, the son of the minister's college



chum, visits the parsonage, and he and Mary fall in love, or at any rate he and the life he leads appeal to her imagination and she sits up until twelve o'clock to listen to his adventure stories. Because of this and other similar evidences of de-

pravity, the father orders Mary from home and practically forces her to go away with the boy, an act in which some persons may see a deeper wickedness than in anything poor Mary ever does.

At any rate, they are married, which surprises the minister and Joan. But Mary was unfortunate in her husband as well as in her father and sister, and she leaves him to go on the stage.

When Mary left the village, her former lover, the hunchback, determined to follow her and save her. He gets a clew when he meets Mary's husband, but by that time Mary is on the stage. Basil, too, is surprised that Mary and the city man had married. Nevertheless, Basil is eager to find Mary.

Mary, in the meantime, has been leading a very gay life, and when she refuses to see Basil, who calls at the theater, and then allows the manager, or whoever he was, to kiss her, we know that she has become very depraved. Basil then gets the idea of sending for Joan, and when she arrives they put through their plot. It is to have Joan take part in the revelry, to go just a little farther than Mary does, and to disgust her. The scheme is interesting, and it works well. Mary goes back to her husband, Basil at last wisely transfers his affection to Joan, and they all go home to father.

The last part of the play is the most interesting, and strangely enough, Joan acts most natural when she is supposed to be acting a part. The contrast between the sisters is distinctly drawn. The cast includes Clarence Jay Elmer, George Clarke, Francis Joyner and Arthur Forbes.

## "The Girl and the Game"

Chapter Ten of the Signal Film Serial. Reviewed by Genevieve Harris

Followers of this serial will be delighted with this installment, which contains situations exciting enough to thrill the most hardened "fan." Again Spike is the center of interest, and in this chapter he "double-crosses" Seagrue and almost loses his life as a result.

The chapter begins with a rush. Rhinelander, it will be remembered, had obtained a right of way through the city. When Seagrue applied for one for the rival line, the city refused it because of the previous grant to Rhinelander. However, Rhinelander's copy of this contract was destroyed in the burning car which figured in the previous episode, and Helen and Storm, when this installment begins, set out for Las Vegas, in Seagrue's car, which they still have from the last chapter, to get a duplicate contract from the court house.

In Las Vegas, Seagrue discovers Helen and Storm and accidentally learns their mission. He sees a chance to ruin his rival by destroying the court house records. He sends his men, Bill, Lug and Spike, to steal the books. Spike, after his rescue from Seagrue's men, had decided to leave Seagrue and had returned to camp only to get his belongings. However, Seagrue does not know this, and sends Spike with the others. The men enter the courthouse during the noon-hour and get the book. But Spike distracts their attention before

one of Seagrue's men is struck by a stray bullet. Spike is accused of shooting him and is arrested and taken to the jail. Seagrue's men storm the jail in an effort to lynch Spike for his treachery.

In the meantime Helen and Storm see the danger, and mounting an engine, they drive back to Rhinelander's camp and bring Rhinelander's men to Spike's aid. But before they arrive, Spike's enemies are so violent that the sheriff takes him to the city hall, where he chains him to a post, while he fights off the besiegers. In the riot, the hall is set on fire.

The excitement is well worked up and directed. The following scenes, in which the helpless Spike is chained in the burning building, while his rescuers race to reach him, are terrifying. Then he is saved.

The chapter ends when Helen, seeing the stolen book in Seagrue's possession, orders his arrest, and Spike gives Helen the record he has saved. Spike is rewarded by Helen's gratitude, but he knows there is to be a reckoning with Seagrue.

## "For a Woman's Fair Name"

Modern Drama Released by V. L. S. E. February 28  
Reviewed by Thomas C. Kennedy

MARGUERITE BERTSCH is the author of the latest Blue Ribbon feature released on the V. L. S. E. program in which Robert Edeson heads a well balanced and efficient cast. The story is told with admirable smoothness, which is usually the case when Miss Bertsch prepares the scenario. It has no doubt been pictured, and with much satisfaction, that Miss Bertsch's stories, whether they be adaptations or original



scripts, are free from the structural crudities which often mar good stories when they reach the screen.

In "For a Woman's Fair Name" characterization seems to be of first importance. In this story there are five characters, each of whom is developed to a point where the spectator is almost as much interested in one as the other, and this seldom makes for intense interest. But while the picture may lack that which creates a deep and lasting impression it never loses its hold upon the spectator. That it is a particularly good story is proven by the argument it invites. The story that is neither one thing nor the other seldom urges one to look very far below the surface.

Robert Edeson is given a place at the head of the cast but his part is no larger or more important than the other four. Eulalie Jensen, it seems, is most prominent, and she is an actress who can well afford to be prominent. Harry Morey as McGregor gives a performance that is in his best style, and Belle Bruce is a captivating Alicia. If Alicia walks into the picture while any of the other characters are holding the center of the stage, why they no longer hold the center of the stage. This is so with all the characters, first one and then another centers the interest upon himself. William Dunn does remarkably well as Bolles, the weak half-brother of McGregor. Bolles is an unusual person, he seems more like a ghost than a real person.

The story tells of the circumstances which, innocently brought about, threaten to part a happily married couple and two young people who are deeply in love. An automobile accident causes McGregor to have Mrs. Pierce, an old friend, taken to a hotel. His half-brother learns of this, and as Vivian fears to make the episode known to her husband,



they can deliver it to Seagrue and tears out the precious page which contains the record.

When Seagrue finds he has been tricked, he suspects Spike and sends his men after him. There is a riot and in it

the half-brother, who is a drug fiend, promises to inform Mr. Pierce unless both Vivien and McGregor permit him to sue for Alicia's hand in marriage. Bolles becomes crazed from the use of drugs and his attempt to kill Alicia leads to a complete understanding and happiness for all.

Harry Davenport directed the picture and not only has he given the story an artistic setting but his direction of the action is such that the best in the play is realized.

## "Bullets and Brown Eyes"

Triangle-Kay-Bee Feature in Five Reels. Reviewed by Genevieve Harris

THAT a war play may be gay is demonstrated by this release, featuring Bessie Barriscale, directed by Thomas Ince. While Miss Barriscale is announced as the featured player, her role is fully equalled, both in interest and quality, by that of William Desmond, well cast as the gay, reckless prince who leads his army against a rival kingdom.

The story is most romantic, dealing with princes and countesses and grand dukes, with daring deeds and treachery and love. It is beautifully produced, the pictures themselves being most attractive, apart from the action and excitement which fills the story.

The principal feature of the release is the battle scenes, including the armored automobiles, the aeroplanes, the motorcycle squad, and other modern devices. There are many views of cavalry charges, very stirring ones in which horses and riders fall headlong.

The love story which runs through the play is that of the prince of one kingdom and a countess of another. Miss Barriscale plays the Countess Olga most delightfully, a role which gives her a chance to appear for a number of scenes in the robes of a nun. William Desmond is the prince, who falls in love with the countess on seeing a painting of her.

Later there is a war between the countries, and the prince, who wins the title of "Will o' the Wisp," invades the rival kingdom. He is very successful and at last reaches the castle where the Countess Olga lives. Olga's brother plots to



Nance O'Neil in "The Fires of St. John."—Lubin.

love for her. Olga encourages him, for she is playing for time until her brother can arrive. Then the prince is captured, thrown into prison and ordered shot. Olga, regretting her part in the capture, frees the prince. Her brother and father learn of her treachery to her own people and order her sent to a convent. But before this is accomplished "Will o' the Wisp" has collected his band, they raid the town and carry away Olga.

The other important players in this enjoyable offering are Wyndham Standing, J. J. Dowling, J. Barney Sherry and Roy Laidlow.

## "Margy of the Foothills"

A Three-Reel "Mustang" Drama Released March 3  
Reviewed by Genevieve Harris

WONDERFULLY beautiful photography characterizes this release. The scenes, laid in the southwest, are so fine that one would enjoy the play even if it did not tell so interesting a story. Besides the photography and the story, there are very pleasing touches of local color, for instance the scenes showing the pet animals on the ranch, the puppies and little calves.

The story departs from the regulation western plot, although a cowboy, Ben, played by Art Acord, is the hero. The old days of a Spanish California are recalled, in the settings and the characters. The villain, Carrillo, is a landowner of Spanish descent, and the story deals with his attempt to kidnap Margy, daughter of an American rancher, loved by Ben.

Members of the cast which has played together in the "Buck Favin" stories act in this one. Dixie Stratton as Margie, Lawrence Peyton as Joe Romez, gambler and bandit, and Joe Massey as Pasqual, Margy's servant. William Bertram has directed it.

Art Acord is introduced as a cowboy who travels to Southern California to seek his fortune. He finds the beginning of it in a card game, in which he wins from Romez, the outlaw, two thousand acres of land. He also takes from Romez a bracelet of a peculiar design. Then Ben decides to raise cattle on his land and he goes to the home of his neighbor, Margy's father, to buy stock. When paying for the animals he gives the bracelet to Margy.

Later, Margy's father dies, and the girl is left alone. Ben has fallen in love with her, but she is not sure of her own feeling. One day she falls from her horse, near the home of the wealthy Carrillo. She is taken to his house, where, at the invitation of his wife, she remains as a companion. She is annoyed by the attentions of Carrillo and when he tells her it would be better for her to return home,



have Olga, who has donned the nun's garb, detain the famed "Will o' the Wisp" in the castle until he can be captured. Very charming and humorous scenes follow, in which the prince learns the identity of Olga and tells her of his early



she agrees. This is only a trick, for Carrillo has ordered the bandit, Gomez, who is really his tool, to kidnap Margy.

The following scenes, which show the struggle between the bandits and Ben and his men, who discovered the plot,



are most exciting. Ben is successful, and later, when Carrillo comes to the bandits' den, he has Ben to deal with. And after these experiences, Margy has discovered where her affections belong.

### "The Iron Claw"

Pathe Serial, Chapter Two, "The House of Unhappiness." Reviewed by Genevieve Harris

CREIGHTON HALE, featured with Pearl White in this serial, is introduced in this installment as the flippant young secretary of Golden, the father of Margery, the girl in the case, played by Pearl White. The master criminal, Legar, called "The Iron Claw" (Sheldon Lewis), as was related in the first chapter, stole the girl twenty years ago to punish her father. In this chapter we meet the father again, now a multi-millionaire, but a bitter man, a cruel oppressor of the poor. His best friend is this young secretary, to whom he offers his fortune. The money is refused by the young man as being "rotten." However, he stays in the man's employ. The character of the secretary, as depicted by Mr. Hale, is most interesting and attractive.

"The Laughing Mask," in the previous episode, had rescued Margery from her enemies. Now he leads her, by a secret passageway, into the home of the millionaire. He also gives her a letter, in which he tells Golden that the young woman is his daughter. She is discovered, the letter read, and although all are curious to know how she got into



the house, when the secretary sees a distinguishing mark on her elbow, which also was shown in a baby picture Golden had of his daughter, she is gladly accepted as the long lost child.

When spies report to "The Iron Claw" that Margery is restored to her father, he demands her return. This refused, he strikes Golden through his friends. All receive threatening letters and later mysterious, disastrous fires break out in their homes and factories, which give occasion for many effective fire scenes. The secretary sets out on the trail of the mysterious criminals and discovers their laboratories and enough about them to give them a scare. But in the meantime Margery, who believes that her presence in her father's home is the cause of all the trouble, goes back to the den of the bandits and gives herself up. Margery, however, has her mysterious protector. As she enters the den, apparently from the parrot come the words of encouragement. But it was not the parrot which spoke, for in the chimney, concealed, is "The Laughing Mask."

These scenes in the criminals' den are particularly well staged, with a weirdness which is suggestive of evil and is most effective.

### "The Happy Masquerader"

Three-Reel Flying "A" Play Released February 29  
Reviewed by Genevieve Harris

"HAPPINESS lies within" is the text of this play, which, while it contains many improbable incidents, is interesting and will give the audience something to think about. It is a sugar-coated lesson, but is entertaining.

Edward Coxen and George Fields play the contrasting roles of the young millionaire who can be happy under any circumstances and the cab driver who would be discontented even if very wealthy. When the story opens Dick Thorn, a young heir, is hunting in Africa, a few jungle scenes being shown. In the meantime his father is dying at home. Before he dies he writes a request that certain notes against a friend of his, Frederick Hudson, be destroyed, a request which is not discovered until much later when it plays an important part in the plot.

Later, when Thorn is home in America, he wagers friends of his at the club that he could be happy even without his wealth, and to test him they suggest his changing places with a cab driver for two months. David is the driver selected, and we have been shown that he is a most unhappy, discontented fellow, who treats his motherless little girl cruelly. Dodo Newton plays this little girl, Annie, pleasantly.

In their changed places Thorn has a very good time and sees that the little girl has many pleasures she never had before, while David, as the millionaire, terrorizes the servants and is generally as disagreeable as before. He meets Elsa Dean, Hudson's ward and when he finds the notes against Hudson, which should have been destroyed, he tries through their use to force Elsa to marry him. Elsa has also met Thorn in his capacity of cab driver and when she fears her guardian may force her to marry Davis she asks the driver to marry her.

The agreement between Thorn and Davis expires at this time, and Elsa learns that she has married the real millionaire. The notes against Hudson are destroyed, and everything comes out right, except for little Annie, who has fallen ill and dies.

Winnifred Greenwood plays Elsa, while Charles Newton is Hudson, her guardian, and Ward McAllister appears as Thorn's father. Thomas Ricketts directed the play.

### "The Price of Happiness"

Equitable Society Drama Featuring Mary Boland  
Reviewed by Thomas C. Kennedy

MARY BOLAND, prominent in several successes on the speaking stage and the featured player in two film productions, enacts the role of the wife of a man in moderate circumstances, who is about to take the fatal step toward the luxury her friends enjoy when she realizes the cost of such happiness, in this five-part Equitable production, directed by Edmond Lawrence. Miss Boland makes an attractive and pleasing Bertha Miller, whose husband is a boot-maker.

The story has for its basis the discontent with her homely but truly happy state as the wife of a noble but impecunious man, of a young woman whose viewpoint becomes warped by the seeming happiness of her richly clothed friends who live in luxury. The story moves steadily, but with little zest, to the point where Bertha learns the price her three friends have paid for their pretty clothes and

jewels, and then there are some situations which create suspense.

Bertha meets Ruth Taylor after a long absence. Ruth is now living very comfortably and quite expensively. Ruth then arranges to have Bertha meet their two other chums of



some years ago. Of the other two, one is a singer with operatic ambitions and Evelyn lives in a handsome apartment which is paid for by her earnings as a cabaret dancer, supposedly.

All these nice things make Bertha envious. Her husband is rather worried when she makes so many visits to her friends' homes but does not speak of it. Bertha attracts an idler named Howard Neal. He promises her all the luxuries money can buy and gives her one day to make up her mind. She seriously considers his proposition, but before she accepts she finds that the opera singer is the mistress of an impresario, and that Lucille's husband is a thief. Evelyn, Bertha learns, is the mistress of Neal. After this, Bertha returns to her husband and child in the knowledge that hers is true happiness and determined to hold it.

Enid Francis, Carlotta De Felice and Marion Singer as Bertha's three friends are effective. Dave Wall, Albert Bechtel and Adolphe Majou interpret their parts convincingly. The production is commendable. The cabaret scenes are remarkable, especially the one in which Bertha discovers the relations existing between Neal and Evelyn. In this scene a dance is performed by a young woman which is vivid enough to suit the most sophisticated habitue of lively cafes. "The Price of Happiness" tells an entertaining story and it is well acted.

Gustave Frohman's new motion picture clearing house in Boston is completed and is ready to handle any high grade feature by any producer. It will not bind itself to any particular film manufacturer.



## "The Red Circle"

Chapters Nine and Ten of the Balboa Serial. Reviewed by Genevieve Harris

THE ninth episode of "The Red Circle," the serial released by Pathe, which deals with June Travis, the girl with criminal tendencies, begins with a fight between Max Lamar, the lawyer on the trail of the "Red Circle" band, and "Smiling" Sam Eagen, one of the band. Charles Gordon, a lawyer accused of embezzlement, who was in hiding nearby, saves Lamar's life. Later, when detectives trace Gordon to this seaside resort where Lamar and the Travis family are staying, Lamar refuses to reveal Gordon's hiding place. June, her wild instincts aroused, begs to warn Gordon, and proceeds to his cabin. When the detectives arrive, Gordon is gone, but June detains the men, finally throwing a lighted lamp at them. The cabin is burned. The men do not see June, but do catch sight of her hand, with the red circle.

Another one who sees the red circle on June's hand, and guesses her secret, is "Smiling" Sam. On the strength of his knowledge, he forces June and her nurse to give him food.

In the tenth episode June and her nurse, to avoid Sam, persuade Mrs. Travis to return to the city. They leave hurriedly, ordering their Japanese servant to pack the trunks and follow. Sam, on discovering their flight, forces the servant to lock him into June's trunk. In this fashion he obtains entrance to the Travis home and forces the frightened June and her nurse to conceal him.

Later June goes to Lamar's office, where she meets Charles Gordon, who has come to throw himself on Lamar's mercy. The story is interesting and in many instances thrilling and spectacular. Lamar's love for June complicates the situation, since the man he is seeking is her father, although he does not know this. The installment leaves one with a curiosity to see the next.

## Ivan Feature Completed

"The Immortal Flame," the latest Ivan production, is completed and ready for release in March. In it appear Maude Fealy, Paula Shay, Joseph Burke and James Cooley. Scenes were taken, under Ivan Abramson's direction, in Washington, D. C., and in New York City. The first run of the picture will take place in the New York theater, a Marcus Loew house on Broadway.

The cast for the new "masterpicture," "According to Law," to be produced at Jacksonville by the Gaumont Company, is now complete with the selection of little Madison Weeks for the important part of the boy. Miss Mildred Gregory is starred in the picture with Howard Hall playing opposite and with Helen Marten, John Reinhard and E. K. James as the other members of the cast.



Chapters nine and ten in scenes from the Pathe serial, "The Red Circle."

# News of the Week as Shown in Films



Archbishop Mundelein of Chicago (in center) on way to Holy Name Cathedral to be installed. *Hearst-Vitagraph.*



St. Paul, Minn., indulges in a "Carnival of Winter Sports." *Minneapolis Weekly No. 3.*



Auto squadron tests transporting wireless equipment near Los Angeles. *Universal Weekly.*



Society folk from all over the country "wintering" at Palm Beach. *Hearst-Vitagraph.*



Famous Wurttemberg regiment which led way into Warsaw drilling in park in captured city. *Pathe.*



Arrival at Key West of the K's "lost" U. S. submarine. *Mutual.*



# Sifted From the Studios

## ATLANTIC COAST NOTES

Henry Otto, who directed "Undine," has come to the eastern Universal studios to direct King Baggot, Edna Hunter, Frank Smith and Howard Crampton will remain in the company.

Ben Wilson has taken a company of Universal players, including Clara Byers, Charles Ogle and Joe Gerard, to Saranac Lake, N. Y., to produce two two-reel plays, "The Man on the Horse," by J. Grubb Alexander, and "The Silent Path," by Raymond L. Schrock.

Bob Hill wrote and directed "Just Kitty," featuring Edith Roberts. Sydd Dowling, Curtis Benton and Lois Alexander appear in the play.

Edward Jose has obtained permission from Jersey City bank to use its vaults for several scenes in "The Iron Claw," the Pathe serial he is directing.

Crane Wilbur is now an author as well as actor, for he writes the plays in which he appears in the Horsely productions. His first attempt was "The Blood of Our Brothers." He also wrote "Could a Man Do More?" "The Mystery of Carter Breene," "Vengeance Is Mine," and "The Love Liar," the last now in course of production.

Durham, formerly a baseball pitcher with several of the big leagues, appears in "A Law Unto Himself," the Horsely Mutual Masterpicture released February 28.

Francis X. Bushman will use two of his own thoroughbred horses in "The Wall Between," a five-part military play now being made by John W. Noble for the Quality Pictures Corporation.

Thomas J. Carrigan, leading man with Mary Miles Minter, wore a suit of stripes and worked with real convicts on the highway for several days in making "Lovely Mary."

Marguerite Snow, star in "Rosemary," visited a theater in the east side of New York where the play was being shown. The audience learned of her presence, and a police squad had to rescue her from her admirers.

William F. Haddock, known as "Silent Bill," has returned to New York after a four months' engagement with the Gaumont Company in Jacksonville, during which he directed "As a Woman Sows," "I Accuse," "The Ace of Death," and other five-reelers.

J. Albert Hall, who appeared with Mary Pickford in "The Eagle's Mate," and "Mistress Nell," has been re-engaged by the Famous Players Company to appear with Miss Pickford in forthcoming productions.

King Baggot is now working under the direction of Henry Otto in an adaptation of Hugh Weir's novel, "The Honorable Peter Sterling," for the Universal Company.

Arthur Donaldson has just finished playing heavy lead in a five-part production made for Roland West.

Gerald Griffin, known on both the American and European stage, and

Charles Graham, who has appeared in pictures with William Farnum, Alexandra Carlisle and Vera Michelena, make their debut in Gaumont pictures in "Feathertop," in which Marguerite Courtot is starring under the direction of Henry J. Vernot.

A son was recently born to Mr. and Mrs. Maxwell Karger. Mr. Karger is general manager of Rolfe Photoplays, Inc.

Marguerite Snow has recovered from the injuries she received while working in her last picture, "A Corner in Cotton." An accident to the wheel of a buckboard in which she was riding threw Miss Snow from the rig and besides bruises and scratches, the actress suffered three fractured ribs.

Iva Shepard rode her horse in a circus parade recently, in Jacksonville.

The Mutual Traveler will visit Miami, Florida, next, and the result will appear in the Gaumont split reel scenic, No. 22.

"The Elusive Isabel," by Isabel Ostrander, in which Florence Lawrence will be re-introduced to screen audiences, is being directed by Stuart Paton. Miss

Lawrence wears some very wonderful gowns, and the settings for the production are elaborate.

Julius Steger, who will appear as an itinerant piano tuner in "The Blindness of Love," can really tune pianos, having been educated in all branches of music in his native Vienna.

Mabel Taliaferro, as the star in "Her Great Price," a Metro play, has a role similar to "Rebecca of Sunnybrook Farm," and "Polly of the Circus."

Harry Millarde has been selected as Florence Lawrence's leading man. Others who appear with her in "The Elusive Isabel" are William Bracy, Paul Panzer, Wallace Clark, Sidney Welsh and Curtis Benton.

The Gaumont Company have built streets of East Indian architecture near St. Augustine, Fla., and are filming scenes for "The Haunted Manor," a five-reel Mutual Masterpicture to be released March 20. Iva Shepard is the star.

Sidney Drew, the Metro comedien, writes nearly all his own scenarios.

Several of Ethel Barrymore's dogs, among them an enormous Russian wolf

## Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	89	100
Biograph Company	43	52
Famous Players Film Corp.	75	110
General Film Corp., pref.	40	46
Mutual Film Corp., pref.	39	44
Mutual Film Corp., com.	36	40
No. Am. Film Corp., pref.	93	100
No. Am. Film Corp., com.	60	70
New York M. P. Corp.	48	55
Thanhouser Film Corp.	4	5*
Triangle Film Corp.	5%	6%*
Universal Film Mfg. Co.	180	
World Film Corp.	1/4	2/4*

### \*Par \$5.00.

Thanhouser Film Corporation: The one big, overwhelming bit of news in the film industry last week was the published statement of this company. As frank statements of financial conditions have not been the rule in this industry, but, on the other hand, concealment of assets and liabilities, refusal to disclose actual figures by both management and directors has been the general custom. This bit of fairness, therefore—indicating an effort to adopt the proper outspoken methods of other industries—is most refreshing. Would that all of the film companies would take a page from the book of this corporation's history and do likewise. The effect upon the stock was instantaneous. The market immediately advanced from 4 to 5 asked, which is equivalent to from 80 to 100, as the par value of these shares is \$5. As it is only about a year and three-quarters ago that this corporation was capitalized at about one-fifth of its present capital and had no dividend record to speak of, the showing last year, approximating 30 per cent, and

the attitude of the board to put this stock on a permanent dividend basis of 12 per cent per annum (3 per cent to be paid on February 17), is a highly creditable one. The public should also not lose sight of the little paragraph at the end of the statement which reads: "The company has no stock for sale, there is no pool in the shares and no stock is held in trust. The shares are listed on the Boston and New York curb exchanges." Pooling of shares hits two other companies very decidedly, voting trust hits another two. It is time for considerable house-cleaning in the film business.

North American Film Corporation: New bookings on "The Diamond from the Sky" continue to come in, in surprisingly large figures, and advance information on the situation in Europe is now available. Present orders for England are right now 30 copies per chapter. This is a minimum, and, on that basis alone, one of the officials states it will mean not less than \$18,000 for the 30 weeks and it is his opinion they will bring their orders up to at least 50 copies. Some news in regard to the sequel to "The Diamond from the Sky" will be forthcoming in an early issue.

Vogue Films, Inc.: With Vogue Films established less than four months, the Mutual Film Corporation reports an astounding volume of business on this brand, with patrons and exhibitors clamoring for Vogue comedies. The stock is in demand, and, in the opinion of those who are owners of securities in many different film companies, this represents one of the best buys on the market.

Mutual Film Corporation: It is unofficially reported that Charles Chaplin has again returned to the Mutual. This news item will, naturally, be reflected in an advance in the price of Mutual shares.



Millard Wilson who has left Universal to appear in Signal films.

hound, will appear with her in "The Kiss of Hate," a story of tyranny and persecution in Russia, written by Mme. de Grissac.

Mary Fuller, now working at Universal Heights in the Wallace Irwin story, "Thrown to the Lions," has real lions to play with. Clifford Gray supports Miss Fuller in this five-reeler, which Lucius Henderson is directing.

Dorothy Green has joined the Metro forces and will be featured with Edmund Breese in his next production. Miss Green was born in Petrograd and came to America when three years old.

Philip Hahn, appearing with Mme. Petrova in "Playing With Fire," was a player in the Passion Play at Oberammergau. He appeared in the role of Christ in the Famous Players' Passion Play.

Pierre Le May, also appearing in "Playing With Fire," was once a Wall street broker.

Maude Fealy, for the Ivan production in which she stars, "The Immortal Flame," had to take a plunge into the Hudson River on the coldest day this winter.

An automobile collision in which Mme. Petrova appeared, staged for "The Soul Market," at her country home near Flushing, L. I., greatly excited the neighbors who did not see the director and camera man.

Alexander Gaden has gone on a fishing trip to recuperate from his strenuous work in "As a Woman Sows," "The Drifter," and "I Accuse."

Mildred Gregory will appear as a Gaumont star in the five-reel picture, "According to Law," to be released March 6 as a Mutual Masterpicture. Howard Hall has an important role. Richard Garrick, the director, is taking many of the scenes in the Florida Everglades.

Stanley Walpole, of Eclair fame, has been engaged by Manager Julius Stern for the Universal Heights studio. He

will appear first with Edith Roberts in "An Unconventional Girl," a two-reel play.

Augustus Phillips, the Universal star, has a six weeks' old son, Charles Bancroft Phillips.

Ned Reardon, the Universal actor, who appeared with King Baggot many times during the past two years, died February 4 at St. Luke's hospital, New York City. Pneumonia was the cause.

George Fitzmaurice, directing Pathe's "Big Jim Garrity," in Georgia, was arrested and fined \$25 for "hunting on Sunday" because he practiced shooting at a mark in the back yard of the hotel one Sunday morning.

"The Love Liar," a David Horsley five-reel picture featuring Crane Wilbur, will be released as a "Mutual Masterpicture," March 27. Robert B. Broadwell has directed the play, which is the story of a musical genius much loved by women.

Anna Rabinowitz, head stenographer in the Bluebird Photoplay offices, and Julius A. Lewis, manager of the supply department of the Universal Company, are to be married in the near future.

J. Frank Glendon, formerly with western companies, is meeting with success in eastern studios, having appeared in several Metro features as well as Kinemacolor, Kalem, B. S. Moss, and other pictures.

Mme. Petrova believes that peacocks and any representation of them bring her bad luck. She refused to play in a set containing a picture of one.

Clara Boyers was overcome by the cold when she played a scene, lightly clad, on a raft in an ice filled river for "Homing Pigeons," a coming Universal picture.

Rupert Julian, Elsie Jane Wilson, Gilmore Hammond, J. P. Connelly, Yona Landowska and Peter Gerald are working together in Earl R. Hevitt's film adaptation of Hugh Johnstone's story of Panama entitled "Ship Me—Home."



Kathryn Williams, who is featured in "The Ne'er-do-well," the film production of the Rex Beach novel which is being presented by Sol Lesser.



Roscoe Arbuckle, Triangle-Keystone funmaker, as he appears in "The Bright Lights," after knocking out Kid Broad and his gang of pugilists and rescued the fair Mabel Normand.

Jacques Jacard is directing Harry Carey in a two-reel story by Lucia Chamberlain, "The Wedding Guest." Olive Fuller Golden is feminine lead.

Jay Hunt is staging a two-reel animal drama of African jungles, "Under the Lion's Paw."

Margaret Gibson and William Clifford, featured separately in David Horsley productions, will appear together in "The Heart of Tara," a story of India written by Theodosia Harris, to be released March 4.

Catherine Calhoun, prominent on the speaking stage where she played "Amy" in the original "Little Women" company, has joined the Metro players and will be seen in "Playing With Fire," with Olga Petrova.

David Thompson, assisting William Nigh in the production of "The Kiss of Hate," a play in Russian setting, had bills printed, as "props" in the play, ordering a Jewish massacre. Some of the bills, which were printed at an establishment on the east side in New York, were seen by Jewish residents, who nearly mobbed Thompson when he called for them.

Francis X. Bushman, Beverly Bayne and twenty-five other principals, are in Savannah, Ga., working in the Metro play, "The Wall Between," which will also contain five hundred regular soldiers and 1,500 negroes.

Miss Valkyrien, who appears in the Mutual Masterpicture, "Silas Marner," was pronounced the most beautiful girl in the Danish kingdom at a national beauty contest in Denmark when she was seventeen years old.

Sidney Bracy, known especially for his work in "The Million Dollar Mystery," has joined the Universal players and will be seen as Luigi in "Elusive Isabel," the first Florence Lawrence picture.

John Davidson, now appearing with Francis X. Bushman and Beverly Bayne in "The Wall Between," left that company for a few days recently to work on scenes being retaken for "Genius-Pierre."

with **George Beban**, produced six months ago in California.

**William Garwood**, who was featured in "The Journal of Lord John," produced in Universal City by **E. J. Le Saint**, is back east and will act and direct at Universal Heights under the direction of Julius Stern.

**Paul Panzer**, who broke his thumb in an act for the camera, and **Frank Smith**, who injured his foot in a bear trap, have both recovered and are at work at Universal Heights.

**Julius Stern** discovered one of his staff of scenario writers in a teacher in the De Witt Clinton high school. This was **Greiner**, who is now writing comedies for the Universal company.

**Clara Kimball Young** won in the popularity contest conducted by the New York American and led the grand march at the Motion Picture Ball at Madison Square Garden. **Anita Stewart** of the Vitagraph forces was second.

**Edwin Middleton** is now producing "The Touchstone," a five-reeler, at the Gaumont studios in Florida. **Iva Sheppard**, **Earl Schenck**, **Helen Marten**, **John Reinhard**, **Olive Trevor** and **James Levering** are in the cast.

**Olive Trevor** has organized a basketball team among the girls at the Gaumont studios. She and **Flavia Arcaro** are the captains.

**John Reinhard**, the Gaumont player, has a reputation as a chef.

## CHICAGO GOSSIP

The Selig Polyscope Company has now on file sixty-seven letters written by exhibitors in eighteen states praising the Selig-Tribune. The new style of poster is also praised.

**Bryant Washburn** of the Essanay Company never misses an opportunity to see himself on the screen, not from vanity but to study his work with a view to improving it.

**Harry Beaumont** is writing a two-reel



Lois Meridith, Balboa's newest star.

comedy containing a comic fight, in which he will play the lead.

**Marguerite Clayton** has purchased a new dog, a beautiful Russian wolf-hound.

**Virginia Hammond** and **Gladys Hanson**, newcomers to the Essanay studios, were girlhood chums and were taken from the same school at the same time to play in Frohman productions, where each was successful. They have played together during their stage careers, except during the last year.

In "The Despoiler," **Darwin Karr** ages twenty-five years in twenty-five. In the early scenes he appears as a young fellow, in the last as a millionaire of fifty.

In a scene for "Beyond the Law," the Essanay play filmed near Virginia, Minn., one young woman in the cast dropped 150 feet down the steep slope of a hill. The deep snow saved her from serious injury.

**Gladys Hanson** of the Essanay Company was leading lady with **Lou Tellegen** last season.

**John Junior** and **Elizabeth Burbridge** will appear together in "The House of Surprise," a two-act Essanay play of adventure and fun.

A score of Canadian custom officers, rangers and secret service officers became picture actors, unknown to themselves, in a scene for "Beyond the Law," the northern play **E. H. Calvert** directed for Essanay.

## MIDDLE WEST NOTES

By William Noble.  
Oklahoma.

The question of Sunday picture shows is being revived in McAlester and a vote will be taken on the subject soon.

The mayor of McAlester has ordered the removal of all billboards and poster signs in the fire district. A number of theater managers threaten to appeal to a higher court against the order.

**Frank Deal** will build a motion picture theater at Wynnewood, to be known

as the Deal theater. It will seat 500 and will be opened about the middle of the summer.

Officers elected at the recent convention of the Oklahoma branch of the M. P. E. L. of A. in Oklahoma City recently are: President, **Ralph Talbot**, Tulsa; vice-president; **A. B. Momand**, Shawnee; second vice-president, **S. H. Jones**, Altus; secretary, **L. W. Brophy**, Muskege; treasurer, **J. L. Olive**, Chickasha; state national vice-president, **S. H. Powell**. Delegates chosen for the national convention in Chicago are: **W. C. Wood**, Lawton; **Carl Gregg**, Tulsa; **W. C. Wirt**, Enid; **H. W. McCaull**, Cushing; **Morris Lowenstein**, Oklahoma City; **S. H. Jones**, Altus, and **John Slocum**, Mangum. **Fred T. Herrington**, national president of the Motion Picture Exhibitors' League of America, was present at the convention.

The practice of certain film exchanges in Oklahoma City of demanding cash in advance for film service was stopped recently by the Oklahoma State Corporation Commission after **Morris Lowenstein**, secretary of the M. P. E. L., filed oral complaint.

## Alabama.

The Palace theater at Denham has been taken over by **W. H. Couch**, who will change the name to the Strand.

## Texas.

Material is on the ground for the erection of a new theater to be built by **W. M. Conroe** at Conroe. The seating capacity will be about 250.

**S. S. Levy** has opened a new picture house at Ursuline and Dorgenois streets, New Orleans, and has named it the Eugie. The seating capacity is 1,000.

**J. K. Miller** opened a theater at Stephenville, February 25, of 400 seating capacity.

**Andrew Pappas** has opened the Queen theater at Brownsville, a 500 capacity house, showing motion pictures and vaudeville.

**C. V. Carver** will open a new motion picture house at Stephenville in March, with a seating capacity of 500.



Vivian Rich, who is featured in "The Silken Spider," American production for Mutual program.



Jane Grey, who is starred in Equitable Pictures for release on World program.





Virginia Kirtley, who appears opposite Crane Wilbur in "A Law Unto Himself," a Mutual "Masterpicture" made by the David Horsley forces.

Elmer L. Scott, director of the welfare board, Dallas, has had complaint made that some of the pictures shown in the city were not worth the price of admission; so worn out were the films that they hurt the eyes.

Citizens of Fort Worth will vote on March 8 on the question of Sunday picture shows.

For the first time in 24 years, Dad Spooner, motion picture exhibitor in San Angelo, has heard from his brother. They found each other when Spooner recognized his brother in a motion picture and later learned that he was an actor in California.

The Court of Criminal Appeals at Austin affirmed the case against Dad Spooner, fined \$20 for giving a picture show on Sunday. Spooner had given the show for the benefit of the tuberculosis sanitarium at Carlsbad. No admission had been charged, but contributions were solicited.

## PACIFIC COAST NEWS

Lloyd Carleton is soon to produce F. McGrew Willis film adaptation of Clyde Fitch's drama, "The Way of the World," with Hobart Bosworth as lead.

"When Bosco Disappeared" with Victor Potel, George Barnes, Jane Bernoudy and Eileen Sedgwick, is still occupying the attention of Roy Clements at Universal City.

"Through Baby's Voice," George Cochran's second Universal release, is completed. Douglas Gerrard, Edna Maison and Zoe Beck appear in the leading roles.

Joseph De Grasse and his company of Rex Universal players are completing the five-reel comedy drama by Isabel Ostrander, "The Altar of Friendship." The cast includes Louise Lovely, Lon Chaney, Georgia French, Colin Chase, Hayward Mack, Jay Belasco, Agnes Vernon and Marjorie Ellison.

Rainy weather is holding up Allen Curtis and his Joker company in the production of their present one-reel comedy,

"Too Many Wives," in which Cale Henry, Milburn Moranti, William Frayne and Lillian Peacock appear.

"Lavinia Comes Home," another story by Isabel Ostrander, will soon be released. Lenora Ainsworth adapted the story for two reels, and William C. Dowland directed it. The cast includes Marcia Moore, Richard Sterling, William Quin, Thomas Jefferson, Helen Wright and Lee Morris.

"Embers," American Mutual Masterpicture for March 2, is expected to arouse discussion since it pictures the struggle between a high spiritual love and a less exalted variety of attraction.

Dorothy Barrett, playing a big role in "The Argonauts," now being filmed at the Monrovia Company's studios, was the guest of honor at a barbecue held recently by G. W. Griffith at his estate near Covina, Cal.

Myrtle Sedman spends her spare moments stowing for the Belgian refugees.

J. Warren Kerrigan is now appearing in "The Gay Lord Waring," a five-reel Universal picture.

In the fifth chapter of "The Love Pirates," the Kalem serial which James Horne is producing at the Glendale studios, Ollie Kirby plays a society lady, with Marin Sais disguised as her maid.

Charles Ray, Jack Standing and Howard Hickman are appearing in the play in which Louise Glaum acts a "vampire" role.

The laboratory just completed at the western Vitagraph studios is now in working order and the Santa Monica quarters have been deserted.

Almost twelve hundred dollars was secured from the Fine Arts players for the actors' home in New York.

Cleo Ridgely will soon begin work on a new production under the Lasky Company's new director, Paul Dickey.

Charlotte Walker, after work was finished for the Lasky production of "The Trail of the Lonesome Pine," left for San Diego to see the exposition.

Anita King visited Salt Lake City recently to preside at the dedication of the new Empress theater, a Paramount house.

Mae Murray was left all night on a rock during a storm at Catalina, while George Melford and his company were filming "To Have and to Hold." Wallace Reid rescued her. Now they call her "Mae Rooned."

William Duncan has had to travel around a bit for his recent pictures, to the Mojave Desert for "Bill Peters' Kid," to Big Bear Lake for scenes in the Curwood feature, and for the present serial he and the company will probably go to Panama.

George Periolat's hobby is collecting jade, and his collection is one of the finest and largest on the Pacific coast.

Johnny Sheehan, the American comedian, believes he would be a good tragedian. In "Jealousy and Jeopardy" he plays a hotel man with theatrical ambitions and has a chance to do a bit of "Hamlet."

Norma Talmadge will soon be seen in

"The Deserted House," a Fine Arts Triangle play written by Roy Somerville.

"Number 13, Westbound," is the title of the promised Selig railroad play in which Kathlyn Williams, who plays with tigers and lions as though they were kittens, will take chances with a locomotive.

"A Social Deception, Selig play featuring Harry Mestayer and Eugene Besserer will be released March 27.

Mary Anderson, who had her first desert experiences during the filming of "Bill Peters' Kid," has adopted "Pedro," the wolf who plays with her in this story.

Guy Oliver supports Kathlyn Williams in the Selig railroad play, "Number 13, Westbound," in which a girl flags a train and saves the people, then fights on the tracks.

Max Sennett, the Triangle-Keystone director, distributed the lumber in the first buildings for Keystone comedies, torn down to make room for a new plant, to the poor people of Los Angeles for fuel.

George Stone, the six-year-old player at the Fine Arts studios, spoke in three Los Angeles theaters, the Mason, Orpheum and Pantages, for the Actors' Fund.

A new title is to be selected for "Katy Bauer," the Fine Arts play featuring Dorothy Gish and Owen Moore. Miss Gish appears as a Pennsylvania Dutch girl in this story, staged by Paul Powell.

"Hoodoo Ann," written by Granville Warwick for Mae Marsh and Robert Harron, produced by Lloyd Ingraham, is finished and shipped to New York for its premiere at the Triangle Knickerbocker theater.

Mary H. O'Connor is the author of "Daphne and the Pirate," first announced



Gladys Hanson, Frohman star, who is at the Essanay studios in Chicago to play the lead in "The Haves," Miss Hanson played heavy feminine leads in E. H. Sothern's interpretation of Shakespeare's plays. Then she played opposite Kyle Hellewell and in support of Myrtle Madsen. Her latest work was as leading woman with Len Tully, who married Geraldine Farrar. They played in "The Ware Case."

as "Daphne," featuring Lillian Gish and Elliott Dexter.

Marguerite Marsh, Kate Toncray, F. A. Turner and James O'Shea appear with Dorothy Gish and Owen Moore in "Katy Bauer."

Lillian Gish, a lover of good music, has a victrola in her dressing room and entertains her fellow players between scenes.

"Marja of the Steppe," written by William E. Wing and staged by William Christy Cabanne, will be Lillian Gish's third Triangle play.

De Wolf Hopper's next Triangle comedy will be "The Philanthropist," written by Chester Withey. Fay Tincher will appear in this in eccentric make-up as a tramp. Edward Dillon will direct.

Rollin S. Sturgeon's six-reel production of James Oliver Curwood's novel of the Northwest is finished and being trimmed and it will soon be shipped east for release.

A fifteen-chapter serial production of "The Hearts of Three," by Jack London, has been begun under William Wolbert's direction. Charles Goddard pictured the story, which will feature William Duncan. Carmen Phillips will play the only female part. Scenes are laid in Panama.

Dave Smith is producing a one-reel comedy by Joseph F. Poland, featuring Mary Anderson and Webster Campbell.

Max Davidson will have an important role in "The Philanthropist," with De Wolf Hopper.

Constance Collier is at present playing Lady Macbeth with Sir Herbert Beerbohm Tree at the Triangle-Fine Arts studios. Later she will appear with Sir Herbert in New York when he gives his Shakespearean festival.

"Betty of Greystone," the Triangle play featuring Dorothy Gish, will be known hereafter as "Betty the Homeless."

"Martha's Vindication," by Ella Woods, presenting Norma Talmadge and Seena Owen, a Fine-Arts-Triangle play, has been retitled "The Silence of Martha."

Alan Hale, who is only twenty-three, is a reader of worth-while books, and believes them one of the best aids to an actor.

Ed J. Saint and Stella Razetto are grieving over the loss of Paddy Wuffen, an Irish terrier, who was not only a pet but a good screen actor. He was killed by an automobile.

Edna Maison is enjoying a short rest while her director, George Cochrane, is putting on a "kid" story in which Joseph Jefferson Junior appears with a clever child.

Richard Stanton is now engaged on the fourteenth installment of the "Graft" serial.

Lule Warrington, the Universal character actress, who has been ill with pneumonia, is back at work.

At the close of the fight scene for "The Silken Spider," in which Frank Borzage is directing at the American studios, the resulting injuries included a swollen jaw, a cut wrist, a torn set and several ruined suits of clothes.

Orral Humphrey, who played Marmaduke Smythe in "The Diamond from the Sky," and Rea Berger, a character actor in American comedies, are now co-directing one of the American "Beauty" companies.

Eugene Pallette, who appears in "Sunshine Dad," and Ann Slater, also of the Fine Arts studio, were married recently. They spent their honeymoon in San Francisco.

Grace Cunard and Francis Ford are now working in a two-reel play, "A Royal Robber."

Louise "Lovely," formerly "Carbasse," the Universal star, was for six years a star on the legitimate stage in Australia. At the age of fourteen she toured that country in "Nell Gwynne." For two years she worked in motion pictures there, later going into vaudeville. When the war closed many vaudeville houses in Australia, Miss Carbasse came to America. American difficulties with her French name led to its change, and Carl Laemmle suggested "Lovely."

William D. Taylor has had hard luck making the Pallas feature, "David Crockett." The star, Dustin Farnum, was sick for two weeks. Later the company got snow-bound in Bear Valley, and had a hard time getting back. Since then two horses used in the production were accidentally killed, while another horse fell with his rider, breaking the man's leg. And half of the picture is still to be made.

Rollin S. Sturgeon is completing the Curwood northwest drama and is superintending the cutting of film. Advance notices say that the picture will be wonderful.

Anna Little and Tom Chatterton both had birthdays in February, and Chatterton gave a dinner in Miss Little's honor.

George Melford has finished the Lasky feature, "To Have and to Hold," with Mae Murray as star, and will give his attention to "The Race," which will feature Victor Moore and Anita King.

Each Triangle production now carries an editorial containing an anti-censorship plea, by which the producers hope to make the people think about the question.

Fritzi Brunette makes her V. L. S. E. debut in the Selig Red Seal play by James Oliver Curwood, "Unto Those Who Sin," released March 6.

Douglas Fairbanks will appear as an Arizonian in the next Fine Arts play, the story of which he wrote. Fairbanks is also the author of the vaudeville act, "The Business Man," in which he formerly appeared.

When Thomas Santschi leaves California for Chicago to play in "The Crisis," it will be his first trip east since he went west with the Selig company seven years ago.

In "The Bruiser," a forthcoming Mutual Masterpicture, William Russell will appear as a leader of longshoemen in a struggle between the workers and society. The cast includes Roy Stewart, Lizette Thorne, George Ferguson and Charlotte Burton, who plays opposite Russell.

Vivian Rich in "The Waif," her next play, appears as a runaway from an orphanage who is adopted by a farmer.

Winifred Greenwood, Edward Coxen and George Field will again appear together in "At the Eleventh Hour."

William S. Hart will appear next in a play written by Monte M. Katterjohn, a romance of the sixteenth century in America. Scenes have been filmed at the exposition grounds in San Diego, using the "Painted Desert." Charles Swickard is directing the play, under the supervision of Thomas H. Ince.

Eugenie Besserer will have a strong role in the forthcoming Selig release, "The Woman Who Did Not Care."

The Smalleys have begun the production of their second Tyrone Power feature for the Universal. Olga Printslau prepared the play from the story by



Arthur Moon and Louise Alva Owen in "Igorrotes, Crocodiles and a Hat Box," Vague Comedy.

Joseph Hatton, entitled "John Needham's Double." Marie Walcamp, Frank Elliott, Agnes Emerson, Richard Sterling, Frank Lanning, Walter Belasco, Lew Short, M. Hajanar and William Carlock form the supporting cast.

Harris Merton Lyon, the well-known short story writer, has arrived at the Ince studios to become a member of the Triangle-Kay Bee staff of photoplay writers.

Fritzi Brunette will appear as "Cindy," in "At Pine Ridge," which William Robert Daly is producing from the play by David W. Higgins.

Bessie Eyton is preparing a number of quaint gowns for her coming portrayal of "Virginia Carvel," in "The Crisis."

Henry McRae is producing a two-reel story by Frank M. Wiltermood entitled "Rival Towns," B. B. Wallock, Leo Hill, Jack Curtis, Ore Carew and H. Barington appear in the cast.

### BRITISH TRADE GOSSIP

Motion pictures are serving a very real need of the people of the British Isles at present, that of presenting some diversion in the time of great anxiety and stress. Pictures are also forming the one method of entertaining the wounded soldiers.

A large room in the Howard Gardens War Hospital at Cardiff has been equipped as a temporary cinema. The audience at the first showing consisted of 400 wounded soldiers from the city hospitals.

The Gaumont open market service is increasing in popularity and another attractive Gaumont feature is the reintroduction into their "Gazette" of Paris fashions, which seems to please the men as well as the women.

The British government is considering laying an unconditional prohibition on the importation of all foreign films, nega-

tive, positive and raw stock. The reason for the measure, which would seriously injure the film industry in Great Britain, is to limit the outflow of British gold. The film trade, which is fighting the idea, points out the wrong the measure would do to the Italian and French allied nations.

The House of Pathe is doing good business with its serials and exclusives. All copies of the Elaine series are booked, and the demand for "Who Pays" is great. The Cosmos and Gold Rooster exclusives also please the trade.

Majestic Theater in Hull states on its programs the approximate time each feature will occupy the screen.

The Bridington Town Council makes official announcements by way of the screen in the various picture houses.

As an advertising method, the Paisley Picture Theater issues a four-page circular printed on thin card-board. The front page shows a photograph of the house and is headed "Feature Films of the Month." The inside pages contain brief but attractive synopses of coming pictures. The back page contains an accident insurance policy available for the month.

"The Eagle's Nest" was the star picture at the Princess Cinema, Rathmines, Dublin, recently.

"The Heart of a Painted Woman" drew the people in no uncertain fashion to the Bohemia Theater, Dublin.

Both the theaters in Dunkalk, Ireland, make a specialty of variety acts in addition of the usual program of films. At the Town Hall the third episode of "The Broken Coin" was shown with success, and the twelfth part of "The Black Box."

The New Bio Company is now handling big exclusives, and W. A. Fenning is in control of that department. Among these are "The Scarlet Sin," a Bosworth four-reeler; "Jewel," a "Jeanne Dore," the Bernhardt picture, both trans-Atlantic productions.

The Phoenix Company has produced "Nurse and Martyr," dealing with the life and death of Edith Cavell. A number of nurses and doctors at the history of the London Hospital, where Miss Cavell was trained, were present at a special showing of the film.

It is stated that Madame Curie, the great French scientist, is appearing in Paris in a drama relating the history of the discovery of radium. Many scenes were taken in Madame Curie's own laboratory.

Madame Rejane as "Jeanne Orbery" in a film version of "Alsace," her famed stage success, is being shown by Messrs. Jarry's Imperial Pictures at the West End Cinema. The German occupation of Belgium is shown in the play.

### INCE WRITES SONG FOR COLLIER PLAY

Thomas H. Ince and his musical composer, Victor L. Schertzinger, have burst forth into song again. This number will be distributed in connection with the forthcoming showing of the Triangle-Kay-Bee feature in which William Collier will be starred. The song is entitled "The No-Good Guy," by which the photoplay also is known, and is respectfully dedicated to the comedian. Here it is:

*Jimmy Coghlan was a lad  
Who had always been in bad  
With a certain class of people in the town;  
Just let Jimmy show his race.  
Every waiter in the place  
Would start in getting busy  
Serving drinks till he was dizzy.  
And from Frisco back to Maine,  
At the mention of his name,  
All the breweries started working night and day;  
When his sails were all spread out,  
He would raise his arms and shout,  
"Down with booze! Down with booze!  
"Billy Sunday's after you!"*

#### CHORUS

*He's a No-Good guy; Oh, he's a devil!  
He's a No-Good guy; say on the level,  
When he's in the trenches,  
He makes things fly.  
When he left Colorado, who the state went dry,  
He's a No-Good guy; he's always pickled,  
When he said "Good-bye!" his folks were  
ticked;  
And he runs his flower,  
With old Green River;  
He's a No-Good guy.*

*Jimmie gathered up a crew,  
Said: "I'll tell you what we'll do;  
We'll stop this bloody war in thirty days."  
He took Mr. Rock and Roy,  
And Mr. Mumm, who's always dry,  
And started for the trenches.  
With a dozen different quenches;  
And the soldiers all got stowed,  
Just as Jimmy thought they'd do,  
But his talk of having peace was all in vain;  
For he'd mixed his drinks too much,  
And the Irish, Turks and Dutch,  
Pulled their guns, Jimmie ran,  
And they hollered, one by one:*

#### CHORUS

*He's a No-Good guy; a cocktail mixer,  
He's a No-Good guy; a Yankee bicer,  
And in old Berlin,  
A Zeppelin  
Tried to put his lights out with a quart of gin,  
And as the shells flew by, they seemed to holler:  
He's a No-Good guy; he lost his color  
When they threw him back on board  
With Mr. Henry Ford;  
He's a No-Good guy.*

Pat Hall has moved his Western Film Exchange from Kansas City to Oklahoma City. He will operate from the Oklahoma capital in the future.

C. S. Ackers, manager of the Lomo Theater, Hattiesburg, Miss., desires the address of firms who desire their advertisements thrown on the screen and are willing to pay for such service.



Charlotte Burton and William Russell in "The Craving."—American Mutual.



# Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, **Morokover** has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

## General Program

### Monday.

D	2-21 His Mother's Son.....	Biograph	1,000
D	2-21 The Strange Case of Mary Page, No. 5.....	Essanay	2,000
D	2-21 The Repentant.....	Lubin	1,000
D	2-21 Virtue Triumphant.....	Selig	1,000
T	2-21 Selig-Tribune No. 15, 1916.....	Selig	1,000
C	2-21 Hughey, the Process Server.....	Vitagraph	1,000

### Tuesday.

D	2-22 The Bridesmaid's Secret.....	Essanay	2,000
C	2-22 Ham, the Diver.....	Kalem	1,000
T	2-22 Four Narratives.....	Lubin	1,000

### Wednesday.

D	2-23 The Guilt of Stephen Eldridge.....	Biograph	3,000
C	2-23 Cinated Nooz Pictorial No. 5.....	Essanay	1,000
C	2-23 Earning His Salt.....	Kalem	1,000

### Thursday.

D	2-24 The Redemption of Helene.....	Lubin	3,000
D	2-24 Selig-Tribune No. 16, 1916.....	Selig	1,000
C	2-24 Bungles Enforces the Law.....	Vim	1,000

### Friday.

D	2-25 The Night Watch.....	Kalem	1,000
D	2-25 Who Knows?.....	Knickerbocker	3,000
C	2-25 Love and Lather.....	Vim	1,000
C	2-25 Freddy's Narrow Escape.....	Vitagraph	1,000

### Saturday.

D	2-26 The Despoiler.....	Essanay	3,000
D	2-26 The Switchman's Story.....	Kalem	1,000
C	2-26 Billy's Revenge.....	Lubin	1,000
D	2-26 A Safe Risk.....	Selig	1,000
D	2-26 The Road of Many Turnings.....	Vitagraph	3,000

### Monday.

D	2-28 The Burglar's Dilemma.....	Biograph	1,000
D	2-28 At the Doors Doom.....	Lubin	1,000
C	2-28 The Strange Case of Mary Page, No. 6.....	Essanay	2,000
T	2-28 Selig-Tribune, No. 17, 1916.....	Selig	1,000
D	2-28 The Grimting Skull.....	Selig	3,000
C	2-28 Her Bad Quarter of an Hour.....	Vitagraph	1,000

### Tuesday.

D	2-29 The House of Surprise.....	Essanay	2,000
D	2-29 Winning the Widow.....	Kalem	1,000
C	2-29 What Happened to Peggy.....	Biograph	1,000

### Wednesday.

D	3-1 The Indian.....	Biograph	2,000
T	3-1 Vernon Howe Bailey's Sketch Book of London.....	Essanay	1,000
C	3-1 A Riddle in Rascals.....	Kalem	1,000

### Thursday.

D	3-2 Her Wayward Sister.....	Lubin	3,000
C	3-2 Selig-Tribune, No. 18, 1916.....	Selig	1,000
C	3-2 The Serenade.....	Vim	1,000

### Friday.

C	3-3 A Leap Year Wooing.....	Kalem	1,000
C	3-3 The Master Smile.....	Knickerbocker	3,000
C	3-3 The Artist's Model.....	Vim	1,000
C	3-3 Hearst-Vitagraph News Pictorial, No. 12, 1916.....	Vitagraph	1,000
C	3-3 Tubby Turns the Tables.....	Vitagraph	1,000

### Saturday.

D	3-4 Beyond the Law.....	Essanay	3,000
D	3-4 The Girl Telegrapher's Note.....	Kalem	1,000
C	3-4 Hamlet Made Over.....	Lubin	1,000
C	3-4 The Uncut Diamond.....	Selig	1,000
D	3-4 La Paloma.....	Vitagraph	3,000

## V. L. S. E. Program

Jan. 10	Green Stockings.....	Vitagraph	5,000
Jan. 17	My Lady's Shippers.....	Vitagraph	5,000
Jan. 17	Captain Jinks of the Horse Marines.....	Essanay	5,000
Jan. 20	The Wonderful Wager.....	Lubin	2,000

Jan. 24	Gods of Fate.....	Lubin	5,000
Jan. 24	The Island of Surprise.....	Vitagraph	5,000
Jan. 31	A Night Out.....	Vitagraph	5,000
Jan. 31	Souls in Bondage.....	Lubin	5,000
Feb. 7	The Crown Prince's Double.....	Vitagraph	5,000
Feb. 7	Thou Shalt Not Covet.....	Selig	5,000
Feb. 14	The Writing on the Wall.....	Vitagraph	5,000
Feb. 14	Dollars and Cents.....	Lubin	5,000
Feb. 14	Vultures of Society.....	Essanay	5,000
Feb. 21	The Misleading Lady.....	Essanay	5,000
Feb. 21	Kennedy Square.....	Vitagraph	5,000
Feb. 28	Her Bleeding Heart.....	Lubin	5,000
Feb. 28	The Discard.....	Essanay	5,000
Feb. 28	For a Woman's Fair Name.....	Vitagraph	5,000
Mar. 6	The Hunted Woman.....	Vitagraph	5,000
Mar. 6	Unto Those Who Sin.....	Selig	5,000

## Mutual Program

### Tuesday.

D	2-22 Life's Harmony.....	American	3,000
C	2-22 Ruth's Remarkable Reception.....	Falstaff	1,000

### Wednesday.

D	2-23 The Reunion.....	Thanhouser	3,000
C	2-23 Too Much Married.....	Beatty	1,000

### Thursday.

C	2-24 Flooded With Trouble.....	Vogue	1,000
C	2-24 Perkins' Peace Party.....	Falstaff	1,000
T	2-24 Mutual Weekly No. 60.....	Mutual	1,000

### Friday.

D	2-25 Double Crossed.....	Mustang	3,000
C	2-25 Going Up.....	Cub	1,000

### Saturday.

S	2-27 See America First No. 24.....	Gaumont	500
C	2-27 Keeping Up With the Joneses, No. 24.....	Gaumont	500
C	2-27 Cooking His Goose.....	Beatty	1,000
C	2-27 The Candy Cook.....	Vogue	1,000

### Tuesday.

D	2-29 The Happy Masquerader.....	American	3,000
C	2-29 Rustie Reggie's Record.....	Falstaff	1,000

### Wednesday.

D	3-1 What Doris Did.....	Thanhouser	3,000
C	3-1 Johnny's Jumble.....	Beatty	1,000

### Thursday.

C	3-2 Title Not Reported.....	Vogue	500
C	3-2 Maud Muller Modernized.....	Falstaff	1,000
T	3-2 Mutual Weekly No. 61.....	Mutual	1,000

### Friday.

D	3-3 Margy of the Hills.....	Mustang	3,000
C	3-3 The Desperate Chance.....	Cub	1,000

### Sunday.

S	3-5 See America First, No. 25.....	Gaumont	500
C	3-5 Keeping Up With the Joneses, No. 25.....	Gaumont	500
C	3-5 Dad's College Widow.....	Beatty	1,000
C	3-5 Title Not Reported.....	Vogue	500

## Universal Program

### Monday.

C	2-21 The Disappearing Groom.....	Nestor	1,000
D	2-21 The Illegal Bucketshops (Graft No. 11).....	Universal	2,000

### Tuesday.

D	2-22 The Dupe.....	Gold Seal	1,000
C	2-22 The Pipe Dream.....	Victor	1,000
C	2-22 No Release This Week.....	Lup	1,000

## Wednesday.

D	2-23	Madame Cubist	Victor	2,000
D	2-23	Turtle Doves	Rex	1,000
F	2-23	Animated Weekly	Universal	1,000

## Thursday.

C	2-24	John Pellet's Dream	Laemmle	1,000
D	2-24	A Beast of Society	Big U	3,000
C	2-24	No Release This Week	Powers	

## Friday.

C	2-25	I'll Get Her Yet	Imp	2,000
D	2-25	After the Play	Victor	1,000
C	2-25	Her Friend, the Doctor	Nestor	1,000

## Saturday.

D	2-26	The Stamped in the Night	Bison	1,000
D	2-26	Preparedness (No. 10 Uncle Sam at Work)	Powers	1,000
C	2-26	Married on the Wing	Joker	1,000

## Sunday.

D	2-27	No Release This Week	Rex	
D	2-27	Her Greatest Story	Laemmle	1,000
C	2-27	Dad's Dollars and Dirty Doings	L-Ko	2,000

## Monday.

C	2-28	Cupid Trims His Lordship	Nestor	1,000
D	2-28	The Milk Battle (Graft No. 12)	Universal	2,000

## Tuesday.

D	2-29	The Eye of the Horus (No. 4 Lord John's Journal)	Gold Seal	3,000
C	2-29	Some Heroes	Imp	1,000

## Wednesday.

C	3-1	Blue Blood and Black Skin	L-Ko	2,000
T	3-1	Animated Weekly, Vol. 2, No. 9	Universal	1,000

## Thursday.

D	3-2	The Heart of Bonita	Laemmle	2,000
D	3-2	Shackles	Big U	1,000
C	3-2	Love Laughs at the Law	Joker	1,000

## Friday.

D	3-3	The Hoax House	Imp	2,000
D	3-3	In the Heart of a Shell	Rex	1,000
C	3-3	The Lion's Breath	Nestor	1,000

## Saturday.

D	3-4	The One Woman	Bison	3,000
E	3-4	To Arms (Uncle Sam at Work, No. 11)	Powers	1,000

## Sunday.

D	3-5	Saved by a Song	Rex	2,000
D	3-5	The Blackmailer	Laemmle	1,000
C	3-5	Gertie's Awful Fix	L-Ko	1,000

## Miscellaneous Features

Sins of Great Cities	Great Northern Film	4,000
Race Suicide	Jos. W. Farnham	6,000
Somewhere in France	Arthur S. Kane	5,000
Fighting with France	French Official War Films	6,000
At the End of the Rainbow	K. & R. Film Co.	6,000
Naval Tragedy	K. & R. Film Co.	1,000
The Arabian Dancing Girl	K. & R. Film Co.	1,000
Catherine Brown—the Baby Kellerman—in Fancy Diving	K. & R. Film Co.	1,000
On the Firing Line With the Germans	War Film Syndicate	8,500
His Vindication	Cosmofotofilm	4,000
The Ne'er-Do-Well	Arthur S. Kane	6,000
The Girl and the Game	Signal Film	30,000
The Unwritten Law	California M. P.	30,000
The Ne'er-Do-Well	Sol Leiser	10,000
The Birth of a Man	Celebrated Players	5,000
The Heart of New York	Claridge Films	5,000
Man With the Missing Finger	Great Northern	5,000
One Day	Moss Films	5,000

## Bluebird Photo-Plays, Inc.

Jan. 24	Jeanne Dore	5,000
Jan. 31	Secret Love	5,000
Feb. 7	Undine	5,000
Feb. 14	Hop, the Devil's Brew	5,000
Feb. 21	The Wrong Door	5,000
Feb. 28	The Grip of Jealousy	5,000
Mar. 6	Rupert of Hentzau	5,000

## Fox Film Corporation

## Released Week of

Jan. 16	The Fourth Estate	5,000
Jan. 23	The Serpent	5,000
Feb. 30	The Ruling Passion	5,000
Feb. 6	Merely Mary Ann	5,000
Feb. 13	Fighting Blood	5,000
Feb. 20	The Fool's Revenge	5,000
Feb. 27	The Spider and the Fly	5,000
Mar. 6	Gold and the Woman	5,000

## Kleine-Edison

## Released week of

Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Peter Was King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000
Feb. 21	At the Mercy of Strong	Kleine	5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine	10,000

## Metro Features.

## Released week of

Feb. 7	The Upstart	Metro	5,000
Feb. 14	Dimples	Metro	5,000
Feb. 21	The Price of Passion	Metro	5,000
Feb. 28	A Corner in Cotton	Metro	5,000
Mar. 6	The Soul Market	Metro	5,000
Mar. 6	The Blindness of Love	Metro	5,000

## Mutual Master-Pictures.

## Released week of

Feb. 2	The Idol of the Stage	Gaumont	5,000
Feb. 9	The White Rosette	American	5,000
Feb. 9	The Drifter	Gaumont	5,000
Feb. 10	The Final Argument	American	5,000
Feb. 12	The Soul's Cycle	Centaur	5,000
Feb. 14	Life's Blind Alley	American	5,000
Feb. 17	The Dead Alive	Gaumont	5,000
Feb. 17	Silas Marner	Thanhouser	5,000
Feb. 17	Accuse	Gaumont	5,000
Feb. 24	The Oval Diamond	Thanhouser	5,000
Feb. 26	The Craving	American	5,000
Feb. 28	A Law unto Himself	Centaur	5,000
Mar. 2	Embers	American	5,000
Mar. 4	The Heart of Tara	Centaur	5,000

## Paramount Features.

## Released week of

Feb. 3	Tennessee's Pardner	Lasky	3,000
Feb. 3	Farmer Al Falla's Catastrophe	Bray-Paramount	1,000
Feb. 7	The Cliff Dwellers of America	Paramount-Burton Holmes	1,000
Feb. 7	Madame La Presidente	Morocco	5,000
Feb. 10	Nearly a King	Famous Players	5,000
Feb. 10	Hunts for Rent	Bray-Paramount	1,000
Feb. 14	Grand Canyon	Paramount-Burton Holmes	1,000
Feb. 17	Miss Nanny Goat Becomes an Aviator	Bray-Paramount	1,000
Feb. 14	The Trail of the Lonesome Pine	Paramount	3,000
Feb. 17	Out of the Drifts	Famous Players	5,000
Feb. 17	He Fell in Love With His Wife	Pallas	5,000
Feb. 21	A Day With a West Point Cadet	Paramount-Burton Holmes	1,000
Feb. 21	Blacklist	Pathe	1,000
Feb. 21	Our Midway	Lasky	5,000
Feb. 21	tion School	Paramount-Burton Holmes	1,000
Feb. 28	Diplomacy	Famous Players	5,000
Mar. 2	Poor Little Peppina	Famous Players	6,000
Mar. 2	How Dizzy Joe Got to Heaven	Bray-Paramount	1,000
Mar. 2	To Have and to Hold	Lasky	5,000
Mar. 9	Ben Blair	Pallas	5,000

## Pathe.

## Released Week of

Feb. 28	Vengeance of Legar (No. 1 Iron Claw)	Pathe	2,000
Feb. 28	Pathe News No. 18	Pathe	1,000
Feb. 28	Pathe News No. 19	Pathe	1,000
Feb. 28	Luke and the Rural Roughnecks	Phunphim	1,000
Feb. 28	Shera the Vast Unknown	Pathe	1,000
Feb. 28	Like a Rat in a Trap (Red Circle No. 12)	Balboa	2,000

## Red Feather Production

## Released Week of

Feb. 7	A Knight of the Range	5,000
Feb. 14	The Sphinx	5,000
Feb. 21	Sons of Satan	5,000
Feb. 28	The Lords of High Decem	5,000

## Triangle Film Corporation.

## Released week of

Feb. 6	The Flying Tornado: John Emerson	Fine Arts	5,000
Feb. 6	D'Artagnan: Orrin Johnson	Triangle-Kay-Bee	5,000
Feb. 6	His Hereafter: Chas. Murray, Louise Fazenda	Triangle-Keystone	2,000
Feb. 6	Acquitted: Wilfred Lucas	Fine Arts	5,000
Feb. 6	His Pride and Shame: Ford Sterling	Triangle-Keystone	2,000
Feb. 13	His Picture in the Paper: Fairbanks	Fine Arts	5,000
Feb. 13	Honor's Barricade: Stone, Edwards	Triangle-Kay Bee	5,000
Feb. 27	Don Quixote	Fine Arts	5,000
Feb. 27	The Last Act	Triangle-Kay-Bee	5,000
Feb. 27	His Pride and Shame	Triangle-Keystone	5,000
Feb. 27	Cinders of Love	Triangle-Keystone	2,000

## World Features.

## Released week of

Jan. 17	Behind Closed Doors	Triumph	5,000
Jan. 24	Rabette of the Bally Hoo	Equitable	5,000
Jan. 24	The Yellow Passport	Brady	5,000
Jan. 24	The Ballet Girl	Brady	5,000
Jan. 31	Fruits of Desire	Brady	5,000
Feb. 7	The Woman in 411	Equitable	5,000
Feb. 15	Love's Crucible	Brady	5,000
Feb. 21	The Question	Equitable	5,000
Feb. 21	A Woman's Power	Brady	5,000
Feb. 28	The Pawns of Fate	Brady	5,000
Feb. 28	Man and His Angel	Triumph	5,000

# Brief Stories of the Week's Film Releases

## General Program

**At the Door of Doom**—LUBIN—FEBRUARY 28.—C. Shumway, Velma Whitman, L. A. Morley and Melvin Mayo featured. Jim Frayne, a young engineer, and Mary Cleve, daughter of a telegraph magnate, are sweethearts, but her father wishes Mary to marry Brockton Poole, a steel manufacturer, who is a bidder for the steel contract of the huge skull canon steel siphon. Jim suspects that Poole will offer underweight steel and holds up the acceptance. Poole has two of his workmen rivet Jim inside the huge pipe and then orders the water turned on. Through Mary, Jim is saved and suspecting who tried to drown him, stages a scene to disclose the guilty.

**Her Bad Quarter of an Hour**—VITAPHONE—FEBRUARY 28.—Lillian Walker, Ewart Overton and Lillian Burns featured. Lillian awaits at dusk the calling of her sweetheart, who told her he had a special question to ask her. When he arrives he is greeted by her widowed cousin, Milly, who has just announced her intention of getting married. Lillian thinks she has been jilted and when a short time afterward Ewart proposes to her she is dumfounded. She asks him about Milly and he tells her that she is going to marry a friend of his, and has asked him to be best man, and with a happy sigh Lillian falls into his arms.

**The Grinning Skull**—(THREE REELS)—SELIG—FEBRUARY 28.—Story written by William E. Wing, dealing with the shallowness of "society" people. A full review appears elsewhere in this issue.

**The Strange Case of Mary Page**, No. 6.—(TWO REELS)—ESSANAY—FEBRUARY 28.—The doctor and Daniels, theatrical manager, are on the witness stand. A threatening note from Daniels to Pollock is introduced by the defense. A full review appears on page 479 of the February 26 issue.

**The House of Surprise**—(TWO REELS)—ESSANAY—FEBRUARY 29.—Featuring John Junior and Elizabeth Burbridge. Sammy Bennett, son of a millionaire, is chided by his attorney who tells him he has had no worldly experience. Before long he gets into a fight and is loaded in a box car by two tramps after being knocked unconscious. He is put off the train and wanders to an unoccupied country home where he gains entrance and falls asleep on the couch. Ruth Wilcox, a wealthy heiress, believes, eyes him, and a fortune hunter, finds Sammy and thinks him a burglar and shoots him. Later his attorney shows up and reveals his identity and Ruth at last having found a man who is not a fortune hunter, consents to be his wife.

**Winning the Widow**—KALEM—FEBRUARY 29.—She isn't really a widow, but her jealous husband has pretended suicide and Ham and Bud seek the murderer to gain the widow's hand and fortune. The fix they find themselves in is laughable and causes the pair to turn in a dispirited "Never Again" from the flirts invitation of a still prettier lass as the reel closes.

**Vernon Howe Bailey's Sketch Book of London**—ESSANAY—MARCH 1.—A split reel release, the featuring Lloyd V. Hamilton, Bud Duncan, Jack McDermott and Adoni Fowleri. Ham and Bud become rivals for the hand of a winsome widow, first five hundred feet containing sketches of all points of interest in London, and the remaining five hundred containing scenes taken of the winter sports in Montreal.

**A Riddle in Rascals**—KALEM—MARCH 1.—Ethel Tare, Jack MacDermott and Victor Rottman. Tare, of the popular new Ethel Tare comedies. A would-be "Raffles," a near-detective and a real minion of the law are involved in a mix-up that causes Ethel some terrifying hours.

**A Leap Year Wooing**—KALEM—MARCH 3.—Rose Melville featured as Sis Hopkins. Sis Hopkins makes her screen debut in this production. It shows Sis as a love-lorn slaver who gets herself and the manager to join in a merry whirl of excitement when she sets out to get a mate. Sis uses leap year methods to capture "Sudden Sam" who isn't at all averse to being captured.

**Tubby Turns the Tables**—VITAPHONE—MARCH 3.—Featuring Hughie Mack, Adele DeGarde, Bert Bunn, George Bunn and Billy Whitney. Tubby is given a job as a vacuum cleaning office. The manager gives him a portable vacuum outfit and tells him to go to the address on a card and clean up. This he does and also gets into all sorts of trouble with his vacuum cleaner.

**Beyond the Law**—(THREE REELS)—ESSANAY—MARCH 4.—E. H. Calver, Marguerite Clayton, Hugh E. Thompson and Jack Meredith featured. Shanty Moir, the terror of "Fifty-mile" camp, operates a gold mine, the location of which is kept secret, and compels MacGregor, half owner of the mine, to do all the work. MacGregor's daughter, secures the assistance of River, known as the Snowbunder of "Hell" camp, to look for her father, whom she thinks has been killed. He manages by a clever ruse to learn the location of the mine and kills Shanty in a hand-to-hand fight.

**The Girl Telegrapher's Nerve**—KALEM—MARCH 4.—(An episode of the "Hazards of Helen" series.) Steve Nelson, a crook, arrives at the little station where Helen is operator. She receives instructions and suspects Steve. She manages by a clever ruse to make him a prisoner in the station. He escapes, however, and flees on a stolen engine. Helen follows Steve on another locomotive and after a thrilling chase overhauls him, couples the two engines together and then crawls on the swaying coupling to the other locomotive to bring Nelson to bay. Anna Nilsson, Hal Clements, and Guy Combs featured.

**Hamlet Made Over**—LUBIN—MARCH 4.—Featuring Billie Reeves. Jonah Frost, a bad actor playing Hamlet, is told by the manager that Hamlet ought to be fixed up so it will draw audiences and please them. Beatrice McGillcuddy, because her father has money, is asked by the manager to join his company as leading lady and play Ophelia. Hamlet revised is a novelty and all goes well until Beatrice forgets her lines and starts to recite "Curfew Shall Not Ring to Night." Then things happen.

**The Uncut Diamonds**—SELIG—MARCH 4.—A large number of uncut diamonds disappear from the home of John Grayson. Jen, a beautiful girl, who is Reina Grayson's maid, is accused of the deed because she, some time before, was taken from jail by Reina who was impressed by Jen. Chuck Wilson, Jen's sweetheart, tells of how John Grayson while walking in his sleep gave the diamonds to him asking him to care for them and that he had placed them in a vase. The diamonds are discovered and Jen and her lover are exonerated. Fritz Brunette and Edward J. Pell featured.

**Selig-Tribune No. 13**—FEBRUARY 14.—Six persons burned to death and two injured when fire destroys the home of the widow of the President of the German-American Bank, Brooklyn, N. Y.;

Reba Porter, prettiest of artist's models, whose face is to appear on the new currency of the Canadian Government, New York, N. Y.; after being threatened with jail and having 175 feet of pictures confiscated, she used the water is demonstrated to the Government officials, Washington, D. C.; President Wilson arrives in Topeka, Kansas, having stated that the United States should have the greatest navy of any nation on earth.

**Selig-Tribune No. 14**—FEBRUARY 17.—Vast flooded areas in Pine Bluff, Ark., and other states, have prompted Congress to send an Investigating Committee to ascertain the steps necessary to prevent similar inundations; Marjorie Sterrett, who started the "Dime for a Dreadnought" fund, inspects the Battleship Washington at the Brooklyn Navy Yard, New York, N. Y.; Secretary of War Garrison resigns and is temporarily succeeded by Major General Scott, Washington, D. C.; Archbishop Mundelein, who at banquet given in his honor, narrowly escaped death from soup, poisoned, the police believe by Jean Crones, anarchist and anticatholic.

**One Too Many**—VIM—FEBRUARY 17.—Plump receives word from his rich uncle that he is coming on a visit to see his wife and baby. Plump is frantic, because he has been getting an income from this mythical wife and baby. He employs Runt, the janitor, and also seeks the services of Doris, an actress, to get him the check needed wife and kidlet. Plump persuades Mmc. Mtrouch to pose as his wife. Runt commands his wife to help out Plump and Mrs. Newlwynd, who needs \$50.00 for a new dress, also agrees to pose as his wife. Uncle arrives and all is well until the three women appear as his wife. Uncle gets wise and Plump is on the verge of losing his income when Doris, an old flame of uncle's, arrives on the scene and uncle, defeated, gives Plump a fat check.

**Girl of the West**—(THREE REELS)—KNICKERBOCKER—FEBRUARY 18.—Nora, or the Tombay as she is called in the West, after her father's death is brought to the city by her wealthy aunt and sent to boarding school. Two years later she returns a polished young woman. At a ball she meets Tom, a young man she had met in the West while he was visiting there, and who is her cousin's fiancé. They fall in love again, but Nora tells him they must break because of Lillian, Lillian overhears Tom making love to Nora and is furious. However, Tom breaks his engagement with Lillian and marries Nora.

**Pluck and Luck**—VIM—FEBRUARY 18.—Mrs. Jabbs, who is to give a musicale at her home, sends her daughter Ethel to notify the piano tuner to come and inspect her piano. Pokes, who is sharing the piano tuner's store, determines to impersonate the tuner so that he can make the acquaintance of Ethel, with whom he is smitten. Two anarchists hide a time clock bomb in the piano, because Jabbs by his overbearing manner has incited the hostility of the two. Pokes discovers the clock and calls the attention of Jabbs to it, driving both Jabbs and his wife in a frenzy of fear, as the clock lacks only a few seconds of the time set for the explosion. However, Pokes saves the family at the peril of his own life.

**The Strange Case of Mary Page**, No. 5.—(TWO REELS)—ESSANAY—FEBRUARY 21.—The courtroom scene is continued. The doctor tells his story of his examination into Mary Page's sanity and his belief that it was connected in some way with the strange birthmark. A full review appears on page 479 of the February 26 issue.



Three Lubin releases—"Soldier Sons," three-reel drama; Billie Reeves in "Some Baxers," one-reel comedy; E. K. Lincoln and Ethel Clayton in "Ophelia," one-reel drama.





**Virtue Triumphant—(THREE REELS)—SELIG—FEBRUARY 21.**—A story written by Ouida Bergers featuring Fritz Brunette, Jack Pickford and the Collie dog. William Daly directed it. A full review appears in the February 26 issue, page 487.

G. H.

**His Mother's Son—BIOGRAPH—RE-ISSUE—FEBRUARY 21.**—Jenny Lee, W. Christie Miller, Mae Marsh, Walter Miller and Robert Allen are featured. After the death of his wife, the husband and his daughter and a boy whom they have treated kindly, comes to the city and secures employment in a restaurant. The old man carrying a banner, the girl washing dishes and the boy peeling potatoes. The son, who became a sailor because his mother turned him out, arrives in the city and sees his father, an object of ridicule to the passing crowd. He pulls the old man out of the window and makes short work of the manager when he interferes. Later the family reunited sits down to a gorgeous dinner.

**The Guilt of Stephen Eldridge—(THREE REELS)—BIOGRAPH—FEBRUARY 23.**—Stephen Eldridge, cashier of a bank, steals money from the bank and John Gordon, the paying teller, is arrested and imprisoned as a result. His wife receives monthly remittances from an unknown friend of Gordon's and sometime later Gordon escapes from prison and returns home. Eldridge's son, Garus, tells his father is the one who sends Mr. Gordon money and uses this knowledge to force money from his father. Sometime later Douglas Gordon confesses of his father's crime and determines to clear his name. He goes to Eldridge's home and he finds a signed confession of Eldridge's crime. Eldridge charges Lou, the daughter of Stephen, but Eleanor Cruzon, the daughter of Stephen Eldridge's old friend, clears his name and tells the police that William is the thief. Eldridge is shot by his son and dying backs up his written confession by a declaration of his guilt.

**Cannibals No. 10. 5.—ESANAY—FEBRUARY 23.**—Cartoon by Wallace A. Carlson. Split reel release containing five hundred feet of a burlesque on the topics of the day and the remainder one of the adventures of Dreamy Dud.

**Bungles Enforces the Law—VIM—FEBRUARY 24.**—Bungles, the world-famed detective, is asked to drive three foreigners from the town of Mudton who have come to marry the mayor's daughter. He succeeds in locking the three men and the mayor and his daughter in jail, but this building being old and rickety, is easily walked off with. Bungles is told of the escape of his prisoners and many laughable situations take place in his attempt to capture his escaped prisoners.

**Who Knows—(THREE REELS)—KNICKBOCKER—FEBRUARY 25.**—Henry King and Daniel Giffith featured. Gilbert, an elderly man and gambling partner of Dick, startled by a shot in the next room rushes in and discovers Dick standing over the body of a man whom he had just shot and killed while intoxicated. They escape and later take refuge in the home of Myra. Dick falls in love with the girl, but realizing the stain on his hands, does not allow his love for the girl to belittle his crime. Gilbert seeing this confides that he killed the man and later when Dick visits him in prison he forgives Gilbert for the "lie" and Gilbert reflects that perhaps the Lord will understand and forgive—"Who knows."

**Love and Lather—VIM—FEBRUARY 25.**—Pokes is persuaded by Spook, the barber, to act the barber in his shop for one day. Pokes falls in love with Ethel, Spook's daughter, and later in the day he receives word to be on the lookout for an escaped convict whose chief mark of identification is the absence of one of his moustache. Jabbs, Ethel's sweetheart, objects to Pokes's attention to his sweetheart and the latter in revenge shaves off half of his moustache. This incident gets Jabbs in wrong with the police and later when Spook and Jabbs return to the barber shop they wreak full vengeance on Pokes for the trouble that he has brought upon them.

## Mutual Program

**A Dash Through Flame—(CHAPTER 10 OF THE GIRL AND THE GAME)—SIGNAL—Spike has his save a second time by Helen and Storm. Seagulls' men try to lynch him, and then he is tied in a burning building. A full review appears elsewhere in this issue.**

G. H.

**Going Up!—CUB—FEBRUARY 25.**—Featuring Georges, Jerry drives to part company with Slim, but has some difficulty in doing so. Two mysterious individuals, Blouie and Zowie, with a suitcase full of money, fall prey to Jerry. The suitcase with the money and another which contains explosives, get mixed frequently, the latter case, however, being the hands of Jerry's enemies when it explodes and blows up the ship they are sailing on.

**Cooking His Goose—BEAUTY—FEBRUARY 27.**—Oral Humphrey, Gladys Kingsbury and Dixie Steward featured. Imma Kevins, whose love for whiskey is only exceeded by his love for pie, marries Liza Banks because she can cook. Imma soon discovers that Liza is a base deceiver as to her culinary capabilities and the only thing she can cook are pork and beans. His disappointment drives him to drink and driven desperate by Imma's unkind remarks about her cooking, Liza breaks a whiskey bottle over Imma's head. When he comes to he finds that Liza has revived him with the contents of a milk jug, preferring a live drunkard to a dead husband.

**See America First—(SPLIT REEL)—CAUIONT—FEBRUARY 27.**—Numb is in the "See America First" series takes us to Miami, Florida, one of America's winter playgrounds, where we enjoy with Mutual Traveler, the wonderful beaches, beautiful drives, luxurious gardens and places of interest, including even the local factories. On the same reel is:

**Keeping Up with the Joneses.—An animated cartoon by Harry C. Palmer.**

**The Candy Cook—VOGUE—FEBRUARY 27.**—Featuring Lew Tremble, Evelyn Thatcher and Buster Gould. The wife sees her husband, "The Cook," flirting with a pretty girl and calls a policeman and together they start after the flirtatious husband. The cook and the janitor of the employment agency are sent to a candy store upon receipt of a call for an all-around man and a candy cook. The cook and janitor interrupt the conduct of the business by their ignorance of the business and nearly cause a riot. The irate wife and the policeman arrive at the scene, capture the husband and cart him off in a purloined paywagon.

**The Happy Masquerader—(THREE REELS)—AMERICAN—FEBRUARY 29.**—A rich man changes places with a cab driver to prove that one can be happy in any circumstances if he has a good disposition. Winnifred Greenwood, Edward Coxen, George Fields, Charles Newton, Dodo Newton and Ward McAlister are directed by Thomas Ricketts in this play, which is reviewed in this issue.

G. H.

**Rusty Reggie's Record—FALSTAFF—FEBRUARY 29.**—The banker is conceited about his powers of hypnotism. How his daughter gives the over-confident hypnotist a good lesson with the help of rusty Reggie, a notorious yeggman, and also gets married on the quip, supplies the comedy.

**Johnny's Jumble—BEAUTY—MARCH 1.**—John Shiban, Carol Holloway and John Scarpino featured. Carol and Johnny receive word that Uncle and Aunt are coming to visit them. The cook leaves and Johnny rushes to the employment agency to get a cook but he breaks into the wrong office, a matrimonial bureau. Thinking he is in the employment agency he picks out a lady and brings her home. She telephones for a minister and her big brother is also invited to the

wedding. Johnny has his troubles with the woman whom he believes insane, but finally things are straightened out.

**Margy of the Foothills—(THREE REELS)—MUSTANG—MARCH 3.**—Art Accord, Dixie Stratton, Lawrence Peyton, Joe Massey and Charles James appear in this story directed by William Bertram. Western settings and much excitement. A full review appears elsewhere in this issue.

G. H.

## Universal Program

**The Milk Battle—(TWO REELS)—TWELFTH EPISEDE OF "GRAPT"—FEBRUARY 28.**—Featuring Richard Stanton, Jane Novak and Glen White. Bruce Larnigan, having gone out of his mind, Harding, his cousin, continues the battle against the "Grat Trust." He directs his attentions to the Milk Trust, which is supplying inferior milk to the tenement districts, with the final result that this trust is dissolved, and its head, Mr. Burrows, meets his death.

**Universal Animated Weekly, No. 8.—UNIVERSAL—FEBRUARY 28.**—Flames destroy large part of city, Fall River, Mass.; scores of unfortunates given one thousand loaves of bread daily on famous street, New Orleans, La.; Signal corps, recruited from the ranks of the army, are sent to parks, London, England; 150th battalion, French Canadians, march from army for religious service, Montreal, Canada; a circus is arranged to chauffeur's school at Y. M. C. A., New York, N. Y.; General Gavrila leads troops into border town, Jaurin, Mexico; latest stylings; gram-phonies welcome shivers from all over the country on pilgrimage to Tampa, Fla.; cartoons by Hy. Mayer.

**The Eye of Horus—(THREE REELS)—GOLD SEAL—FEBRUARY 29.**—Episode 4 of "The Journal of Lord John." With William Garwood and Stella Razeto. Lord John's activities in this installment result in the frustration of Dr. Rameses' efforts to steal "The Eye of Horus," a rare jewel which the latter regards as a sacred heirloom. Dr. Rameses and his sister, the head of "The Grey Sisterhood," resort to subtle Egyptian methods to further their ends, but Lord John and his private detective, Paul Teno, succeed, after many perils, in restoring the "Eye of Horus" and its mate, which has been stolen from Maida Odell, to their rightful owners.

**Some Heroes—(SPLIT REEL)—LUP—FEBRUARY 29.**—Slim Hoover, chief of the police department, and Chief Hippo, of the fire department, are enamored of Miss Magneto, the village beauty. When a fire breaks out, and the fire chief arrives late, both chiefs fight to decide who shall save the girl, who meanwhile escapes by herself. While searching among the ruins for the body of Miss Magneto, the object of their search confronts them and both receive a "love-knockout." On the same reel is:

**The Land Above the Clouds.—An interesting and spectacular scenic.**

**Blue Blood and Black Skin—(TWO REELS)—L-KO—MARCH 1.**—With Louie Orth. George, the barber, who is in love with Pinky, is the terror of Darktown. Whenever he thrashes a rival, however, there are a dozen to take the battered rival's place. At last a Northerner arrives and tells George an exaggerated story of his conquest of the girl, not knowing the bully loves her. This leads to a string of furious happenings which only end after it is discovered that Pinky has married another while the fight was in progress.

**Shackles—Rio U.—MARCH 2.**—Featuring Carmen Phillips and Douglas Gerrard. This story relates how a man and a woman, both with a mysterious past and both endeavoring to break their shackles by forsaking past habits and starting on a new life, meet and fall in love. Each



Three American-Mutuals—(left) "A Gay Blade's Last Scrap" (Beauty)—(center) "The Silken Spider" (Flying Al)—(right) "Persistent Persecutor" (Beauty).

finds evidence baring the other's past, but this only leads to a better understanding and the two finally decide that yesterday was dead.

**Love Laughs at the Law**—(JOKER—MARCH 2)—Featuring William Francis and Henry Milburn, the son of Squire Binks, is in love with Lillie, an actress in a girl show that is having its troubles in making ends meet. The squire, believing that the show people have ruined his son, closes the tottering show. Milburn's mother, however, sides with him and lends the show girls a hand, establishing them in a barber shop of their own. It is in this episode that father meets Lillie and his fate. Things end when father is forced to marry the young people or else suffer various barber-shop tortures.

**The Heart of Bonita**—(TWO REELS)—LAXMILLE—MARCH 2.—Featuring Fred Church and Myrtle Gonzalez. William Kern, who has purchased some mining property in Mexico, goes there with his engineer, Herbert Brennan, to work the mine. Bonita, a pretty Spanish girl, falls in love with Herbert, but if the latter has any affection for her, it cools upon the arrival of Dorothy, Kern's daughter. A revolution occurs, the lives of the Americans are imperiled. Through Bonita's influence, Kern and his daughter are allowed to go to the border, and the Spanish girl thinks she has removed her rival from the way. After Bonita saves Herbert from a little Indian attack, she returns to America and Dorothy. Nevertheless, the final union of Bonita and her ardent Spanish lover, Santiago, when father is gone, Americans, leaves every one happy.

**The Hoax House**—(TWO REELS)—IMP—MARCH 3.—Featuring King Baggett, Edna Hunter and Wallace Clarke. Frank King, a jobless salesman, meets Edna, an actress, who makes him decide to form a business of their own. Soon an ad appears in the paper notifying the public that "Bobo the Seer" gives advice on matters of business, life and society, at the Hotel Carleton. After a little detective work in the affairs of two clients who present themselves, King is ready to reveal what the stars have told him. Because of telling each client the story intended for the other, much trouble is caused. Realizing that their time is short, the two skip out before their victims and the police arrive. As the clients paid fabulous prices for the professional advice, Belle and King decide that they can afford marriage.

**The Lion's Breath**—(NESTOR—MARCH 3)—Clarence, a timid man, does not find favor in the eyes of his sweetheart's mother, who desires a bold, brave man for her daughter. "Spike," a bully with muscles to enforce his whims, walks off with the girl, right under Clarence's nose. How Clarence becomes the strong-armed terror of the neighborhood through the wonderful invention of Professor Gilets, and the way he is thus enabled to make "Spike" and everybody else behave, supplies the comedy.

**The One Woman**—(THREE REELS)—BISON—MARCH 4.—Featuring Edna Madison and Douglas Gerrard. Kelly and Irene Forbes are youthful lovers in a little fishing village. Irene, however, is gradually attracted to Pierson, a strapping captain, and she finally marries him for adventure. Years later, while Daniels and Kelly, two secret service men, are on the trail of smugglers, the latter runs across his boyhood sweetheart, who, it seems, has been forced by her husband, a smuggler, to do his work for him. She has also become a victim of the opium habit. The smugglers are at last successfully rounded up and Pierson shot. Bre his death, however, he exonerates Irene of all blame in his wrong-doing. Kelly and the girl return to the scenes of their youth and plan a happy future.

**The Blackmail**—(LAXMILLE—MARCH 5)—With Elsie Jane Wilson and Rupert Julian. This story deals with the clever way a married woman, who is being blackmailed by a man she formerly had correspondence with, extorts the letters from him by getting him into a trap where he either

may choose death or hand over the letters. Realizing that the girl will not be afraid to shoot, because she has managed things so that there can be no possibility of her being caught for murder, he gives up the letters quickly. The woman then destroys them before her husband comes home.

**Saved by a Song**—(TWO REELS)—REX—MARCH 5.—Featuring Ben Wilson and Dorothy Phillips. John Meadows, sentenced for life, is released after the real culprit has made a death bed confession; but too late, for the farm has passed out of John's hands, and his sweetheart has died of a broken heart. John gets a position with Hawkins, a man who is willing to trust him, but when a fellow clerk makes a theft, being an "ex-con," John is accused. The man determines to resort to robbery as he will not be allowed to make an honest living. At the first house he attempts to rob, the singing of a sweet-sounding girl makes him see the error of his way. The piano happens to be the home of Hawkins, and the girl, his daughter. Hawkins arrives, promises to take John back with him and there is a promise of romance between John and the daughter.

attracts Dippy Mary, the housekeeper, that she permits him the liberty of her employer's mansion during the latter's absence. Musty meets himself entirely at home but the end finds him again out in the cold world.

**Look Out Below**—(KLEINE—An Episode of "The Mishaps of Musty Suffer" series). The two tramps, Musty Suffer and Willie Work, here have a romantic experience. The unexpected entrance of Senor Cayenne into the room where they are being entertained by Mme. Cayenne is the beginning of some excitement for Musty.

**The Lightning Bell-Boy**—(KLEINE—An episode of "The Mishaps of Musty Suffer" series). The trick staircase and the handpower elevator aid Harry Watson in making this a thoroughly amusing "Musty Suffer" comedy.

**Bells and Belles**—(KLEINE—An Episode of "The Mishaps of Musty Suffer" series). The Musty holding a job as bell-boy in the Outside Inn looks after the wants of the guests in a very capable manner. When one complains that the gas leaks he hangs a kettle under it to catch the leakage. Another whose bed is too narrow is supplied with a balancing pole.

**Keep Moving**—(KLEINE—An Episode of "The Mishaps of Musty Suffer" series). Discharged from the grocery store where his ability was not appreciated, Musty visits a barber's shop. He is cared for by the greatest curiosity extant: a barber who does not talk. When Musty is unable to pay for services rendered there is a set-to which lands the barber in jail.

## Mutual Special

**The Haunted Manor**—(FIVE REELS)—GAUMONT—FEBRUARY 20.—Iva Shepard takes the leading role, that of an American adventures living in luxury as the favorite of a high-born Indian Rajah. She falls in love with Craig Pitcairn, an American artist, and goes to America after stabbing the Rajah's servant, who had been sent by him to spy on her. Craig marries Zoe and the warmth of his love brings to her heart the realization of her own unworthiness as his wife. She disappears and Celeste, Craig's model who is in love with him, accuses him of killing his wife. He is arrested, but Zoe appears at the last moment and clears Craig of the charge. Later Zoe assures that her sacrifice has been wrong, Zos happiness in Craig's affection.

**A Law Unto Himself**—(FIVE REELS)—HORSLEY—FEBRUARY 28.—Crande Wilbur is featured in this David Horsley production which deals with the outlaw life of one Jean Balleau who has a double in Sheriff Dwight. Supporting Mr. Wilbur are such players as Carl Von Schiller, Louis Durham, E. W. Harris, Francis Raymond, Steve Murphy and George Clare, Jr. Robert E. Broadwell directed the production.

**The Heart of Tara**—(FIVE REELS)—HORSLEY—FEBRUARY 28.—Margie Gibson and William Clifford are featured in this story which centers around the love affair of a young English army officer and a Harem favorite, and later around the love affair of the captain's daughter and the vengeful plot of an Indian Rajah to kill the two. Sherman Bainbridge and Marie James support the two stars.

**Embers**—(FIVE REELS)—AMERICAN—MARCH 2.—Arthur Maude directed the play in which he and Constantine Crawley are featured. Nell Francis and William Carroll also appear. A full review appears on another page of this issue.

G. H.

## Paramount

**Poor Little Peppina**—(SEVEN REELS)—FAMOUS PLAYERS—MARCH 2.—Mary Pickford is starred in this story which deals with the child of wealthy Americans kidnapped by Italians and who is made

## Feature Programs

### Blue Bird

**The Grip of Jealousy**—(FIVE REELS)—BLUBBING—FEBRUARY 28.—A romance of the Old South featuring Louise Lovely and Lon Chaney which tells a story of the loves of the younger generation of two families between whose ancestors there existed a feud. Joseph De Grasse directed this picture.

### Fox

**The Spider and the Fly**—(FIVE REELS)—WILLIAM FOX—FEBRUARY 27.—Robert B. Mantell and Genevieve Hammer have the leading roles in this picture which has to do with the curse of drunkenness, the story hanging on the destinies of two men and one woman ruined by drink. The supporting cast includes Stuart Holmes, Claire Whitney, Jane Lee, Walter Miller, Henry Leone and Ethel Bruce. J. Gordon Edwards directed the production.

**The Witch**—(FIVE REELS)—WILLIAM FOX—FEBRUARY 28.—A powerful story which is based on Victorien Sardou's famous play, "The Sorceress." Nance O'Neill is cast in the leading role and is ably supported by Jane Miller, Ada Nevill, Gladys Sherman, June Janin, Alford Hickman, Harry Kendall, Macy Harlam, Frank Russell, Robert Payne, Stuart Holmes, Victor Benoit and Salvatore Malatesta.

### Kleine

**Cruel and Unusual**—(KLEINE—An Episode of "The Mishaps of Musty Suffer" series). Harry Watson as Musty Suffer takes a job as caddy, but Musty is not a good caddy and after he is bounced he decides to play a little golf himself. When he tees off he shouts the usual "Fore," but there is no getting out of the way of his drives and this gets Musty in trouble. He seeks treatment at a physician's office. It is strenuous treatment Musty undergoes. It is also laugh provoking.

**Hold Fast**—(KLEINE—An Episode of "The Mishaps of Musty Suffer" series). Most memorable of the incidents in this comedy is the prize-giving between Harry Watson as Musty and George Bickel as Willie Work. The bout lasts three rounds, and there is some rare pugilistic strategy displayed during that time.

**Going Up**—(KLEINE—An Episode of "The Mishaps of Musty Suffer" series). Musty Suffer so





Three Universal releases—Scenes from "Lord John's Journal" (No. 4); "The Heart of Bonita" (center); "Lords of High Decision."

to work in a Sicilian vineyard and becomes in succession a stowaway disguised as a boy, a boot-black, an employee in an opium den, and a messenger boy, but who finally is restored to her parents.

**The Blacklist**—(FIVE REELS)—LASKY—PARAMOUNT—FEBRUARY 24.—A romantic love story dealing with labor's struggle with the money interests. Blanche Sweet is featured and Charles Clary is prominent in the supporting cast.

## Pathe

**The Red Circle No. 9**—(TWO REELS)—BALBOA—FEBRUARY 12.—Charles Gordon, wrongfully accused of embezzling, saves Lamar's life when he is attacked by "Smiling Sam." For this Lamar protects Gordon from detectives on his trip. June aids in the escape of Gordon, but the detectives catch sight of her hand, with the red circle. "Smiling Sam" later sees the red circle on June's hand, and guesses her secret. Picture reviewed elsewhere in this issue. G. H.

**The Shrine of Happiness**—(FIVE REELS)—FEBRUARY 14.—Pathe-Gold. Rooster play in rural colors. The production by William Conklin and Paul Gilmore are included in the cast.

**Pathe News No. 14**—FEBRUARY 16.—Greatest congregation in many years destroy an immense quantity of war munitions stored on the quay (Genoa, Italy; General Lasral, Commander of the Allied troops, orders the occupation of the German Consulate, Salonica, Greece, the recipient of the prize in the National contest for the Ugliest Man in America, well deserves his distinction, St. Louis, Mo.; crack skaters compete in keen contest for the Eastern Speed Championship, Newburgh, N. Y.; the Los Angeles fleet of one of the ships launched in the effort of Pacific Coast owners to increase the number of vessels sailing under the Stars and Stripes, San Francisco, Cal.; school children participate in the unveiling of Lincoln bust in Chicago Stock Yards, Chicago, Ill.; Dartmouth College students exhibit real Alpine skill on skis in their annual Winter games, Hanover, N. H.; Chicago Norge Club Skiers make some thrilling jumps at the Annual Tournament, Cary, Ill.

**Pathe News No. 15**—FEBRUARY 19.—S. S. Pennsylvania, latest superdreadnaught, leaves for her speed trials, Newport News, Va.; ice boat enthusiasts, threatened by coming thaw, assemble their craft in record time to enjoy the last days of the season's sport, Red Bank, N. J.; latest footwear fashions; small mountain guns which can be easily detached and transported over the rocky hills are being used by the Allies, Salonica, Greece; famous sealwails of Holland are broken during the heaviest storm for generations and hundreds of square miles of rich pastures are devastated, Montkenland, Holland; King Constantine reviews the troops of the Greek Army which is kept mobilized for any emergency, Athens, Greece; Fall River, Mass., insurance section completely destroyed by fire; charred timbers of 900 foot pier and empty hulls of three munition ships are all that remain of \$5,000,000 pier, Brooklyn, N. Y.

**The Red Circle No. 10**—(TWO REELS)—BALBOA—FEBRUARY 19.—June tries to avoid Sam, but he follows her from the seashore resort to her home, locked in her trunk. June and her nurse are forced to protect. June later calls at Lamar's office, where she meets him. A full review appears on another page of this issue. G. H.

**The Iron Claw No. 1**—(TWO REELS)—PATHE—FEBRUARY 28.—Pearl White and Creighton Hale are featured in this serial. Sheldon Lewis is "The Iron Claw," a notorious criminal. Harry Golden is his power. The chapter shows the early events in her life. A full review appears on page 487 of the February 26 issue. G. H.

## Red Feather

**The Lords of High Decision**—(FIVE REELS)—RED FEATHERS—FEBRUARY 28.—Cyril Scott portrays the leading role, that of an idealistic youth, fresh from college, entering the business world and discovering that everything is all wrong with the system. Jack Harvey directed the production and Jos. Gerard, William Welsh, Joe Daly, Margaret Scervin, Mildred Gregory and Mrs. Brundage complete the cast.

## Triangle Program

Released Week of February 13.

**Better Late Than Never**—KEYSTONE—FEBRUARY 13.—William Collier, Mac Busch, Frank Opperman and Joseph Belmont featured. Collier, an art student, after two attempts at getting married to Mae have failed, is almost hopeless, until he sees a motion picture company, who are filming a marriage scene. Disguised as a groom he gets Mae to stand up with him, while Belmont, the girl's other lover, is induced to act as father of the bride. When he learns how he has been tricked Belmont is furious, but later appreciates the humor of the thing.

Released Week of February 20.

**Daphne and the Pirates**—FINE ARTS—FEBRUARY 20.—Lillian Gish, Elliott Dexter, Walter Long, Howard Gay, Lucille Young, Richard Cummings and Jack Cosgrove featured. A thrilling story of the days when Louisiana was a French colony. The hero is sent in this comedy to be sold to the colonists for wives.

**Hell's Hinges**—(FIVE REELS)—KEYSTONE—FEBRUARY 20.—William S. Hart plays the leading role in this Triangle-Keyfile story of the early days in the far west. Thomas H. Ince produced the picture and the supporting cast includes Clara Williams, Jack Standring, Alfred Hollingsworth, Robert McKim, J. Frank Burke and Louise Glaum.

Released Week of February 27.

**The Last Act**—(FIVE REELS)—TRIANGLE KEYFILE—Bessie Barriscale plays the role of Ethel Dupree, an actress who, after a vain tour of theatrical agencies, finds herself wandering in a city park. She is befriended by Mrs. Hale, the wife of Ernest Hale, who later meets and falls in love with Ethel. Ethel, however, when she learns that Hale is the husband of the woman who befriended her, tells him that all is over between them. Clara Williams, Harry Keenan and Robert McKim complete the cast.

**Cinders of Love**—TRIANGLE-KEYSTONE—An uproarious takeoff on the more or less deadly rivalry that exists between the fire and the police departments of a small town is sketched in this comedy featuring Chester Conklin, Slim Summerville, Billie Bennett, Claire Anderson, Lois Holmes and William Mason.

**Don Quixote**—TRIANGLE-FINE ARTS—An adaptation of the well known story featuring De Wolf Hopper in the title role. Fay Tincher, Max Davidson, Robert Mitchell, Chas. E. Whitney, Jack Faye, George Walsh, Edward Dillon, Joe Stockdale and William Brown complete the cast. A full review appears on page 84 of the January 8 issue of MOTOGRAPHY.

## V. L. S. E. Inc.

**Heart-Vitaphone News Pictorial No. 13**—FEBRUARY 14.—"Gabic," an old plow horse, wins race at New Orleans, La.; Archbishop Mundelein officiates at the funeral of an Italian immigrant; his new archbishop, Chicago, Ill.; ski jumping through the air in meet for National championship, Minneapolis, Minn.; Lindley M. Garrison resigns as Secretary of War, and Henry Breckenridge, his assistant, also retires. Washington, D. C.; latest fashions; Patrick Harmon,

backing his way across continent from Pacific to Atlantic to win wager, makes his way through traffic in Chicago streets; break in Sweet Water dam allows deluge to sweep through valley and does heavy damage, Sweet Water, Cal.; cartoons by T. E. Powers.

**Heart-Vitaphone No. 14**—FEBRUARY 18.—Senator Chamberlain, head of the committee on Military Affairs, considers bill to federalize National Guard, Washington, D. C.; members of the California Japanese colony send saddle horses to the Emperor as a coronation gift, San Francisco, Calif.; many hurt when elevated trains have rear-end collision, New York, N. Y.; sons of veterans decorate Lincoln Monument, Boston, Mass.; latest fashions; three steamers loaded with munitions for Allies are burned at their piers in Brooklyn, New York; fire sweeps business section of Fall River, causing loss of \$1,500,000, Fall River; cartoon by George Herriman.

**Heart-Vitaphone News Pictorial No. 15**—FEBRUARY 22.—Keel of the torpedoboot Shaw, the largest of its class in the United States Navy, is laid at the Mare Island Navy Yard, Vallejo, Calif.; blind man fails to leave baskets in new Brooklyn training school, New York, N. Y.; Mr. and Mrs. Polar Bear of Central Park Zoo enjoy coldest weather of the winter, New York, N. Y.; Belgian Relief ship "Cristina" is injured in clash with the El Monte in Galveston Harbor, Galveston, Texas; three-year old boy is held by landlady when he fails to pay \$20 for a bill, New Orleans, La.; latest fashions; "Alligator Jim" catches big reptile after a struggle in the water, Lake Worth, Florida; French aviator tests new hydroplane, built to repel German air-raid near Paris; cartoon by George Herriman.

**Her Bleeding Heart**—(FIVE REELS)—LUBIN—FEBRUARY 28.—Rosetta Brice is featured in this story of Marion Lane who is betrayed by one Allen Craven and who later marries Dr. George Page without telling him of her past. Crawford Kent, Richard Buhler, Clara Poloskwa, Inez Buck, William Turner and Mrs. Carr support Miss Brice and Jack Pratt directed the production.

**The Discard**—(FIVE REELS)—ESSANAY—FEBRUARY 28.—Virginia Hammond, Ernest Mauphin, Harry Beaumont and Betty Brown are cast in the leading role of this picture, which deals with one Alys Wynne, the mother of Doris Wynne, who unknown to her daughter is a criminal and who never causes the destruction of her daughter's happiness. Lawrence Windom directed this production. For a longer review see next week's issue of MOTOGRAPHY.

**For a Woman's Fair Name**—(FIVE REELS)—VITAPHONE—FEBRUARY 28.—A blue blooded story produced by Harry Davenport from the story by Marguerite Bertsch. Robert Edeson heads a cast which includes Estelle Jensen, Harry Morey, Belle Bruce and William Dunn.

## World

**The Price of Happiness**—(FIVE REELS)—EQUIVALENT—FEBRUARY 28.—A modern society drama featuring Mary Boland. The story tells of a woman's discontent and envy aroused by her friend's wealth.

**The Question**—(FIVE REELS)—EQUIVALENT—FEBRUARY 21.—Marguerite Leslie is starred in this drama. This production is a problem play dealing with the wrong wrought by a woman who cares more for dogs and her social standing than children. George Arlson, Harry Davenport and Bernard Randall support Miss Leslie and Harry Handworth directed the picture.

**Man and His Angel**—(FIVE REELS)—TRIUMPH—FEBRUARY 28.—Liane Grey is featured as Sonia Demitri, the daughter of an exiled Russian nobleman in this production and encounters some exciting adventures before she learns of her noble



parentage. The supporting cast includes Willard Deshelle, Edward MacKay, Robert Lee Hill, Henry Bergman and Mayme Kelso. Burton King directed the production.

**A Woman's Power**—(FIVE REELS)—**WORLD**—February 21.—Mollie King portrays the leading role in this production from the novel by Charles Norris Buck. Full review appears on page 480 of the February 26 issue.

## Miscellaneous

**The Heart of New York**—(FIVE REELS)—**Clairidge Films**. A melodrama dealing with certain social conditions of New York life. Robert T. Haines is featured. Walter MacNamara produced the picture.

## VOTERS ARE INVITED TO FIGHT CENSORSHIP

(Continued from page 507)

will be encouraged to ask the editor he knows to take up arms if he has not done so already.

## UNDERMINING THE AMERICAN SYSTEM OF LOCAL SELF-GOVERNMENT

Thirty-five per cent of the films shown in the picture movie theaters of Wheeling, W. Va., during one week showed cigarettes!

This is one of the horrifying facts cited in support of the proposal to create a board to censor all the movie theaters of the land from Washington.

This objection to the showing of cigarettes in a film gives a key to the alleged demand for a national censorship of films and to a good many of the "demands" for legislation to enforce codes of conduct upon individuals by law. These demands are usually organized by small groups of men and women obsessed with one idea, and they are supported by larger numbers who rely upon vague feeling that since a thing seems to them wrong "something ought to be done about it," without knowing what it is.

Concentrating upon politicians who are superstitious as to organized opposition, these zealots representing leers, associations of men of undisciplined membership, are enabled to get laws passed which do not represent the considered opinion or preference of the majority. The laws are never enforced, or they may create jobs and therefore be enforced with varying degrees of sincerity. In either case they are idealizations. When unenforced they breed contempt of law. When unevenly enforced without the support of public opinion they work injustice without public benefit and are the instruments of blackmail or bigotry.

In spite of our principles of individual freedom, of our carefully considered constitution, and our free institutions, we are developing a system of social tyranny. A wishes B to live as A thinks B ought to live, not because B is injuring A but because A thinks B is injuring himself. A is not willing that B should be left free to determine this matter for himself. He demands that B shall be compelled by law to conform to what A thinks is good for him. A not only demands himself his brother's keeper—he wants to delegate his keepership to the policeman and the jailer. This goes under the plausible guise of morals and social betterment. But it derives from one of the most offensive systems of oppression ever developed, the theocratic tyranny of early New England puritanism.

The reason why moralistic reformers resort to Washington for certain laws is not that local authority is unable to enforce their will, but that very often it is unwilling. The appeal to the central power is not to protect one community from another but to impose the will of a group or a class or a section upon communities which will not adopt its standards.

An altruistic purpose does not alter the fact that this is a subversion of American principles which ought to be frankly and courageously opposed. Opposition is certain to be misinterpreted and ascribed to a sympathy with immorality and the advocacy of the special interests. Unfortunately, yet inevitably, selfish interests will take cover under this legitimate opposition. Nevertheless it must be developed for the sake of the larger public issues involved.

## Tax Ruling Explained

The commissioner of internal revenue has prepared a synopsis of rulings regarding tax imposed on proprietors of theaters under the sixth subdivision of section 3, act of October 22, 1914, the so-called emergency revenue act. It is stated that the synopsis was written as

the result of numerous inquiries received regarding this tax, "indicating that there is a more or less general misunderstanding regarding the interpretation of the sixth subdivision." This is the statement or synopsis issued:

To Collectors of Internal Revenue, Revenue Agents, and others concerned:

This office is in receipt of numerous inquiries regarding the special tax imposed on proprietors of theaters under the sixth subdivision of section 3, act of October 22, 1914, indicating that there is a more or less general misunderstanding regarding the interpretation of the subdivision above mentioned. Therefore, this office deems it advisable to restate herein its construction of the sixth subdivision of section 3 of the act aforesaid.

Where the owner of a building pays special tax as proprietor of a theater, covering a theater or auditorium in the building in question, the stamp secured by him will cover all dramatic or operatic or other representations, plays, or performances given in such theater or auditorium, produced either by himself or under his proprietorship, or produced by others under lease of the theater or auditorium from the owner thereof. The owner may, upon application to the collector of internal revenue, have the special tax stamp transferred to any other theater, auditorium, or airside, provided the seating capacity of the theater, auditorium, or airside is not greater than the seating capacity indicated on the face of the special tax stamp. Of course, if performances are continued at the building from which the stamp is transferred, a new special tax stamp must be taken out to cover such building.

Where a lessee of a theater pays special tax therefor, the special tax stamp secured by him, if not transferred to another location, will cover performances given in the theater under the proprietorship of another who subleases the theater from the lessee. However, if the lessee sells out or leases, and is no longer connected with the theater in any capacity whatsoever, his special tax stamp will not cover performances given by the purchaser of the lease.

Where two parties pay special tax and operate a theater as a partnership, upon one of the parties leaving the country and giving up his share in the partnership, the special tax stamp secured by the first partnership will cover performances given by the second partnership.

Where a hall or auditorium is maintained for public entertainment, but operatic or dramatic or other representations, plays or performances are given therein only occasionally, for example, on an average of not exceeding twice a month, the proprietors of such hall or auditorium do not incur special tax liability.

The owners or agents of theatrical troupes, traveling companies, circuses and gypsies, performing in halls or auditoriums for which special taxes have not been paid by the owners or lessees thereof, are required to pay special tax under the sixth subdivision of section 3 of the act aforesaid, and may have their special tax stamps transferred from place to place, upon application to the collector of internal revenue. It will suffice if the owner or agent, upon entering a collection district, files with the collector a statement as to the theaters and towns in which performances are to be given.

Any previous rulings inconsistent or inharmonious with the above are revoked to that extent. Subdivision six is as follows:

Proprietors of theaters, museums, and concert halls, having a seating capacity of more than two hundred and fifty, shall pay \$25; having a seating capacity of more than two hundred and fifty and not exceeding five hundred, shall pay \$50; having a seating capacity exceeding five hundred and not exceeding eight hundred, shall pay \$75; having a seating capacity of more than eight hundred, shall pay \$100. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including schools or armories, rented or used occasionally for concerts or theatrical representations, shall be regarded as a theater. *Provided*, That wherever any edifice is used under the lease of the lessee, under otherwise stipulated between the parties to said lease.

This answers questions continually asked by many persons in the exhibition branch of the motion picture industry.

Sunday-closing prosecution of Arnold Goodman, manager of the Wind-A-Meer Motion Picture Theater, by the Hawaiian Islands authorities, is being used as one of the arguments in favor of annexation of East Cleveland by the larger city from which it gets its name.

## THEATER MEN TELL HOW THEY SUCCEED

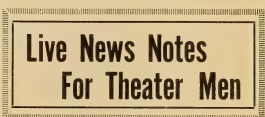
(Continued from page 516)

in the evening. An orchestra of four pieces is used—piano, cello, violin and flute.

When the rebuilt theater was opened in May, 1913, the management, in behalf of the owners, was assumed by Mr. Oldt in association with Dalton D. Buss, who had had several years of practical experience in two other Eastern theaters.

Messrs. Oldt and Buss have conducted the theater ever since to the constant satisfaction of the stockholders. In the fall of 1914, they asked for an extension of twenty-five feet and it was built at a cost of \$10,000.

The theater still retains the name given it at birth, The Bijou. It is considered one of the most beautiful and modern motion picture houses in Pennsylvania.



The theatrical federation of San Francisco, with which are affiliated stage employes, musicians and bill posters, White Rat actors and motion picture operators, has named a committee to appear before the police committee of the board of supervisors at its next hearing and ask that the board of censorship in that city be abolished.

The proposed federal censorship bill has thoroughly aroused Milwaukee photoplay exhibitors. An active campaign is being undertaken by the exhibitors to defeat the proposed measure.

A. T. Lambson, who recently incorporated the Reelplay Feature Company in Seattle, has purchased the six-part motion picture attraction, "Race Suicide," from Joseph W. Farnham, as the leader in his program of features de luxe, which he will book to the theaters of the territory of Oregon, Washington, Idaho and Montana.

The New York Fox authorities have decided to take the rejected film, "Serpent," into court. One of Philadelphia's crack lawyers has been retained. He will be assisted by New York attorneys in charge of the case.

Joe Courtney, formerly with the Pathe company, has opened an office in Syracuse, N. Y., for the Popular Film Company.

C. G. ("Neal") Kingsley has been made manager of the Detroit office of the Fox Film Corporation, succeeding A. I. Shapiro, who has been assigned to special work in the eastern territory.

Recent visitors to the Chicago offices of the Metro Pictures Service included: Messrs. Ades and Katzenbach, of the Variety Theater, Terre Haute, Ind.; H.



J. Ashby, of the American Theater, Evansville, Ind.; J. A. Clauer, Dreamland Theater, Galena, Ill.; H. Rorig, Orpheum Theater, Elgin, Ill.; B. F. Metcalf, Luna Lite Theater, Marion, Ind.; H. E. Hinrichs, Royal Theater, Minonk, Ill.; and W. C. Quimby, Alhambra Theater, Fort Wayne, Ind.

Proprietors of motion picture theaters at Chesterton, Ind., opened recently on Sunday. They were not molested, but warned by the prosecutor and sheriff of the county not to do so again.

A bill introduced recently into the Massachusetts legislature provides that no person gaining admission to a place of amusement by paid admission or otherwise shall be allowed to stand there-in after all the seats have been taken.

The Omaha Photoplay Managers' Association was organized last week by forty motion picture exhibitors. Regular meetings will be held to discuss matters of interest to the theaters of the city. H. M. Thomas of The Strand was elected president, Jake Schlank of the Hipp treasurer, and Ed Monaghan of the Boulevard secretary.

Only three theaters remained open recently in Victoria, B. C., during an extraordinary snowstorm.

Winnipeg censors rejected 21 of 547 pictures inspected last month. Murders, robberies, burglaries, suicides, indecencies, suggestive scenes and subtitles were chiefly the cause of the eliminations as stated.

A marked increase in business is reported from the Washington, D. C., exchange of the Metro company. The World exchange in the national capital also reports excellent business.

The Screen Club of Michigan has been organized in Detroit. The club will hold luncheon meetings every second and fourth Tuesday of each month.

Charles R. Gilmore, manager of the World exchange, reports that owing to the snowbound conditions of southern Colorado, his road men have had to forego working the territory. He also reports that his office did more business in the last two weeks than in any six weeks previous.

Harry I. Garson, of the Broadway Feature Film Company, Detroit, Mich., has closed a deal with Sol L. Lesser for the rights on "The N'er-Do-Well," for the state of Michigan. It is reported that the price paid was \$15,000.

Another floor will be added to the Detroit exchange of the Mutual Film Corporation.

C. L. Worthington, district manager of the Fox company, was a recent visitor to Omaha. He described conditions among exhibitors in the middle-west as prosperous.

A. J. Nelson, who recently was made manager of the Washington, D. C., office of the General Film Company, already has made a mark for himself in placing the Essayay serial, "The Strange Case of Mary Page," at Moore's Garden Thea-

ter, one of the largest downtown houses, where series have not been used.

C. E. Brown has been made manager for Bluebird Photoplays in Los Angeles, with surrounding territory also under his charge.

J. S. Skirboll, district manager of the Metro Pictures Service, has returned to Pittsburgh after a visit to Chicago, Kansas City, Des Moines and St. Louis offices of his firm. He reports excellent business everywhere.

Reports from the Kansas City office of the Metro company say business is increasing steadily. The company now has fourteen theaters in Kansas City using their service.

The Western Film Exchange, Kansas City, was robbed recently. Five hundred carbons and a number of smaller articles were stolen.

The Crawfordsville, Ind., city council has taken it upon itself to censor all local motion pictures. A board of film inspection has been formed.

Ralph Rainier of the Boyer Opera House at Kendallville, Ind., who recently was arrested on a charge of running his show on Sunday, has been arrested the second time. He gave bond and then went back and finished the show.

The House of Representatives has passed the Johnson fake advertising bill, which provides "That it shall be unlawful for any person, firm, association, corporation or advertising agency, either directly or indirectly, to display or exhibit to the public in any manner, or to publish in any publication any false, untrue or misleading statement."

Sydney E. Abel, who has been in charge of the Cleveland branch of the V. L. S. E. organization since last July, has been promoted to take charge of the Chicago office of The Big Four.

The weekly Friday meetings of the Theater Managers' and Motion Picture Exhibitors' Association of St. Louis will be held hereafter at their new headquarters in the Majestic theater building at 1020-24 Franklin avenue.

A bill which was introduced in the Kentucky General Assembly recently by Representative Ryans of Louisville provides for a state board of censors to pass upon motion picture films before their presentation to the public and to license picture theaters and machine operators.

The Educational Film Corporation of America, which owns and controls the Robert C. Bruce Nature Pictures that have been playing at the Knickerbocker Theater in New York, are soon to announce a new plan of booking which, it is claimed, will make a strong appeal to every exchange man and exhibitor.

C. W. Chiles, formerly with the General Film Company, St. Louis, has accepted a road position with the World Film Corporation, in Kansas City, under Manager Richard Robertson. He will travel in Missouri and Kansas.

John H. Plunkett, chief of the district

police of Boston, Mass., has invited exhibitors and exchange men to confer with him at the state house over the misunderstanding that has arisen over the methods he has used in censoring films submitted for Sunday exhibition in Boston. Chief Plunkett promises to make clear the reasons why his censorship of the Sunday films is so drastic.

Cleveland police have eliminated the stink ball and electric snuff nuisance from motion picture houses. Exhibitors declare the most important step was not the prosecution of youths caught in the act, but the confiscation of the stock of retail storekeepers and the warning issued to manufacturers.

E. V. P. Schneiderhahn, attorney for the Federated Catholic Societies of St. Louis, presented a petition to the Board of Aldermen last week which was signed by 11,846 persons, urging the passage of a bill to establish a censorship board.

Henry Fischer, manager of the United Film Service, will establish offices for his company in Winnipeg and Vancouver.

The 101 Ranch Wild West Show outfit, now wintering in Oklahoma, probably will be converted into a motion picture outfit until the opening in the latter part of April. The show will be rehearsing Feb. 20 and already performers are beginning to gather at the ranch.

Lewis J. Selznick, president of the Clara Kimball Young Film Corporation, has been invited by the National Press Club of Washington, D. C., to address its members on the occasion of the next "Inside Dope" night.

Manager Cohn of the Notable Feature Films of Denver, reports that business is excellent. He has a waiting list of ten theaters, he writes.

Cleveland motion picture men want a screen ball. They are "feeling out" the film men in town on the plan.

The Strand Theater, Montreal, reports a record in receipts with the Bluebird feature, "Jeanne Dore," in which Sarah Bernhardt is starred.

Cleveland soon will have its first complete film laboratory. It is to occupy one-half of the eighth floor of the Advance building. The new laboratory will be equipped for printing and developing, and capable of handling all kinds of film made in northern Ohio.

The Novelty Slide Company, manufacturers of all kinds of lantern slides, has moved from its former quarters at 67 West Twenty-third street, New York, to 115 and 117 East Twenty-third street.

## SOME NEW THEATERS

### Alabama.

Savoy Theater Company, Inc., Birmingham, Jefferson county; motion pictures; capital, \$2,000, all paid in; incorporators, O. J. Greener, W. H. Tomppert and Mrs. Lola Tomppert.

### Arizona.

There was a slight blaze in the Royal



theater in Tuscon caused by sparks from the carbons, which set the film afire.

#### Arkansas.

The Crystal theater in Little Rock will show "Madam X" and "New York," two of the late Pathe Gold Rooster productions, for a return engagement of two days each, as announced by Manager Edwards of the St. Louis, Mo., branch of Pathe Exchange, Inc.

The Princess theater, Matthews building, Argenta, is nearing completion and is expected to be ready for opening about March 1. This new theater will seat 650 and is modern and up-to-date. An orchestra will play both afternoons and evenings. Louis Rosenbaum will be manager.

#### California.

Plans for a new motion picture theater are being drawn to be located on Burlingame avenue, Burlingame.

The board of public works has approved the petition from St. Vincent's College asking that established educational institutions, under the management or control of a board of directors or other responsible body, be permitted to exhibit moving pictures under the same conditions as those under which moving pictures may be now exhibited in auditoriums and school buildings under the authority or direction of the board of education of the city of Los Angeles. The board of public works recommends that the council adopt the necessary amendatory ordinance.

A picture theater will be erected in Redwood City by E. J. Arkush.

#### Colorado.

The Dreamland theater in Montrose has installed a Wurlitzer piano.

#### Delaware.

The Up-To-Date Amusement Company, Dover; capital, \$150,000; to conduct places of amusements of all kinds; incorporators, M. M. Horons, L. B. Phillips, Dover.

The Queen theater, at Fifth and Market streets, Wilmington, will be opened in a very short time.

#### Georgia.

H. P. Diggs will manage the remodeled Rowe opera house in Rome.

The ordinance requiring an examination for motion picture operators and laying down certain other rules by which they are to be governed, in Macon, was passed under a suspension of the rules. The ordinance provides that all operators must stand an examination before the board of electrical control and make an average of 75 per cent and pay a license fee of \$2 a year.

Statesboro will have another motion picture theater.

#### Illinois.

The Majestic theater management has announced its policy will not be devoted exclusively to the showing of photoplays, but at intervals the legitimate will be afforded the Peoria public, and the best plays en tour will be shown.

The Rialto theater building, to be erected on South State street, fifty feet north of Van Buren street, will front 100 feet on State street, will cost \$350,000, and will be one of the most modern playhouses in Chicago. It is to be built by

## "Should a Baby Die"

A TIMELY FIVE-PART ATTRACTION

Featuring such well known stars as ARTHUR DONALDSON of *Prince of Pilsen* fame; CAMILLE DALBERG, now with Leo Dietrichstein in *The Great Lover*; GAZELLE MARCHE, remembered in *The Valley of the Missing*, and as Innocentine in *Berls of Pauline*; DORA MILLS ADAMS, gifted lady in the Musical World who was the recipient of a seat in Grand Opera from the late William Steinway, has appeared in such features as *Runaway June Series*, *The Fashion Shop*, and *My Lady Inco*.

Produced by the CHAS. K. HARRIS FILM CO.

RELEASED ON THE STATE RIGHTS PLAN  
**HANOVER FILM CO.**  
904 COLUMBIA BUILDING NEW YORK CITY

Owners and Distributors of the Great Itala Production

**MARVELOUS**  
**MACISTE.**  
The Giant of Caboria

This feature is now playing in several territories on Long Runs at fifty-cent prices.

An Attractive State Right Proposition

the State Street Theater Company, a corporation owned by the firm of Jones, Linick & Schaefer. It will be five stories high, with a front of white terra cotta and granite. The work of razing the present building will begin March 1, and it is expected the new building will be completed by October 1.

Pittman & Harn have sold the Princess theater in Peoria to Ralph Lee.

The Mensch building, being erected at the southwest corner of Diversey parkway and Ward street, Chicago, for the Industrial Moving Picture Company after plans prepared by John Ahlschlager & Son, architects, represents an investment of \$150,000. It is the most modern and approved type of fireproof concrete construction, especially designed to meet the requirements of studio work and film production. It will have a weekly capacity of 2,000,000 feet of film and will be the last word in modern design, construction and equipment.

The Bowen theater on East Ninety-second street, South Chicago, has inaugurated the Triangle program.

#### Indiana.

The rear exits of the Novelty motion picture theater in Evansville will be inclines instead of steps.

The Rex theater in Decatur has been sold to W. A. Dull of Willshire, Ohio.

The Cort theater in Kokomo presents a very pleasing appearance, having been redecorated.

The Princess theater, 858 South Merid-

ian street, Indianapolis, has been taken over by Delphi Bramble.

#### Iowa.

The Empress, a new moving picture theater, has been opened to the public in Rockwell City.

## "BUILT BY BRAINS"



You Can't Show a Beautiful Film on a Poor Screen.

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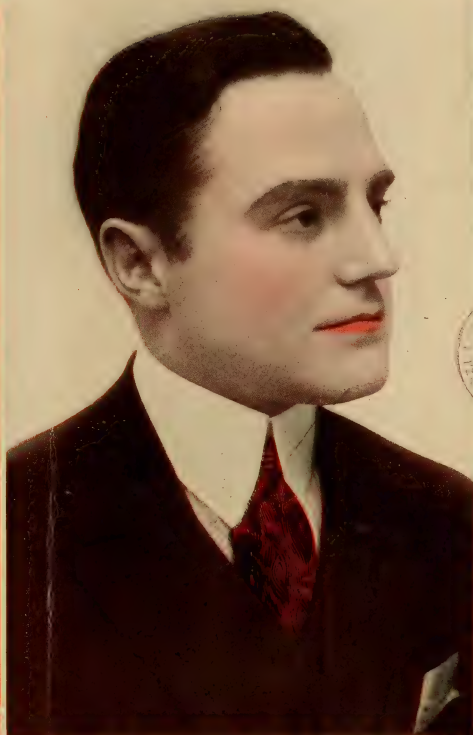
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TRADE JOURNAL**



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Lillian Gish (left foreground) in "Daphne and the Pirate," with which the Triangle opened the Colonial Theater in Chicago.

# MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

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No. 11

## New Hughes Bill for Prepublicity

BY THOMAS O. MONK

CHAIRMAN HUGHES has completed the draft of the new censorship bill to submit to the House Committee on Education. The bill was put in shape after the receipt of final suggestions from the attorneys representing the motion picture companies favorable to regulation or censorship and the welfare workers who have been active in promoting the proposed legislation. I am told that the new bill will be substantially the same as that printed in *MOTOGRAPHY* February 12 (pages 337 and 338). Although some changes have been made, the details are not given out. It is stated, however, that no radical changes have been made, and the bill will contain all the drastic provisions establishing prepublicity censorship.

Chairman Hughes states that the committee will not conduct any further hearings on the measure, but will take the bill up for consideration with a view to reporting it to the House at the earliest practicable date. However, he also stated that any written statements or arguments filed would be considered by the committee if they are forwarded promptly.

### ***Believes In Prepublicity***

From statements made to me by Chairman Hughes it is clear he believes the only way to accomplish what he contends ought to be accomplished by the bill, that is, the eliminating of indecent, suggestive, or improper films, is through the medium of prepublicity censorship.

"I look upon prepublicity censorship as the only means to bring about the desired results," he stated, "and I think a majority of the members of the committee agree with me."

"Why would it not be better and fairer to the motion picture industry to provide for Federal censorship after publication? That is, establish standards the same as in the present measure, and then put upon the manufacturers the responsibility for the character and the nature of their product in exactly the same manner as the Government has done with regard to drugs and medicines. With regard to these, the Government does not attempt to precensor their product, but outlines certain standards and establishes certain regulations with the result that intelligent and honest manufacturers use them as valuable guides and not as obstructions to their business."

"To permit films to be shipped subject to being passed upon after distribution in interstate commerce is open to many serious objections," answered Chairman Hughes. "For example, if a film was decided to be objectionable or improper, there would be many

copies of it in circulation in several states, and there would be no practicable means of suppressing them before they had done considerable harm. In fact, they would already have been shown to thousands of persons including children. In addition to this, this procedure would subject the manufacturers to considerable loss, and also the exhibitors. All copies would have to be destroyed or made over. Of course the manufacturer would be liable to prosecution, but that would not change the fact that the improper, obscene, or suggestive picture had been exhibited to thousands.

"This bill meets with the approval of a great many film companies, and it ought to meet the approval of the public. The motion picture business is in its infancy. It has not begun to approximate its utility and usefulness along educational and recreational lines. I believe that this bill will be of great ultimate advantage and interest to the manufacturers and those engaged in this great industry."

"The primary object of this bill is to get rid of immoral films, and in my opinion it can be done only by prepublicity review."

Chairman Hughes then indicated clearly that the new bill will eliminate films now in existence from its provisions, although he stated that information had reached him that within the last three or four months the number of improper films on the market had materially increased.

### ***Answers Tax Objection***

"We probably will decide," he said, "not to interfere with films on the market. The manufacturers have their money invested in them, and it seems only equitable that they should not be interfered with."

Answering the objection that it was unfair to the industry to tax it for being regulated, Chairman Hughes said that the tax, if it is decided upon, will not exceed \$90,000 a year. He said provision will be made to reduce the amount of license fees if after six months it is found they are excessive and yield more than necessary to support the commission.

In conclusion Chairman Hughes said:

"I am a friend of the motion picture industry, and I would not do anything that I believed would injure it. But I want to protect the children of this country, and I am going to use my best efforts in presenting the bill to the House and in obtaining its passage."

"I believe if this bill becomes a law, the standards it establishes ultimately will be adopted by the states, and in this way thousands of dollars will be saved to the film companies. The welfare workers who have



been advocating the measure inform me that if the bill is passed they will cease their activities for state or local legislation on the subject."

Notwithstanding Chairman Hughes' undoubted sincerity of purpose in insisting on prepublicity censorship and the probability of the bill being reported to the House with that provision in it, it is believed that the House will strike it out when it realizes what it means and that the gravest doubt is expressed as to the constitutionality of such a provision. It is believed that the House will change the provision so as to provide for review after the motion picture actually has become the subject of interstate commerce, that is, after the film is shipped and shown.

### W. C. T. U. Appeals to Voters

The procedure to get the bill into the House has not been decided upon. When the committee approves the bill, and it seems probable it will approve reporting some kind of a measure, Chairman Hughes may reintroduce it for the purpose of having it printed, and then immediately report it. Or he may be authorized to report H. R. 456, the original measure, as amended, the amendment being the new substitute adopted by the Committee. In this way the measure would retain the original number, H. R. 456, the number by which it is generally known.

For instance, members of the House are receiving copies of printed post cards, with lines for four signatures, reading as follows:

**We, the undersigned, voters of your district, heartily favor House Bill 456 by Hon. Dudley Hughes, for a federal commission on moving pictures. Please give it your earnest support.**

In this connection it is urged that theater men and others obtain signatures to the petition prepared by MOTOGRAHY and send them to the members of the House representing their districts to show them there are large numbers, and perhaps larger numbers of patrons of the motion picture shows, who do not want censorship. The post card referred to above is distributed by the W. C. T. U.

It can be said that there has been a noticeable lack of protest from the motion picture interests along the line of addressing themselves to individual members.

It must be remembered that the bill to be presented to the House and eventually to the Senate is by way of recommendation, and of course is not final. The

membership of the House will be the final judge, and the bill will be open to amendment in every way, shape and form. Therefore, let your member hear from you either through MOTOGRAHY's petition or by personal letter. But in any event let him hear from you as to what you think of the proposition of censorship or Federal regulation in any form, and this applies to the manufacturer or producer, the distributor, the exchange man, and the exhibitor.

If the bill is reported to the House and passes, it will go then to the Senate and be referred to the Senate committee on education and labor before which is pending the Smith bill, identical with the original Hughes bill now discarded. Then an opportunity will be afforded for additional hearings if they are considered necessary by the industry.

### National Board Reports

The National Board of Censorship has furnished information to the Committee on Education to the effect that ninety per cent of the motion picture business of the country is done by ten firms.

"If you desire that we shall compile a list of the producing companies we will gladly do so," says the board in a communication to the committee, "but in this connection would say that such a list would hardly be of any service after it was a month old. This for the reason that the present competition and the difficulties of financing are driving many of the smaller companies out of the business. Probably ninety per cent of the motion picture business is done by the following companies, namely, V. L. S. E., Universal, Mutual, World, Equitable, Fox, Metro, Famous Players, Jesse Lasky, and Morosco."

It was also stated that the board in January passed on 780 reels of films.

Chairman Hughes has addressed a letter to J. W. Binder, executive secretary of the Motion Picture Board of Trade, asking him to furnish for the use of the committee a list of the members of the board.

It had been reported to Chairman Hughes that Mr. Binder has declared that only about three per cent of the motion picture companies of all classes advocate censorship or regulation. Chairman Hughes states that he desires this list to ascertain just how representative the board is of the industry in view of the statement of the National Board of Censors that ten companies do ninety per cent of the business, and all



Fannie Ward in scene from the Lasky-Paramount March 13 release, "For the Defense."



Dustin Farnum in scene from "Ben Blair," Pallas-Paramount.

of them are not members of the board. He directed attention to the fact that of the ten companies named, the Famous Players Co., the Jesse L. Lasky Feature Play Co., the World Film Corporation, and the Equitable Motion Picture Corporation, have declared for prepublicity censorship and many of their suggestions are contained in the new draft of the Hughes Bill.

### Crafts Asks Publicity

Mr. Binder replied to Chairman Hughes stating that he would furnish the list in confidence to the committee with the understanding that it was not to be made public. To this letter Chairman Hughes replied that he wanted it for the records of the committee in connection with the consideration of the bill, and that therefore it would necessarily be public. To this Mr. Binder replied that he had no authority to furnish the list, but he would take the matter up with the executive committee.

Dr. Wilbur F. Crafts, superintendent of the International Reform Bureau, is sending to religious and welfare and similar papers the following, asking them to print it in this form:

#### LEADING FILM COMPANIES FOR FEDERAL CENSORSHIP

The Paramount Pictures Corporation, the Famous Players Company, the Jesse L. Lasky Feature Play Company, the Equitable Motion Picture Corporation, and the World Film Corporation, on Jan. 26, 1916, filed a brief for federal censorship of films, signed by attorneys of all above companies, in which they said:

THE PRODUCTION OF VICIOUS PICTURES IS CONSTANTLY INCREASING, JUST BECAUSE THEY ARE MORE PROFITABLE. IF THE INDUSTRY IS TO ENDURE, IF DECENT PEOPLE ARE TO STAY IN THE BUSINESS, THIS CANCER MUST BE CUT OUT. A FEDERAL REGULATORY COMMISSION SHOULD PROVE A FEARLESS SURGEON, AND WE THEREFORE FAVOR SUCH A COMMISSION.

This gives the case for revised Hughes bill in a nutshell. Write your Congressman and both Senators.

There has been filed with the committee on education a letter written by Edwin V. P. Schneiderhahn, an attorney, and head of the public morals committee

of St. Louis, advocating Federal censorship. It was written to Representative Igoe, and filed by the latter with the committee. In the letter Mr. Schneiderhahn, among other things, states that film exchanges themselves do not know the contents of the films; that he has been informed that certain show men believe that censorship is absolutely necessary, but that they cannot afford to state the fact as they are dependent on the film exchanges and the producers; that he has an alphabetical list of 400 improper films, and so forth. Chairman Hughes has requested a copy of this list and also additional information from the writer. The letter is in part as follows:

The film exchanges themselves do not know of the contents of the films they receive, and the title as well as the prospectus of the contents are misleading. Misleading sometimes because they fail to disclose indecent contents, and misleading sometimes because the title is made sensational as if indicating indecent contents. Within the last few weeks I have seen a film in one of our residential sections which exposed to the view of the audience the front view of a woman nude to the waist. It was a close-up view, and there was no pretense of lights or any covering.

The letter also describes a film which was exhibited in St. Louis in which there were several scenes of nude posing, and a prolonged posing scene with a nude woman who was being "covered with plaster from head to foot."

In connection with this film the writer states:

We have the dates, and names and occasions and can verify by the sworn testimony of witnesses that this film was played to the general public and was passed by the National Board of Censorship. Many scenes equally disgusting have been verified by my agents, and if there is one thing certain it is that the National Board of Censorship is a joke. It seems now to have become a National Board of Censorship to fight censorship. Federal censorship will not suspend the necessity for legal censorship because a film which would be unobjectionable under the Federal Commission might have parts filled in and that could not be reached by Federal law. It is just as easy to put parts in as to take parts out, and that is one of the bad problems produced; that parts that are for instance ordered out in Chicago, when the film is shown in St. Louis the objectionable parts are back in again.

The war seems to be one of typewriters. Letters by the thousands are being received here daily. Chairman Hughes has started something that will require much time in finishing.

In an effort to give a fair hearing in this agitation which seems to have become a controversy, MOTOGRAPHY publishes this article by Mr. Hodgkinson, who for long has sought to keep the industry on a high plane. His words are worthy of more than passing consideration. Perhaps the publication of this article will bring the solution he so honestly seeks, namely "no censorship at all."

## Paramount's Side of It

By WILLIAM W. HODKINSON

(President of the Paramount Pictures Corporation.)

FEDERAL control or legalized oppression? That is the question which confronts everyone interested in the question of federal censorship of film productions. Earnestly have I awaited some solution from any source, so that I, too, can say with the rest, "no censorship at all." But that solution has not been forthcoming. No one who cries forth that motto has given consistent and constructive reasons why there should be "no censorship at all." I do not say "no censorship at all," but a commission in Washington that protects those in the industry who are trying to be clean, from others who are not, as well as protecting us from the evils of local censorship and the inevitable reaction that must come from offending



the public's morals and intelligence, as we know will come if unsuitable pictures are not checked.

Motion pictures are nothing more than the fulfillment of the demands of the amusement loving people of the whole world. This demand during the last few years has taken upon itself such an accelerated speed that in many cases the industry has gotten away from the controllers of it. The demand is not for mere pictures; what the public demands from the picture theater owner, and he from the distributor, and they from the producer, is a demand for the best that is to be obtained in art, literature and science. That demand has gone even further. It is now the demand for clean pictures.

Clean pictures? They are pictures where the quality of the productions will appeal to the people who desire to see the best and of whom there are a wonderfully large number in every community; pic-



"The Love Liar," David Horsley's production starring Crane Wilbur.



John Hopkins and Tom Terriss in the latter's forthcoming feature "The Triangle."

tures that are representative of the desires and higher ideals of the great amusement loving people; pictures that are absolutely conducive to better theaters which will be in conformity with the standard and quality of the entertainments; pictures that will be the means of perpetuating and strengthening the wonderful qualifications of the fourth greatest industry in the world.

### "Control or Oppression?"

Would not every producer of pictures of that calibre rather have federal control than legalized oppression of their productions?

The picturing of life on the stage originally came into being through the necessity of the church. Thus the photodrama which is a big step ahead of the stage, began with the foundation of wholesomeness. Its use then was for social purposes and irrespective of the elaborations that have followed the wake of its advancement from the church service to the photodramas, its appeal is the same to the public. Its value is determinable by the force of its appeal to the masses and its longevity depends absolutely upon its wholesome qualifications.

The film industry is an institution; its productions, publications. The theaters in which real productions are shown are in a way a university and attendance at these theaters is an education. The whole gamut of human experience is exploited upon the screen and careful students, the observer whose brain digests what he sees, will in time acquire a broad education, even though he never has any other means of cultivating his mentality.

It is the wholesome, yet spirited photodrama that had body and value, and by virtue of that they are growing to be the reflection of American conditions and are being influenced by national characteristics; influencing in turn every community, social conditions. Being a social factor, therefore, it is primarily essential that the public be directed towards proper, beneficial and wholesome photoplays, not to have the theaters closed to them, but to create in the minds and hearts of the many millions a desire for the enjoyment of the highest quality and most wholesome pictures.

Would you then, under existing conditions, socially and morally not rather have federal control than legalized oppression?

For myself, federal control. My approbation for

and desire of a national commission for the regulation of motion pictures, subject to appeal to the federal courts in case of an unfair attitude on the part of such board, is due entirely to the belief that the establishment and conduct of such a board by the government would put us in a position effectively to fight state or local censorship, and in no other manner can we see how the business will keep from being throttled by local boards, which the motion picture interests will not be able to fight successfully, through being unable to eradicate the causes for these boards, which are the occasional unfit films largely put out by unscrupulous individuals; and the less responsible the individual or company is the greater the temptation to put out pictures that are injurious to the trade as a whole.

It is true that a federal board would not control nor eliminate local boards, but if we knew that our own skirts were clean, we not only would, by removing unfit pictures, take away the cause of the various local boards, but with a clean product we could successfully fight in the courts any attempt to persecute us or the industry on the part of the local bodies.

### Seeks Public Confidence

We are sincere in our belief that in no way but through a Federal Commission can the evils of objectionable films and objectionable and varied censorship be prevented, and the confidence of the public toward our industry be entirely restored.

The solution opponents to federal control are offering is that we govern ourselves.

How? is our query.

Why haven't we done it up to the present time?

Why did the picture business run along destructive lines until it was in a position to wreck everybody?

Why were we so long finding out generally that more than a nickel could be gotten for motion pictures?

Why is the industry at the present time producing over twenty five-reel pictures a week and selling them below cost of production, if they can control themselves?

If the industry cannot control itself in regard to its financial arrangements, it certainly is not going to be able to arrive at a common viewpoint from the moral standpoint any more than all the varying censorship boards are.

Far preferable is it to have one reasonable board or



commission of high-grade men, appointed by the President, who would work with us rather than against us; because it is not to be assumed that the President would appoint either fanatics or film men, but representative citizens who have a desire to protect our business as well as the morals of the community.

Thus it would be that the means towards the ideal end would be attained, the ultimate strengthening of this great medium for good in the world today, a medium that can influence character and by so doing influence the whole people.

The appointment of a commission of men whose desire would be to protect the business of the motion picture industry and the moral welfare of the growing communities would have one or two effects. If it were firm, in its rules, and eliminated everything that could be considered objectionable, the local boards, in our opinion, could not last, as there would be no reason for their lasting.

We have innumerable boards of censorship staring us in the face all over the country, and as long as anybody is left free to put anything in films that they think might get the money, we will continue to have such boards, and as long as we have such boards, they will be dominated largely by persons who will make it unpleasant and expensive for all of us, and really retard our progress, not to mention the fact that where there are no boards, the better class of people will be driven away from the picture theaters by unsuitable films shown.

There is a reason today for their existence, in the numbers of ultra-sensational and unfit pictures, from a moral viewpoint, that go out. In this case all producers would have to be careful with their productions and there would be only one problem, that of working with the commission in such a way as to get such latitude as our conduct entitled us to, and knowing that we would be protected against those who believe unclean subjects should be given the public because more of the masses patronize them.

On the other hand, if the board did not do its duty and was lax, it would not greatly embarrass the producer, but the local censorship problem would continue.

We look for the first condition in the case a board is appointed, as we cannot conceive of a condition whereby the better interests in the business could not work so as to accomplish reasonable results, with an intelligent body of men, selected as a commission to eliminate indecent and unclean film.

We are not supporting any fanatic's bills, but our attorneys have approved and suggested some form of

regulation looking to the establishment of a commission, from which the motion picture interests would have the right to appeal to the federal courts, in case it were shown that any of the committee were moved by desires other than to be fair toward the industry; and at the same time keep immoral or unfit subjects from being imposed on the public.

This is our opinion, after a great deal of thought on the matter, the only reasonable and feasible solution of the whole censorship problem, for without this, and with the continuance of blind opposition, we are bound to be pestered with local boards, which would be justified on account of the immoral and unclean pictures that would be placed on the market, and the number of local boards around the country will in time impress the better class of the public that we need federal regulation in Washington, and we will get it in a drastic and severe form, with no regard to our needs and no consideration for our just complaint, because the whole industry at the present time prefers to stick its head in the sand, ostrich-like and say that there is no danger, although the cloud of public opinion expressed in local boards and pleas for federal censorship is growing larger and larger all the time.

If we are wrong, and the others are right why all this clamor about our being wrong; why all this fear that we are going to upset something? If the rest are all right the opposition of one faction is not going to change the result.

Many there are who are artistic and fine directors; many there are who are writers of note, but all their claims of the freedom of the press are like the speeches and writings on many other subjects; they sound fine, they read smoothly, but they lack practicability.

For more than eight years, I have been on the firing line and in the trenches of this business, dealing with the exhibitor, the exchangeman, and the manufacturer and I can see this problem only one way at the present time.

The indefinite assurance that public opinion and we in the industry will clean up these conditions does not strike a responsive chord, and if there is no federal board or some general consolidation of interests whereby there is some control to the business, it is my belief that you will find all interests in the business with any investment or that want to stay in the business, taking our viewpoint a year from now. Is it not naturally logical that I should favor federal control rather than legalized opposition?

Now from William M. Seabury comes the following "Other Side of the Story."

## *An Answer to Mr. Hodgkinson*

By WILLIAM M. SEABURY.

(Counsel for Motion Picture Board of Trade)

IT IS not surprising to see that the resentment and, I believe, the just resentment, of the exhibitors of the country, has been thoroughly aroused and is beginning to manifest itself at the attitude assumed by the Paramount Pictures Corporation, the World Film Corporation and the Equitable Film Corporation on the subject of federal censorship.

I refer to the correspondence between some of these companies and Lee A. Ochs, president of the state branch of the Motion Picture Exhibitors' League, and the Motion Picture Exhibitors' Association of Illinois, as

printed in the issue of *MOTOGRAPHY* for February 20.

It interests anyone opposed to the basic principle upon which all censorship rests, to learn how national censorship may be advocated while state censorship is opposed by the same persons at the same time.

The gentlemen who advocate federal censorship and assert their opposition to state and municipal censorship, present only a defective argument in support of their position, based upon considerations of supposed expediency quite untrammelled by the fundamental principles of liberty and right or of logic.



Florence Labadie's triumphal entry with the Thanhouser section at the recent motion picture ball in New York.

Mr. Hodgkinson's advocacy of federal censorship is said to be based entirely upon the belief that federal censorship, properly exercised, "would put us in a position effectively to fight state or local censorship."

### Criticizes Spiegel View

This ingenious but unexampled credulity seems to be shared by Arthur H. Spiegel, to whom, as general manager of the World Film Corporation, the statement is attributed, that his company's final decision to support federal censorship "was based on the fact that *proper national censorship would surely finally result in great benefits for producers, distributors and exhibitors.*"

The term "proper" censorship is meaningless to those who resent and oppose the principle which underlies all censorship. There can be no "proper" violation of a fundamental right. How can a wrong be inflicted "properly?" The humiliating indignity of censorship is not palliated by its "proper" infliction upon the producer and exhibitor. There is, and can be, no such thing.

But what basis is there for the assumption that the existence of federal censorship in any form would prevent the creation of state and municipal censorship boards or regulate the conduct of existing state or local boards?

Mr. Hodgkinson admits that "It is true that a federal board would not control or eliminate local boards \* \* \*."

What good, then, could possibly be accomplished by federal censorship? Mr. Hodgkinson and Mr. Spiegel try to tell us. Mr. Hodgkinson continues his argument, saying "but if we knew that our own skirts were clean, we not only would, by removing unfit pictures, take away the cause of the various local boards, but with a clean product we could successfully fight in the courts any attempt to persecute us or the industry on the part of local bodies."

There is no desire to impugn the sincerity of those who announce such views, but what extraordinary views they are, and what sinister imputations they cast upon our producers!

Does not Mr. Hodgkinson know whether his skirts are clean unless he is advised by a national Mrs. Grundy that they are?

None of the producing companies except the relatively small group of which the Paramount and the Equitable companies are a part, has discovered that a national censorship board is either necessary or desirable for any such purpose. Everyone else knows whether he

is producing clean pictures and everyone else is willing to take the consequences, grave as they are, if he oversteps the boundary and produces an unclean picture.

But the imputation is that there is cause for censorship because some unfit pictures are produced, and that the only hope of avoiding state or local censorship is by creating national censors to eliminate "unfit pictures."

### Remedy for Unclean Films

Mr. Spiegel conveys the same impression by his vague assurance that "we know and you know that there is a certain class of pictures being produced today which is objectionable, not only to the exhibitor, but to his patrons, and pictures of this character should be suppressed solely because their suppression will surely work for the best interests of the industry."

What are these pictures which Mr. Hodgkinson describes as "unfit" and Mr. Spiegel calls "objectionable?" Who produces them, who exhibits them, and what, if anything, is being done about it?

It is, of course, impossible to recognize from anything which either Mr. Hodgkinson or Mr. Spiegel has said, the particular pictures which these gentlemen have in mind. They may be pictures which depict crime or they may be sex pictures, or pictures with which we are not familiar. Not a suggestion is made whereby the identity can be ascertained of the kind of pictures which these delicate allusions shroud in obscurity. One instinctively inquires, are both men talking about the same kind of pictures, and are the pictures which Mr. Hodgkinson calls "unfit" objectionable to Mr. Spiegel, or vice versa?

There is no difficulty in dealing with the production of obscene or indecent pictures. Those who exhibit such pictures or have them in their possession, if any exist, which could be possessed or exhibited, are easily apprehended and punished.

Surely expensive national censors are an unnecessary luxury to accomplish such a result.

If Mr. Hodgkinson or Mr. Spiegel knows of a picture which offends the existing law, it is his plain duty to make a complaint against those who produce or exhibit such a picture. If the court and jury are in accord with Mr. Hodgkinson's and Mr. Spiegel's opinion, the exhibition of the picture will be suppressed. If, on the other hand, the unfit and objectionable pictures which Mr. Hodgkinson and Mr. Spiegel have in mind, are not of a character now prohibited by law, their exhibition should not



Mr. and Mrs. Polar Bear enjoying winter weather in Central Park Zoo.—Hearst-Photograph.

be suppressed to gratify the aesthetic taste of a few producers or even the accurate commercial instinct of the producer who regards federal censorship as a convenient method of assisting him to defeat his most serious competitor, namely, the producer who makes the pictures which come as near the border line of impropriety and unlawfulness as possible.

Why not discuss the situation frankly?

We have heard producers say that the patrons of some exhibitors demand a prurient type of picture which appeals to the neurotic temperament, and that such pictures are the most serious competitors of the higher and better class of pictures, and that this competition is so

keen that the better picture morally is seriously menaced by its less elevating, but apparently more popular rival.

But assuming that this condition exists, the proper remedy is not federal or any other kind of censorship. Those who hold that the situation described does exist, in reality say little more than that the evil influences in the industry threaten to overcome the good.

In this respect the motion picture industry is no different from any other. If the complaint of those who advocate federal censorship is that the present laws are being violated, the remedy is plain, and no censorship in any form is necessary to correct such evils.

## New York State Bill Attacked

MOTION picture interests throughout the state of New York have no doubt that the bill creating a state board of censors to regulate film exhibitions, introduced into the assembly by Mr. Ahern of Kings county will meet a natural end in committee. The bill, after its introduction, was referred to the assembly committee on codes, of which Mr. Ahern is the chairman. Even with that unusual legislative course, it now appears that a majority of Mr. Ahern's committee associates are fully awake to the dangers of any form of pre-publicity censorship.

The opponents of the Ahern bill, which creates a censorship board of three members who shall receive salaries of \$5,000 each and have power to employ an army of clerks and inspectors, succeeded in obtaining a hearing before the committee February 23. Those persons in favor of the bill were heard also at that time.

### Opposes Pre-Publicity Plan

The motion picture interests were represented by Lee A. Ochs, president of the Motion Picture Exhibitors' League, State of New York, this organization including the owners of 1,800 theaters; J. W. Binder, executive secretary of the Motion Picture Board of Trade, which represents ninety-one per cent of the total motion picture production of the United States; William P. Capes, secretary of the educational committee of the State Mayors' Conference; W. Stephen Bush, of the *Moving Picture World*; Arthur S. Friend, of the Paramount, Famous Players and Lasky producing companies; Dr. Cranston Brenton, chairman of the National Board of Censorship; Orrin G. Cocks, advisory secretary of the National Board of Censorship; Samuel Trigger, vice-president of the Motion Picture Exhibitors' League; James P. Holland, president of the State Federation of Labor; James Lempe, of the International Alliance of Stage and Motion Picture Employees; Louis Bittner and E. O. Weinberg of the Exhibitors' League of Troy; William McGill of the American Federation of Musicians; William A. Johnston, of the *Motion Picture News*; T. M. Alexander, of the Motion Picture Board of Trade, and as many members of the Exhibitors' League as could get into the Codes Committee room in the state capitol.

The New York city delegation reached Albany at noon and a conference was assembled soon thereafter at the Ten Eyck Hotel, where a program was arranged and speakers selected. The hearing began at 2 o'clock in the presence of the full committee and went on until after six.

Mr. Ochs was the first speaker and in his first words he pressed home the point that any form of

governmental, pre-publicity censorship would be un-American and a violation of all of the ideals of the American people. The vast monetary loss to a great industry, he said, was the least of the evils which would result from state or federal censorship of motion pictures. He wanted to correct the fallacy, he said, now prevailing in the public mind, to the effect that motion picture exhibitors were all rich or getting rich. He made the positive statement, backed up by statistics, that fifty per cent of the exhibitors in New York state were not making a living, that less than thirty per cent were breaking even, and that a scarce twenty per cent were realizing a fair profit from their investment.

"Off color pictures are absolute failures in the neighborhoods where I conduct theaters," Mr. Ochs declared. "There are certain neighborhoods, of course, where such pictures would draw good houses, but those of us who know New York city and the other centers of the state, and have confidence in our own citizenship, know that these neighborhoods are few and far between and count absolutely nothing in the business of motion picture entertainment.

"I may say to this committee, with the authority of experience, that the Ahern censorship bill would destroy motion picture entertainment in this state—a form of entertainment and a means of education which reaches that great body of Americans known to political oratory as the common masses of the common people."

### Fight Local Boards

Mr. Friend, of the Paramount, Famous Players, Lasky, World and Equitable organizations, after saying he did not represent the Morosco interests, pointed out that manufacturers of motion pictures are not now engaged in the production of pictures for any state, or local community, in the union, and that state censorship would make impossible the production of the great pictures now demanded by the public. The better and bigger element among the manufacturer, he asserted, has no thought of realizing quick money from bad pictures. The ultimate success of the industry, he was sure, depended entirely upon clean pictures. State censorship, he said, would put a majority of the manufacturers out of business.

Assemblyman Davis of Rome interjected: "Why will it put them out of business?"

Mr. Friend replied, "if there were forty-eight different enactments there would be forty-eight different standards and brands of censorship. It would be impossible to manufacture a picture which would please even a majority of these forty-eight different boards.





John Barrymore in a scene from "His Lost Self."—Paramount.

It now costs from \$25,000 to \$150,000 for a single production which is sure to meet with general public approval. If such a film is censored, it becomes mere junk. The continuity of the story is lost. Then, too, if two, three, four or a dozen state boards ban a picture, all possibility of profit is gone. Operating under these conditions, there would be no first class pictures."

Mr. Binder's address to the committee was short and to the point. He showed that pre-publicity censorship of motion picture films was fundamentally wrong, violating the basic principles of a free government maintained by a free people.

### Actors Play Cut-Out

To bring out the absolute unfairness of any form of censorship, Mr. Binder called attention to a case in Pittsburgh where the Pennsylvania State Censorship law proved its absolute failure. Because, he said, the Board of Censors condemned a scene in "The Battle Cry of Peace," which shows a mother preparing to shoot her two daughters to prevent them from falling into the hands of the foreign foe in New York, the management of the Pitt theater removed the scene from the picture and portrayed the action with living persons, over whom the Board had no control.

Dr. Cranston Brenton explained that the word "censorship" as used in the title of the National Board

of Censorship was a misnomer and probably would be changed. He said the national board, as constituted, was a board of review—an editorial and advisory board, without legally constituted authority, which had been of great help to the manufacturers in the making of the right kind of pictures.

W. Stephen Bush made one of the most effective addresses he has ever voiced in his notable career as a student of motion pictures and a sound adviser of the trade and the public.

This whole censorship agitation, Mr. Bush said, has resulted from the desire of everybody to protect children from any possible contamination of wrong ideas. He said that this feeling was just as strong among the manufacturers and exhibitors of motion pictures as among any other class in the country, and that the manufacturers and exhibitors themselves were now at work on plans which would make for the more careful presentation of pictures before children. Mr. Bush then pointed out the impossibility of producing motion pictures for children alone, or to meet the comprehension of children's minds.

Samuel Trigger, well known because of the high character of his motion picture theaters, told the committee that the burdens inflicted upon New York state exhibitors were more than they could bear. In Bronx county there were 128 motion picture theaters in operation one year ago, he said. Now there are 64 in operation. State censorship, he declared, would be the final blow.

The members of the committee gave strict attention to the voice of labor as sounded by Mr. Holland and others. It was shown that in the state of New York there are more than 25,000 well-paid and contented workers in the motion picture industry. The workers are on a weekly and monthly salary basis, and do not include those who are given extra employment in the production of pictures. New York state censorship, the speaker said, would ruin an industry which has become one of the mainstays of labor in the commonwealth.

The only speakers who favored the bill were the Rev. M. J. Mooney, of Albany, and the Rev. A. J. Dunne of Albany, and Howard Clark Barbour, of the Parkhurst Society.

## Oklahoman's Fight Federal Plan

By L. W. BROPHY.

(Secretary of the Motion Picture Exhibitors' League)

DELEGATES to the Oklahoma convention of the Motion Picture Exhibitors' League of America, held in Oklahoma City recently, went on record as foes of censorship in any guise. One the eve prior to the opening session of the convention, F. J. Herrington, president of the League, reached the Oklahoma capital and attended a caucus of exhibitors, held for the purpose of discussing the case of the exhibitors of Oklahoma versus the Mutual, General and Universal film exchanges, before the Corporation Commission of the state of Oklahoma.

A good attendance marked the fourth convention, which was called to order by B. H. Powell, president of the Oklahoma state branch of the Motion Picture Exhibitors' League of America. The meeting immediately adjourned in a body to attend the hearing before the State's Corporation Commission. Two days were consumed by this hearing, which finally was

taken under advisement by the commission. The exhibitors then went into closed session, and the following officers were elected for the ensuing year:

President, Ralph Talbot, Tulsa, Okla.; vice-president, A. B. Momand, Shawnee, Okla.; second vice-president, S. H. Jones, Altus, Okla.; secretary, L. W. Brophy, Muskogee, Okla.; treasurer, J. L. Olive, Chickasha, Okla.; state national vice-president, B. H. Powell, Oklahoma City, Okla.

The following delegates also were elected to attend the convention in Chicago in July:

W. C. Wood, Lawton, Okla.; John Slocum, Mangum, Okla.; S. H. Jones, Altus, Okla.; Morris Lowenstein, Oklahoma City, Okla.; R. W. Wirt, Enid, Okla.; Carl Gregg, Tulsa, Okla.; and H. W. McCall, Cushing, Okla.

Following an address on censorship by President Herrington the convention went on record as being

unanimously opposed to censorship in any form, as evidenced by the following resolution:

"Whereas, censorship is a transgression upon the rights of the people of this country, and we have been informed that there has been, and is now pending before Congress, a bill known as the Smith-Hughes bill, for the purpose of censoring motion pictures. The adoption of the above bill would deny that part of the Declaration of Independence which says that government can only exist with the consent of the governed; and

"Whereas, the picture, like the press, is only a means of conveying man's idea to society and the law governing the press is adequate to govern the motion pictures; therefore

"Resolved: That the motion picture exhibitors of Oklahoma, in convention assembled, do protest against, and condemn the efforts now being made, to fasten the principle of federal censorship of motion pictures upon the people of the United States, through the various bills now pending, and being considered by the House Committee on Education at Washington, and be it further

"Resolved: That the secretary of this convention be instructed to have these resolutions published in the press of this state, the trade papers of the United States and that copies of the same be mailed to our Oklahoma congressmen and senators. Unanimously adopted at Oklahoma City on this date. (Signed) L. W. Brophy, A. B. Momand, Albert Jackson, committee."

The two days' hearing before the Corporation Commission was taken up by examination of witnesses on both sides, the exhibitors charging that the film companies were a combine, and that payment for film in advance, charges of five cents per sheet, paper rental, and payment of express both ways, as inaugurated by the Mutual, General and Universal companies, at about the same time, was evidence of such a combine.

The film companies, through their attorneys, denied the existence of a combine, and declared that payment of film in advance was only a necessary precaution against bad collections, and that the rental of five cents per sheet for paper was a losing proposition, as was their entire business. The General Film Company introduced evidence to show that during the year 1915 it made a profit of only \$24.08. Both of the other companies declared they were operating at a loss. The exhibitors were represented by Wilson and Tomberlin. The film exchanges were represented by Judge B. F. Burwell and other counsel.

The exhibitors, desiring by arbitration to discontinue the hearing, which overshadowed and interrupted the convention, appointed a committee of five, consisting of Fred J. Herrington, B. H. Powell, J. L. Olive, L. W. Brophy and A. B. Momand to confer with representatives of the film companies, who were represented by A. L. Teagarden, L. L. Hensley, F. W. Bandy and C. E. Farrell. The conference lasted for more than one hour, the exhibitors making a proposition of settlement, and the exchanges replying that they had nothing to compromise, and refused to make a counter proposition.

Then an open meeting was held at which film exchange and supply men from Kansas City, Dallas and other cities made talks. More than 150 delegates attended. Ninety-eight exhibitors from all portions of the state placed their names on the register. Presi-

dent Herrington closed the convention with a stirring talk on the evils of censorship. A "Dutch lunch" was served at the Lyric theater, which the exhibitors and exchange men attended in a body.

The fourth annual convention was voted one of the best conventions ever held in the state of Oklahoma. President Herrington remained in Oklahoma City for another day after the meeting closed and visited a cotton field. At noon, he and the newly elected officers were entertained at a luncheon, given at the Lee-Huckins Hotel, by the Oklahoma City local, after which the visitors left for their homes.

Oklahoma City was selected as the place for the next convention, which may be held just prior to the national convention in Chicago next summer.

## V. L. S. E. DEALS OUT PROMOTIONS

**Sydney E. Abel Appointed Manager of Big Four's Chicago Office. Many Others are Boosted by Organization**

Sydney E. Abel has been appointed manager of the Chicago office of the V. L. S. E. C. E. Shurtleff has been given the Cleveland branch. Until a few months ago Mr. Shurtleff was a salesman in the Atlanta office. He was later removed to Detroit to take charge of the sub-office in that city, which was under the jurisdiction of the Cleveland branch. He had been there but a month when the Big Four transferred him to Cincinnati, where he was made branch manager. The results which he accomplished there during the short period of his management for the Big Four interests won for him the promotion to the Cleveland territory, which is considered one of the most important in the V. L. S. E. organization. Mr. Shurtleff is succeeded in Cincinnati by C. E. Holah, who is widely known in the film circles of that city and its environs.

The Detroit office is now being managed under Mr. Shurtleff's supervision by J. M. Duncan. David Kline, who recently was placed in charge of that office, resigned. Mr. Duncan has been with the Detroit sub-branch for some time.

Other changes in the Big Four ranks include the promotion by E. O. Child, Pittsburgh manager, of Elmer J. Waner, who has been shipping clerk of that branch, to assistant booker; Walter C. Thomas, former poster clerk, to shipping clerk, and James G. Hanna, former night man, to poster clerk.

The Cincinnati office has secured the services of C. L. Kendall, formerly of the Universal. Mr. Kendall has been a booker for almost ten years and is known to virtually every exhibitor in that territory.

A. L. Widner, who for several months past has been assistant booker in the Boston office of the Big Four, has been promoted to a position on the sales force of the Philadelphia branch. I. A. Farrah, former manager of the General Film Company's branch office at Harrisburg, Pa., is another addition to the Philadelphia office, covering part of the state of Pennsylvania.

In Seattle, Mr. North, manager of the V. L. S. E. offices there, has added Frank Swimer to his office force. Mr. Swimer formerly was correspondent clerk with the R. G. Dun Mercantile Agency.

Every photoplay theater in Durham, N. C., (three of them) have signed up with the V. L. S. E. The contracts covering the entire city, which has a popula-

tion of 18,000, reached the main offices of the Big Four all at the same time, without a word of comment from the salesman who closed the deal.

Tom North, manager of the Seattle office of the V. L. S. E., has composed the "Big Four March." The V. L. S. E. proposes to send it to its exhibitors throughout the country. The Big Four will suggest that the piece be distributed among the theater patrons.

Tom North had a narrow escape from injury or death recently in a night ride over the mountains. He volunteered to deliver some films to a snow-bound manager and was himself trapped by snow and sleet.

The first papearance of Edna May of "Belle of New York" fame, before the screen and a serial of a very novel treatment, are added attractions which are promised on the V. L. S. E. program.

## Panzer Has Varied Career

Paul Panzer, leading man with the eastern Universal Film Manufacturing Company, has had a varied career.

Born in Bavaria, of German and French parents, in the university town of Wurzburg, he attended the local academy and also took a course in vocal music at the conservatory of Wurzburg. He served in the army and when he left the country, he was lieutenant of the artillery reserves.



Paul Panzer.

Mr. Panzer left Germany after having been engaged with the Pathe Freres in Paris for several years, to become administrator of a coffee plantation in San Paulo, Brazil.

After three and a half years spent there, he came to this country. Inasmuch as he was a leading spirit in club dramatics at the university he attended and had had such excellent training with the Parisian Pathe company, he naturally drifted into the dramatic profession here, securing an engagement with Augustin Daly. He played in "San Toy," "The Geisha," "The Country Girl," "Singalee" and several others with distinguished success. Later he became state manager for Mr. Daly.

About seven years ago, his love for the motion picture drama lured him away from the footlights and he returned to the motion picture field, being for a time an independent producer and director. It was then that he received a flattering offer from the Pathe Freres in America and he joined their stock company in Jersey City where for more than three years he played leading parts. His greatest achievement while with Pathe, and the one which made him more popular than ever, was his excellent work in the "Perils of Pauline" in which he played the part of the villain. Until that time there had never been a serial quite so good and it attained wonderful popularity.

Immediately after the close of this serial's run, there were numerous calls for a personal appearance of Mr. Panzer, so he determined to make a lecture tour of the principal cities of the east and middle west. The outstanding feature of his tour was the receptions tendered him by exclusive social clubs, business men clubs and by high public officials. To these events the various newspapers in the different cities heralded the coming of Mr. Panzer with great interest and interviews with him appeared on the first pages and in the society columns.

## Film Show Space Offered

J. W. Binder, executive secretary of the Motion Picture Board of Trade, and Harry A. Cochrane, general manager of Madison Square Garden, who have charge of the First National Motion Picture Exposition, to be held in Madison Square Garden, New York City, under the auspices of the Motion Picture Board of Trade of America, now are allotting exhibition space.

Leading film producers and manufacturers of studio and theater supplies and equipment already have been assigned locations on the main floor and applications are being received from individuals and enterprises that have not as yet become members of the Board of Trade.

"This first national exposition of the motion picture industries has a deep and important object and purpose," declares Mr. Cochrane. "It is not designed to have a theatrical effect upon the general public. Its announced purpose is to show the remarkable strides the industry has taken within the last few years."

## Film Head Aids Girl in Race

H. M. Horkheimer, president and general manager of the Balboa company, is soliciting newspaper subscriptions in an effort to help one of his employes win an automobile. May Brotherton is the employee fortunate enough to win the voluntary services of a man who recently refused a \$50,000 a year job because he did not have the time or inclination to accept it. To stimulate interest in its circulation contest, the newspaper sought to induce President Horkheimer to enter one of his popular screen stars, such as Lois Meredith, Jackie Saunders or Ruth Roland. This he refused to do. He did, however, recall a young woman who had served the Balboa company faithfully since its beginning. He asked May Brotherton, head of the assembly department, if she wanted an automobile and received an affirmative reply. So Mr. Horkheimer entered Miss Brotherton in the race and from the looks of things now, she has an excellent chance of winning the contest.

## Nita Davis With American

The American Film Company, Inc., announces the acquisition of Miss Nita Davis, a promising young ingenue who henceforth will appear as the feminine lead in American three-reel "Mustang" features. Miss Davis comes to the American company after two years of film experience with other companies in the far west. Her first screen appearance was made while she was still a student in a Los Angeles high school. The first American production in which Miss Davis will appear is "Curlew Corliss," one of the new "Happy Family," series from the stories by B. M. Bowers, to be released March 14.



# Selig Reopens Chicago Studios

## AT WORK ON "THE CRISIS"

**A**FTER being closed for several months because of winter weather, the Selig Polyscope studios in Chicago were opened on March 6. There are scenes of great activity at the big Chicago plant. Colin Campbell, dean of the Selig corps of directors, has been transferred from the Los Angeles studios to the Chicago studios and has commenced active production of the spectacular drama, "The Crisis," which William N. Selig plans to be the greatest and most realistic photodrama ever released. "The Spoilers," "The Ne'er-Do-Well," and other plays will be outdone according to the plans formulated by Mr. Selig. He is devoting much of his personal attention to the details of production of "The Crisis."

Miss Bessie Eyton, Thomas Santschi, Eugenie Besserer and other Selig stars have arrived from Los Angeles and were joined by several distinguished New York players. A large stock company is organized and active work has started.

Colin Campbell directed "The Spoilers," "The Ne'er-Do-Well," "Thou Shalt Not Covet," etc., and it is said the best talent available has been procured to make "The Crisis" the very last word in massive productions.

Three cars loaded with special properties, costumes, armament peculiar to the days of '61, et cetera, arrived at the Chicago studios last week and a large force of scenic artists has been working for weeks on interior sets. Thousands of supernumeraries have been engaged to work in spectacular scenes called for in Winston Churchill's novel.

The Chicago newspapers have made much of the fact that this is the first visit ever paid by Miss Eyton, a motion picture star of international renown, to Chicago. Miss Eyton, previous to this visit, never had been outside of California. She was given a cordial reception by her Chicago friends and admirers.

It was seven years ago that Thomas Santschi left Chicago with a pioneer company of Selig players for the Pacific Coast. Since that time he had not returned to Chicago, the scene of his initial motion picture triumphs, until he arrived to enact the leading role of "Stephen Brice" in "The Crisis."

Miss Eugenie Besserer owns a pretty home in Los Angeles and was loath to leave that home, but she cheerfully answered to the call of duty and will enact an important role in the forthcoming Selig drama. Miss Eyton while in the spoken drama supported Wilton

Lackeye, McKee Rankin, Margaret Anglin, Frank Keenan and others, and once held the title of the champion woman fencer of the world.

These and other stars have been overwhelmed with invitations for their Chicago friends seem determined to make their sojourn in Chicago happy.

Mr. Selig expects to escort his players to St. Louis, Vicksburg, Miss., and other localities in order to film scenes called for in "The Crisis." In St. Louis, the courthouse, the arsenal, the old slave pen, and other spots, will be filmed and the old battle grounds at Vicksburg will also be utilized. The Vicksburg Chamber of Commerce has extended a sincere invitation to Mr. Selig to take advantage of all locations wished for.

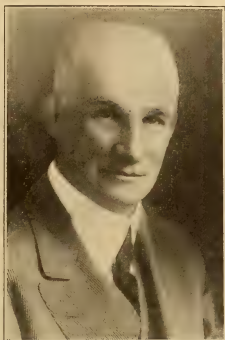
The entire summer months probably will be utilized in the work of producing Winston Churchill's great novel.

That the interjection of advertising film or slides between worthy productions is an imposition upon the public and seriously lowers the dignity and artistic atmosphere of the motion picture house, is the contention of the Selig Polyscope Company in a recent protest voiced in the *Big Four Family*, the house organ of the V. L. S. E., and in Selig's own publication, *Paste Pot and Shears*.

"Motion picture fans are more and more strenuously objecting to screen advertising," the protest says. "Many are openly stating that they do not relish paying an admission fee to a motion picture theater and there being regaled, for perhaps half an hour, with the merits of 'Jones' Soap' or 'Higgin's Butter.' We read these advertisements in the newspapers, magazines or on the billboards; we go to the motion picture theater to view photoplays.

"There is a handsome theater, erected at a cost of perhaps \$25,000. The interior and exterior are all that could be wished for in architectural beauty. The interior is furnished with comfortable chairs, running water, greenery, etc. There are costly aisle carpets, a magnificent pipe organ, and the orchestra of perhaps a dozen musicians, leaves nothing to be desired from that standpoint.

Then the dignity, the artistic atmosphere of this handsome and commodious playhouse is frequently lowered because of forced advertising. An intelligent audience is seated therein and is in a mood to appreciate and to applaud a beautiful and appealing screen drama or comedy. Then an 'ad' is flashed upon the screen and the situation is lost."



Colin Campbell, Selig director, who will handle the production of "The Crisis," and Bessie Eyton, who will be starred in the spectacle.

## Gertrude McCoy Gaumont Star

Gertrude McCoy has been added to the list of screen artists of stellar magnitude now at the Jacksonville studios of the Gaumont company. Miss McCoy is a motion picture favorite both in this country



Gertrude McCoy, Gaumont star.

and abroad and her acquisition adds material strength to the roster of the Gaumont players.

The announcement of Miss McCoy's engagement does not come wholly as a surprise, since it recently was stated that the Gaumont policy in its five-reel productions would be to star photoplayers already famous on the screen. Miss McCoy is credited with rare intelligence, great beauty and vivacity, thus endowing her impersonations with a piquant

charm that in no manner detracts from the grip she maintains upon spectators during moments of emotional intensity.

Miss McCoy took her first screen lesson under the capable direction of D. W. Griffith at the Biograph studios. Then she was sent for a time with Pathe. She has made her biggest success, however, as an Edison star. For five and one-half years she remained an Edison fixture, in that time winning a lasting place in the regard of motion picture patrons.

The first Gaumont production in which Miss McCoy is to be starred is a five-reel feature, entitled "The Quality of Faith," by Charles T. Gardiner. It is to be released as a Mutual masterpiece, de luxe edition.

## SEE SKINNER AS FILM KING

**Extraordinarily Fit For Screen Version of "Kismet" Critics Believe; Estrangement From Stage Stirrs Amusement World**

The motion picture world in general still is startled by the sensational announcement of Otis Skinner's abdication from the speaking stage in favor of the screen. Much credit is given the California Motion Picture Corporation for its success in getting Mr. Skinner's name on a contract to appear in the great stage spectacle, "Kismet."

Mr. Skinner's long career as a romantic actor of which type he is now the acknowledged peer on the stage of today, fits him in a peculiarly effective manner for the new work he is about to undertake. His training, his natural gifts, his dramatic intelligence as an actor and producer, all conspire to fit him in advance for the position of superiority in the motion picture field that he has long occupied without a rival on the stage.

This is one of the reasons why the announcement

of Mr. Skinner's engagement by the California company, created a stir in amusement circles.

The successful star of a motion picture drama must have the power to command and control the largest ensemble scenes by the mere force of his personality and his dignity or propriety of appearance. Skinner's achievements in the classic drama, in the great pageantrics of Shakespeare and most of all "Kismet" are surer of his powerful popularity when he appears as the ragged alms gatherer who sits at the entrance of Bagdad's mosques and craves gifts of the passers by.

It is said that no other actor on the English speaking stage commands in equal degree with Skinner his capacity to enforce his personality, persuade by a gesture, compel by a glance and convince by the forthright manner of a physical eloquence that needs nothing more than inanimate but appropriate scenery to call forth his highest gifts of expressiveness.

## Triangle Keeps Stars Busy

The Triangle Film Corporation announces for its March releases a roster replete with noted players. Lillian Gish, William S. Hart, John Emerson, Bessie Barriscale, Norma Talmadge, Mae Marsh and H. B. Warner are among the more prominent Griffith and Ince players who will have the leading parts in the dramatic features of the month. Sennett will contribute to the Triangle program the pick of his Keystone funmakers.

For the week of March 5, "Daphne and the Pirate" (Lillian Gish) and "Hell's Hinges" (William S. Hart) are the long pictures. The latter is a western play which gives Hart a role similar to those which have made him so popular.

John Emerson in a powerful preparedness play, "The Flying Torpedo," and Bessie Barriscale, starred by Ince in "Bullets and Brown Eyes," give the week of March 12 a decided military atmosphere. By the invention of a flying torpedo a foreign foe is driven from the shores of the United States. William Christy Cabanne has directed many stirring battle scenes, showing first the advance of the invader and subsequently his complete rout. In "The Flying Torpedo," Bessie Love is given a big opportunity in the portrayal of a Swedish girl who helps cause the discomfiture of a gang of international spies.

"Martha's Vindication," and "The Moral Fabric," week of March 19, present Norma Talmadge, Seena Owen and Tully Marshall and Frank Mills, Edith Reeves and Howard Hickman. Both are gripping dramatic pictures.

## Film House Burns: Hint Plot

An explosion of considerable mystery, followed by fire in the Wallace Theatre, Wooster, Ohio, caused authorities of that city to invoke the aid of bloodhounds in an effort to apprehend the person guilty of an attempt to destroy the house. Eleven sticks of dynamite were found among the ruins of the building, with a partially burned fuse attached to one of them. This marks the second attempt in two months to blow up the building, and it is believed that some fanatic opposed to motion pictures had determined to destroy it. Another Wooster house was the scene of a mysterious fire and theft during the last month, but fortunately it occurred when no one was in the building.

# Big Program Changes in Chicago

## TRIANGLE GETS COLONIAL

THE Colonial theater, Chicago, is now a Triangle house. This is one of several changes made recently in first-run theaters in the city, for on the night after the Colonial opened with Triangle, the Strand, which has shown Paramount, became a Mutual Master-picture house. The Studebaker, which had handled the Triangle program, is preparing to show Paramount pictures.

The Colonial has been redecorated especially for its new pictures, the "Triangle" device being used wherever possible in the scheme. Especially effective, also, is the new Triangle-Colonial electric sign before the theater, and the attractive system of billing before the entrance. While within, "the theater beautiful" is a very pretty place to spend an afternoon or evening.

S. L. Rothapel is responsible for many features of the present system of presenting the pictures, and he supervised the opening performances. The stage of the theater is set elaborately and special lighting and scenic effects, accompanied by descriptive music by the regular theater orchestra of twenty-five, enlivens each program.



Where Triangle plays are seen first in Chicago, the Colonial Theater, opened under the direction of C. Furness Hatley and S. L. Rothapel.

Mr. Rothapel was one of the earliest exhibitors to use this idea, which he installed in other theaters he has managed. Special orchestra numbers and vocal selections are also a feature of the program.

The ushers at the Colonial wear uniforms marked

with the Triangle device, and the doortenders are in fancy costume. Courtesy on the part of employees is marked.

The news letter which appears on the Colonial program is made up of selections from various weeklies.



The new home of Mutual masterpictures in Chicago, the Strand Theater, Wabash avenue and Seventh street.

Universal and Pathe pictures were shown the first week. The educational feature consisted of several pretty scenes of Rome and its environs, a Cines production. "The Stampede," a series of pictures taken at a "wild west" riding contest, was decidedly thrilling.

As the feature of the first week, Lillian Gish is presented in "Daphne and the Pirates," with Elliott Dexter. Miss Gish has been seen at the Colonial all summer in "The Birth of a Nation," in a role far different from "Daphne." The play is a fanciful, romantic tale laid in Paris and later in Louisiana, in early Colonial days. It marks Miss Gish's first appearance as a leading lady for Triangle. It is a pretty play, a costume drama with many romantic scenes into which Miss Gish fits well, for she is always a pretty picture. Just at first she seems too much the "sweet" type to play the spit-fire Daphne, but the little actress plays her part with so much spirit that she soon makes Daphne a real character. Her fits of anger delighted the audience.

The story tells of a young courtier who falls in love with a country lass. She does not appreciate his regard and he has her kidnaped. Then he gets into trouble through a duel and must leave the country. A band of pirates capture him and take him aboard their ship. And Daphne falls into the hands of the soldiers, who place her aboard a ship bearing wives to the colonists in Louisiana. So both are off, against their will, for the new world.



On the way the pirate ship meets the king's ship, and there is a battle. These scenes are well done. Daphne is instrumental in turning the battle against the pirates and they are captured. One of them is a former courtier, and Daphne, who for valor is to be granted one wish, asks that his life be spared. Miss Gish does a clever bit of acting at this point, and "puts across" nicely Daphne's decision first to let him die, then her impulse to save him. It is a convincing action.

In Louisiana, Daphne is purchased as a wife by Jamie d'Arcy, a colonist, well depicted by Walter Long,

but Philip outwits him and marries the girl. There are many humorous as well as exciting scenes. The play is well directed by W. C. Cabanne, and the cast is good.

Mable Normand and Roscoe Arbuckle appeared in the Keystone comedy, "Bright Lights," and were good for several hearty laughs.

On the occasion of the opening performance at the Colonial, David W. Griffith sent Mr. Rothapfel a telegram expressing the interest and good wishes of himself, Thomas Ince and Mack Sennett, who also joined in sending him a baton more beautiful than serviceable.

## Popular Strand Houses Mutual "First-Runs"

THE first run of the Mutual program, including the Mutual "masterpictures," will be shown in Chicago hereafter at the Strand theater, one of the city's most attractive picture playhouses. Under the management of Gene Quigley, the Strand has become very popular with Chicago picture "fans," and an unusually large attendance marked the recent opening performance with

the new program. The theater has been the home of Paramount pictures but these will now be shown at the Studebaker.

The Strand theater is one of the prettiest in Chicago. A clever and effective electric sign calls attention to the theater itself, which is located advantageously just south of the loop district. The names of the week's feature play and of the star also are prominently shown in electric letters.

The Mutual pictures will be very effectively presented at the Strand, an orchestra of twenty-five pieces accompanying them. The stage is attractively set; scenic and lighting effects begin the program. There are also special musical numbers.

The Thanhouser-Mutual "masterpicture," "Silas Marner," adapted from George Eliot's novel, was the feature of the first program and was very well liked by the audience. The rest of the picture program bore Mutual trademark, and included a travelog, topics and a comedy. Besides the special music, a feature of the program was a rendition of a bit of the Shylock speech given by Richard Dean in costume.

## SPOOR ANNOUNCES RELEASES

**Essanay Head Says He Has Many Feature Films in Store for Exhibitors—Gillette Star in Two Sleuth Dramas**

George K. Spoor, president of Essanay, announces an unusually strong list of releases for the months of March and April. Among these, released on the V. L. S. E. program, are "Sherlock Holmes" and "Secret Service," the two plays written and enacted on the speaking stage with such great success by William Gillette.

Mr. Gillette's services were secured by Mr. Spoor and this famous actor will portray in film the characters which every stage lover knows.

Another strong multiple release is "The Havoc," written by H. S. Sheldon, which play also had an exceptional run on Broadway. Gladys Hanson, the famous Broadway star, was secured to enact the leading role, that taken in the stage success by Laura Hope Crews. Lewis H. Stone, who played the leading role in the speaking production of "The Misleading Lady,"

and in many other plays famous on the stage, takes the leading masculine part, in which Henry Miller appeared in the stage version. Bryant Washburn, known to all film lovers, is the heavy, and carries out the part with his characteristic ability.

Among Essanay's shorter productions, released through the General Film Company, are several notable plays. "Beyond the Law" is one of the strongest of these. This is a three-reel subject taken from "The Snow Burner Pays," written by Henry Oyen, well known novelist. This is a sequel to the three-reel production released some time ago by Essanay, "The Snow Burner."

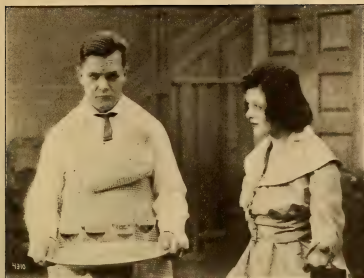
This story is of the North woods and a troupe of players went to Virginia, Minnesota, the exact location in which the novel is laid. The play was taken under the direction of E. H. Calvert, who also plays the role of the snow burner. All the characteristic scenery of the country of deep snows is shown. Marguerite Clayton takes the leading feminine role in the picture.

Another notable subject is "Joyce's Strategy," a two-reel play written by Harry Beaumont especially for Joyce Fair, the eleven-year-old star who made such a hit on Broadway in "The Dummy," playing opposite Ernest Truex. Darwin Karr takes the leading masculine role and Lillian Drew the heavy lead.

Other strong three-reel releases are "A Man's Work," featuring John Junior and Elizabeth Burbridge; "Unknown," featuring Richard C. Travers,



The musical comedies entertained at Fine Arts Studios. Left to right: Fred Fox, George S. Norman, Leonard Enabling (editor of Musical Comedies), Joseph Earl Ward, Ralph L. Snow. Bottom row: Joseph Cadman, the celebrated American composer, Norma Talmadge and Wilfred Brann.



John Junior and Elizabeth Burbridge in "The House of Surprise."  
Essanay.

Marguerite Clayton and Ernest Maupain, and "I Will Repay," featuring Marguerite Clayton, John Junior and Edward Arnold.

"The House of Surprise," in which John Junior and Elizabeth Burbridge are featured, and "The Intruder," featuring Marguerite Clayton and Richard C. Travers, are other strong two-reel releases.

With several of Vernon Howe Bailey's sketch books of various cities in America and abroad, the Animated Nooz Pictorials by Wallace A. Carlson and "The Mary Page" series with Henry B. Walthall and Edna Mayo, the program is one of the best put out.

## EDESON IN VITAGRAPH DRAMA

**Other Well Known Players Prominent in Four New Releases—"La Paloma" Screened with Aid of Music**

Robert Edson is among a host of well known screen players seen in Vitagraph releases for the week commencing February 28.

Among others are Lillian Walker, Harry Morey, Mary Anderson, Evart Overton, Bobby Connelly, Hughie Mack, William Duncan and William Dunn.

Two dramas and two comedies comprise the week's offerings.

The most important release is "For a Woman's Fair Name." This film presents a problem, due to arouse considerable discussion. It deals with a new phase of the old argument as to how far a man should sacrifice love and reputation to protect the name of a married woman, regardless of the fact that she is innocent of wrong-doing.

Miss Marguerite Bertsch, the authoress, has handled situations well and the story is comprehensively written. Robert Edson has an excellent character role as Pierce; Harry Northrup is good as McGregor; William Dunn resorts to his histrionic ability in playing the dope fiend and Eulalie Jensen has an opportunity to show her skill in a difficult role.

"La Paloma," a Broadway star feature, in three parts, released on March 4, is a contribution from the Coast company of the Vitagraph, featuring Mary Anderson and William Duncan. It is produced under the direction of William Wolbert. Mary and Duncan are cast as two immigrants whose ignorance of the

pitfalls and dangers of this country lead them to error. The former is coveted by a wealthy factory owner and in saving her father is charged with murder. The strain of "La Paloma" song runs through the film, creating an atmosphere of old Spain that is said to be charming and adds much to the interpretation of the role of the father.

"Her Bad Quarter of an Hour" is just fifteen minutes in duration, but things happen in quick rotation and the comedy is said to be above par. In "Tubby Turns the Tables," Hughie Mack is the principal funmaker.

## Elinor Glyn Picks Own Star

Ruth Mac Tammany, of Akron, Ohio, out of a score of applicants, was chosen as the star for the production of "One Day," by B. S. Moss. The successful candidate for the chief role has beauty and talent in abundance. Her professional name is Jeanne Ivers.

Miss Ivers made her first appearance in "The Land of Make-Believe" when she was five years old with an Akron stock company. At the age of fifteen at a "home talent" concert, she electrified her audience with a voice of unusual charm. It was a fortunate night for her, for there happened to be seated in the audience a representative of the Boston Talking Machine Company, who became so impressed by the singer's marked ability that he sought her parents and tendered a contract for the appearance of their daughter with his concern for the period of one year.



Jeanne Ivers.

In a short time, the fame of Miss Ivers' spread and she sang frequently at the famous Tremont Temple of Music, and duplicated in no mean measure the success of the celebrated song-birds that preceded her at that scene. At the end of a year, Miss Ivers set sail for Europe to study, and after completing her course, she made a concert tour of the European capitals.

In Paris, last July, Elinor Glyn, author of "Three Weeks," happened to be a guest at the same hotel as Miss Ivers. There followed an introduction, and Miss Glyn was struck by Miss Ivers' talent. They became fast friends. It was Miss Glyn who prevailed upon Miss Ivers to enter the motion picture game. The writer said she felt she had met the ideal type for the role of "Opal" in "One Day." Miss Ivers consented and a cable was sent to Mr. Moss and the deal closed.

"The Iron Claw" has created a "motion picture ward" in a Jersey City hospital, because of the many accidents to Pathe players making the new serial thriller. Burt Daniels is the latest victim. He fell, a sacrifice to realism, in a free-for-all fight scene.

## Bank Head? No, Film Star

From his air of unassumed affluence you most probably would figure him as a bank president. He goes about in quietness and doesn't tell you what he has done to make himself famous. He doesn't insist



Arthur Maude.

on your knowing how much salary he receives each week. On the contrary, he goes about with such an air of graceful ease that you know he is famous and that his pay envelope must be fat.

This description is of Arthur Maude, the American (Mutual) star, who is an English actor. Those who have had anything to do with the English stage know of the refinement and general good breeding of its representatives. Mr. Maude was born at Portefrac, England,

in 1881. He attended the King Edward school, where he had the usual thorough education of the English boy.

When he left school he entered the banking business and remained there for three years, leaving to enter the profession to which he really had been dedicated by family example. Many of his relatives had been actors before him. His cousin, Cyril Maude, is now on the stage.

Mr. Maude made his initial debut in the theatrical profession with Henry Irving at the Lyceum Theatre, London, in 1902. Later he was with the Ben Greet players for two years. Then he joined the Haymarket Theatre comedy stock company, where he had extensive training in the playing of character parts. At the end of one season in comedy, Mr. Maude spent three years with Martin Harveywall.

Across the ocean there lay a vast continent, full of opportunity to one of talent and ambition. So Arthur Maude packed up his belongings and sailed for America.

In America he had the opportunity to play leads and manage the Constance Crawley Shakespearian company. He achieved a great triumph in this line. In 1913 Mr. Maude and Miss Crawley were offered positions with a motion picture manufacturing company. Both accepted.

## MUTUAL SEIZES BIG FILM STOCK

Get 125,000 Feet in Edinburg, Va., "Exchange" and Begin Litigation, Naming Former Exhibitor as Defendant

The Mutual Film Corporation has made its second big seizure of films which have variously strayed from the storage vaults of its sixty-eight exchanges.

The latest seizure netted 125,000 feet of its films,

found in an "exchange" operated at Edinburg, Va., a small center in Shenandoah county.

The Virginia seizure, a step in a civil action instituted in the courts of Shenandoah county, is a further step in pursuit of the announced policy of the Mutual to take out of circulation all of its films which have strayed into the hands of irregular exchanges, peddlers and "film pirates."

The films seized in Virginia were uncovered as a result of the efforts of a group of men to sell a stock of films made up largely of Mutual releases. B. C. Cunningham, manager of the Washington, D. C., branch of the Mutual organization, went over in Virginia to look the films over before agreeing to a "purchase." He was shown the stock and assured himself, it is alleged, that it contained the property of the Mutual company. Thousands upon thousands of feet of film were submitted for his inspection.

The next step was a conference by wire with the legal department of the Mutual company in New York City, which resulted in instructions to the Mutual attorneys in Woodstock, Va., to take charge of the case and to institute such action as the circumstances seemed to warrant.

Through these attorneys the Mutual company has brought a suit "in detainue" in the circuit court of Shenandoah county, Virginia, alleging damages and demanding delivery of the films. The declaration of this action, as it was filed in the Virginia court, reads:

"The Mutual Film Corporation complains of A. L. Hitner of a plea that he render unto the said plaintiff certain goods and chattels of the said plaintiff of great value which he unjustly detains from him for this, to wit: that heretofore, before the institution of this suit, the said plaintiff delivered to the said defendant certain goods and chattels, all the various and sundry films in his possession bearing the name of the Mutual Film Corporation \* \* \* to be redelivered by the said defendant to the said plaintiff which he hath not yet delivered, although he was afterward requested by the said plaintiffs to do so. \* \* \*"

A. L. Hitner, the defendant named in the suit in detainue, formerly was an exhibitor of motion pictures in Hackettstown, N. J., where he was a customer of the Mutual Film Corporation, it is charged in the complaint. He is alleged to have received reels of film on rental terms and with the understanding that they should be redelivered to the Mutual. According to the charges set forth in the complaint, these reels were found still in his possession.

The fact that the stock of film held by Hitner in Edinburg, Va., the complaint says, attached as security by a local bank with which he had a check controversy, enabled the sheriff to gain possession of the entire stock.

Essanay is offering for release a series of artistic sketches of all the points of interest and large buildings in the principal cities of the world. These sketches are drawn by Vernon Howe Bailey, well known newspaper and magazine artist. One of these subjects is released every other week. To date Mr. Bailey has made sketches in and about New York, Chicago, Philadelphia, London and Paris. He is now at work on New Orleans and vicinity. The sketches run for five hundred feet, the remainder of the reel being devoted to actual scenes taken around Quebec, Santa Fe, N. M., and in the Canadian Rockies. The drawings are exact reproductions of the famous buildings of the world.



# Chaplin Company Forming

## CHARLEY GETS \$670,000

CHARLES CHAPLIN has signed a contract that will pay him \$670,000 for the first year to appear exclusively in the releases of the Mutual Film Corporation and as a result there is being formed a Chaplin producing company involving the sum of \$1,550,000. This stands as the biggest operation centered about a single star in the history of the motion picture industry.



Following close on this announcement from John R. Freuler, president of the Mutual, comes his declaration that the signing of Chaplin is but the beginning of a dominating policy on the part of the corporation and the suggestion that the expiration of certain contracts held by other famous stars now working for other concerns will result in further announcements rivaling that of the Mutual's achievement this week.

Next to the war in Europe, Chaplin is the most expensive item in contemporaneous history. Every hour that goes by brings Chaplin \$77.55 and if he should need a nickel for carfare it only takes two seconds to earn it. Mr. Chaplin will be 27 years old April 16. He is doing reasonably well for his age.

The closing of the contract ends a war of negotiations involving unending conferences and diplomatic exchanges for weeks. In this time five or six motion picture concerns and promoters have claimed Chaplin and audibly whispered figures—with every guess too low. A week ago Freuler put Chaplin under a tentative contract or option, pending the completion of arrangements for the organization of a special producing company. At that time the negotiations were entirely personal between President Freuler and Chaplin.

Saturday night the final conference was held and the ceremony of signing up with the Mutual proceeded, with all due array of attorneys, notaries, and so forth, including of course a battery of arc lamps and a motion picture camera, since the motion picture does its own reporting these days.

Chaplin was accompanied as usual by his brother Sidney, who conducts the younger comedian's business affairs and salary negotiations.

The lawyers for everybody looked over all of the papers for the last tedious time and announced that everything was correct. The ponderous seal was brought forth from a vault by a law clerk and placed with precise care on the president's mahogany office table. The lights flared up under the pressure of "more juice" and the office shimmered with the rippling glare of a studio. Charles Chaplin was draped over the edge of the table in one of his characteristic off-stage attitudes eye-

ing the proceedings with a casual air of shocking disinterestedness.

"What's the action in this scene?" he inquired of his brother, spreading the expensive Chaplin smile.

"Sign here and here and here," explained "Sid," indicating the neat and beckoning dotted lines on the last page of the ponderous twenty-thousand word contract evolved by the Mutual's astonishingly industrious legal department. President Freuler handed over his pet fountain pen with which all the stars sign. Sidney Chaplin called "camera" and the action started. In five minutes the deed was done and the camera man reported "three hundred feet" as President Freuler handed Chaplin a check for \$150,000, bonus payment.

Chaplin looked over the check critically, then with gingery fingers passed it on. "Take it, Sidney; take it away from me, please, my eyes hurt." In addition to this bonus, Chaplin receives a salary of \$10,000 a week.

The new Mutual Chaplins will be produced in studios now being equipped in Los Angeles, Cal., where the comedian will begin work March 20 or at an earlier date if conditions permit. One two-part comedy will be produced each month.

The Chaplin contract is one of the most ponderous and intricate documents ever evolved for the employment of a motion picture star. It contains something more than 20,000 words and provides conditions and clauses to cover anything that might happen and a lot of things that can not. An element of "war risk" enters into the contract. Mr. Chaplin is a British subject. It is stipulated that he shall not leave the United States within the life of the contract without the permission of the corporation. Incidentally, Mr. Freuler has insured the costly comedian's life for \$250,000.

"This contract," observed Mr. Freuler yesterday, is only a new token of business of the motion picture and the motion picture industry a combination of art, amusement and business. The figures are all business." he added with a dry smile.

"We can afford to pay Mr. Chaplin this large sum annually because the public wants Chaplin and will pay for him. I consider this contract a very pleasing bargain for every body concerned—including this corporation,



Charles Chaplin signing the \$670,000 contract with Mutual.

Mr. Chaplin and the fun-loving American public. I consider this the most important transaction in the recent history of the motion picture industry. It carries a wide significance in relation to the policy of the Mutual Film Corporation. It is a step—a very long one—but there will be more. Negotiations for other great stars have been in progress for weeks and months. When certain present contracts expire you will see these famous stars appearing in Mutual pictures. There is a great deal more to come."

Mr. Chaplin is not much

inclined to talk to anyone about his business affairs.

"A great many people are inclined to make wide eyes at what is called my salary," he remarked. "Honestly, it is a matter I do not spend much time thinking about. Money and business are very serious matters and I have to keep my mind off of them. In fact I do not worry about money at all. It would get in the way of my work. I do not want people to think that life is all a joke to me, but I do enjoy working on the sunny side of it. What this contract means is simply that I am in business with the worry left out and with the dividends guaranteed. It means that I am left free to be just as funny as I dare, to do the best work that is in me and to spend my energies on the thing that the people want. I have felt for a long time that this would be my big year and this contract gives me my opportunity. There is inspiration in it. I am like an author with a big publisher to give him circulation."

## JUNGLE FILMS SIGNED UP

**Representative Theater and Screen Men Contract to Take Output of New California Concern Which Will Feature Comedies**

While no general announcement has yet been made concerning the productions of the E. and R. Jungle Film Company, the members of this Los Angeles studio have been busily at work for the last few months. Its output is one-reel comedies featuring two clever chimpanzees, Napoleon the Great and Sally His Mate.

Until recently, seven comedies had been released, six of them starring Napoleon and Sally, the other exhibiting about every remaining inmate of the E. and R. Jungle.

"From Jungle to Trouble," "Uncle's Little Ones," "A Jungle Cure," "What D'Ye Think of That?" "Pa's Family Tree," "The Adventures of Sally," and "The Jungle Kid" have already found their way to the screens.

Representatives of Marcus Loew, William Fox, B. S. Moss, B. F. Keith and F. F. Proctor, after seeing several of the subjects, signed up the entire output of the company which comes to one a week.

It is the policy of the E. and R. Jungle company to produce nothing but clean cut, rapid action comedies.

## INCE SCOFFS AT BALLET FILM

**Producer Tells Robert Grau Organization Would Demand His Money, Right Eye, Left Hand and Maybe Life.**

Thomas H. Ince received a letter from Robert Grau recently in which the latter recommended that the producer make a picture using, and around, the Serge De Daighileff Ballet Russe. Ince could not see the idea in any light. His reply to Mr. Grau follows:

"Dear Mr. Grau:—I have your communication in regard to the Russian Ballet. I fail to see the practicability of the idea of making a picture of the Russian ballet, wonderful and unprecedented as the success of this notable organization has been. You understand, of course, that it would necessitate bringing the entire organization to Los Angeles, and any aggregation of dancers that can play to \$100,000 in two weeks would most assuredly demand all the money that I have, my

right eye and left hand, in addition to any hopes that I may have for a future life, in return for their services.

"Very truly yours,  
(Signed) "Thomas H. Ince."

## TALK CHEAP? NO, BUT IT PAYS

**Conversation Over the Long Distance Telephone from New York to San Francisco Expensive, But It Lands Big Contract**

"Talk is cheap." Often has this been said. It's an old adage. But here it's disproved. Telephoning to San Francisco and Los Angeles from New York is not very cheap. But in some instances it pays. Listen:

Sol. L. Lesser heretofore held a commuter's medal between San Francisco and New York, but now that he is established in New York, the telephone is his only recourse. Lesser now uses this means of communicating with his San Francisco office. It is expensive, but the last message proved to be remunerative.

He called for a San Francisco number, wishing to speak to a western circuit owner. Lesser said:

"How about that proposition on 'The Ne'er-do-well?'"

This is what he heard:

"Our best offer for 'The Ne'er-do-well' is \$2,000 for two weeks in Oakland; \$800 for one week in Sacramento; \$500 for one week in Fresno and \$500 for one week in Jan Jose."

And all that Sol. said was:

"The deal is closed."

Then "central" told him the charges on the conversation were \$57.50.

But it was worth it.

## "Peppina" Causes Riot

Reserves from two police precincts were summoned to handle the crowds which stormed the Broadway theater, New York, in their efforts to see Mary Pickford in "Poor Little Peppina," in which she is being starred by the Famous Players Film Company.

Never, since the Broadway theater was converted into a motion picture house by Paramount, has any film approached the record made by "Peppina," according to Manager Langsfield. The former record for the house was held by Geraldine Farrar in "Temptation," but on the opening day for "Peppina," the record established by the noted diva was eclipsed.

On Monday, Tuesday and Wednesday the mobs which stormed the theater made it necessary for the manager to call for the assistance of the police. One hour after the first contingent of reserves had arrived another squad was dispatched to their assistance.

## Blood Films Latest

Under the direction of Dr. C. E. Stewart, microscopic motion pictures, showing blood circulation in human beings finally have been completed at the Battle Creek sanitarium. Ralph Devol, the sanitarium photographer, made the films. These pictures, said to be the first of their kind, will show how blood is circulated through the body, where, how and why obstructions arise and the methods of treating poor circulation.

# Pleasing the Public

BY S. L. ROTHAPFEL

**C**RITICISM is of the greatest benefit to all of us, especially those who are connected with the show business; but to be appreciated, this criticism must be real, honest and constructive. Seldom is destructive comment of any value. During my many years in the theatrical business and especially since I have taken interest in the newer presentation of motion pictures, I have been benefitted wonderfully by public opinion. It is not so difficult to give the public what it wants when we realize that we are of the public.

Recently it became my pleasure to try and do something with picture presentation at the Knickerbocker theater in New York. Only a few days ago I opened the Colonial theater in Chicago. I had a wonderful opportunity and too little time, but I believe that I succeeded in a large measure in what I was trying to do. The theatergoing public of Chicago received me with open arms; it was for them that I opened the theater; it was their theater. That had been my inspiration. With a supply of wonderful pictures to draw upon; money to spend for stage setting, musicians and house organization, I was able to give them a show. They wanted it and seemed to appreciate it. Scores of letters have been sent to me since and I feel amply repaid for what I tried to do.

But I have been hurt. Perhaps I should not admit it, but I want to make my position understood. There have been a few criticisms in regard to my purpose. I want to say right here that I did not go into Chicago for the purpose of showing managers in that city how to run a theater. I simply went there to do my best; that best is little enough to satisfy me. I do not believe there is a theatrical manager in the country who opens a house in a town with the idea of showing other managers in that town what to do. All of us are trying to please the public.

Perhaps I should not care what certain critics say. I do not mind when in their criticisms they suggest ideas that are of value. When a critic helps me find out what the public wants he is doing me a great favor just as he is aiding every showman, but when he finds fault with conditions before there is an opportunity to remedy those conditions he is unfair.

In all my work in the motion picture business I never have boasted of being a pioneer. If I have introduced novelties my desire has been to help every other manager in the business just as I want every other manager to help me. All of us need help; all of us must work for the betterment of the industry. The public continually demands better pictures, better picture presentation, better music, better house accommodations.

I suppose, being in the limelight, I should set an example to every other manager by not resenting what appeared to be an attack on me personally. I should bury my personality perhaps and put the theater first. I try to do that, but sometimes I cannot help feeling that when I am attacked the theater itself suffers. The public is entitled to the best in all of us and we should give it even though sometimes our pride is hurt.

Criticism, even when destructive, should spur us on to better efforts. All of you at some time or other

have been hurt, but you have fought your way to the front just as I am fighting and your reward and mine will be the uplifting of the industry as a whole.

If these things I am going to say about the opening of the Colonial theater are of any value to you I trust that no one of you will take the view held by a few critics, namely, that I am trying to show you how. I am simply giving back to you what you have given to me and if I have improved upon your ideas it is your benefit as well as mine.

The first thing that I demanded when I was asked to take charge of the Colonial was an attractive front. On another page in this issue you will see a picture which shows what I accomplished in the way of electric lighting. This sign, in operation, is one of the most attractive ever designed. Through co-operation with local representatives of the Triangle Film Corporation I was able to get an artistic front and lobby showing all of the displays for present and future attractions mounted in attractive frames, all of these frames being alike.

My next worry was the box office. I always believe a pretty girl with smiling face should greet every theater patron. Therefore, young women are selling tickets. The foyer was the next problem. Courteous attendants in attractive uniforms were engaged to direct the patrons to their seats. These uniforms are dress military design, to some seemingly too expensive, but I consider them cheap in the long run. Little negro boys in East Indian costumes of rich material, pass out the programs.

That being arranged for I insisted on artistic decorations for the auditorium. The results to me were very pleasing, and the public seemed to appreciate it.

Then it was necessary to have an attractive stage setting. This was constructed with an eye to scenic effects such as sunlight, moonlight, rain and snow, and was built along the lines of what I had used in the Strand and Knickerbocker in New York and what has been used in other theaters of that class throughout the country. In this connection, I might mention the beautiful setting at the Strand theater in Chicago.

Then I had to arrange for my back stage effects installed to enliven the interest in the picture. Then came worries over an orchestra. It is not easy to get 25 men who are trained to play feature pictures, espe-



Wreck of the Aberdeen, San Francisco harbor.—Mutual



cially when, due to delay many times, you have little time to rehearse before an opening. You all know what troubles you have with your own music even though many of you have much smaller orchestras to handle. Perhaps in an article in the near future I will be able to tell you how I overcame some of the music troubles.

All of these things had to be done in less than a week, but they were done just as you would have done them had you been told to go ahead.

I want to take this opportunity of thanking all of the many managers who wired or wrote me congratulations. I appreciate every one of them and especially appreciate the spirit in which they were sent. We are all working together—we are working to please the public and in this series of articles which I am trying to write during the little spare time that I have I want you to understand that I am not trying to show you how! I am simply giving you bits of my experience that you may show me how—to please the public.

## PLAN BIG TRADE MEET

**Stars, Exhibitors and Film Manufacturers to Mix With Public at Exposition in New York Early in May**

Every branch of the film industry will be represented at the national motion picture trade exposition, to be held at Madison Square Garden, New York, May 6 to 13.

"A Peep Behind the Screen" will be the title of a seven-day feature film, to be staged by the Motion Picture Board of Trade of America.

Every department of the industry will have exhibits. Every essential demonstrated and shown will be for the benefit of the film maker, the exhibitor and the general public.

Leading film producers will have all their stars and favorites present every day for the film fan to meet and converse with; manufacturers of studio and theater equipment and supplies will exhibit and demonstrate their best productions and trade conferences or conventions will be held for the actors and actresses, the manufacturers of equipment, the producers of films and the exhibitor or theater owner and operator.

A motion picture studio complete in every up-to-the-minute equipment will be installed in Madison Square Garden and photoplays will be staged and filmed daily to give the public this peep into the hidden mysteries of the studios and the tricks of the property man and his producer.

## RALLY TO AID ACTORS' FUND

**Entire Motion Picture Industry Responds to Call for \$500,000 by May 15—Theater Owners to Donate Receipts**

The campaign to raise \$500,000 by May 15 for the Actors' Fund of America has been responded to by the allied motion picture interests of the entire country with unprecedented enthusiasm.

Aaron Jones of Chicago, controlling more than sixty theaters, and B. S. Moss of New York, with twenty theaters under his management, were quick to follow the example of Marcus Loew in volunteering to donate percentages of their receipts on March 15. Mr. Jones wrote as follows:

"Success and good to luck to this enterprise. It is with great pleasure that I donate ten per cent of the gross receipts from all our theaters for the motion picture campaign for the Actors' Fund of America on National Tribute Day. This humanitarian work is one that demands the participation of the general public but particularly demands our interest. I want to see every theater in the United States engaged eagerly and enthusiastically in the work of collecting \$500,000 in fifteen weeks and I feel supremely confident that there will be no disappointment, despite the magnitude of the undertaking. Your organization plan is excellent and you will get the co-operation of every one in the film business, especially exhibitors, regardless of any business rivalry, because this object is so noble. With the one million dollar endowment the Actors' Fund of America will be permanently established on the sound financial basis that we are all so anxious to see."

Mr. Moss wrote:

"It is with great pleasure that I offer what theaters are in our charge for the National Tribute Day, Monday, May 15. I believe in this great philanthropy and I think the results will be immense and that you will get the \$500,000 by May 15. Consider me heartily in accord with all the men in the film business who are working for this end. I will do the best I can to foster and promote the motion picture campaign for the Actors' Fund of America."

Individual offerings have begun to reach Commodore J. Stuart Blackton, treasurer, at the office of the finance committee in Locust avenue, Brooklyn.

Every one of the 20,000 playhouse proprietors will donate a share of receipts to the fund on May 15, the final day of the whirlwind campaign to be officially known throughout the land as "National Tribute Day." But many exhibitors have been unable to restrain their impatience. They have written to the headquarters of the campaigners at 30 East Forty-second street, New York City, of their intention to make May 15, a momentarily notable one, but not content with the single day benefit will share receipts with the Actors' Fund of America on an earlier day as well.

Ralph Kettering will direct the Chicago newspaper campaign. Mr. Kettering is general publicity manager for Jones, Linick and Schaefer.

A "National Motion Picture Tag Day" is the newest scheme planned by the committee in charge of the fund campaign. The date has not yet been selected. On that day the public will have the unusual privilege of seeing all the screen stars right out in the open. All of the favorites have signified their intentions of becoming "taggers" for the fund. A delegation of the prettiest and best known girls, from each studio will be selected for the purpose. The public will be given opportunity to purchase an autograph photogravure of actors and actresses.

Two large automobile concerns have volunteered to donate touring cars to be used in the campaign. One will be given as a prize to the motion picture actor who gives the largest amount to the cause. The second will be auctioned off at one of the numerous benefits being planned.

Charles Chaplin has deposited with Samuel Goldfish a check for \$1,300, half of the amount he received for appearing at the Hippodrome, New York, recently. This sum will go toward the fund for the Actors' Fund of America. The balance has been sent to England for a similar cause.

# What Theater Men Are Doing

## AN OPEN FORUM

**B**ECAUSE of the growing feeling among modern showmen, and particularly those who are presenting motion pictures, that all will benefit if there is an interchange of ideas, many letters are being received by MOTOGRAHY that are of value. It is the purpose of this paper to publish as many of these as space will permit in the hope that such publication will be of value to every man who has come to realize that modern picture showmanship means more than just showing pictures. The photoplays must be presented.

These film dramas are being staged, and well staged, too. It might surprise some of the managers of the large city theaters if they attended some of the small town houses. They might get inspiration and ideas from the so-called "little fellow." He is giving his people a show, these days, and trying harder and harder to give them a better show each day. He wants ideas, too. Every progressive man in the business realizes the value of the other fellow's experience. Therefore each theater man who sends his views and his news to MOTOGRAHY for publication in some form or other is aiding his fellows.

### What Gets the Money?

By ARTHUR W. WALKER.

Director of Publicity and Advertising, H. L. Walker Circuit, Aberdeen, S. D.

A group of exhibitors from different points in Minnesota and the Dakotas chanced to meet in the offices of a prominent Minneapolis film exchange recently.

Among them was myself. Each of us had but one object in view—to obtain the best films to be had.

Among the exhibitors was a man who has been conducting a motion picture theater for a number of years and who is supposed to have a wide knowledge of the business. Naturally we began to talk "shop" and in the course of our conversation a certain feature production was discussed. "I didn't like that picture at all,"

said he. Replying to my questions as to whether the feature pleased his patrons and netted him a profit, he said: "Yes, they liked it and all that, but I didn't like it."

The result of this discussion was that I called the exhibitor's attention to a fact that opened his eyes: *It isn't what pleases you and I as exhibitors. What we want to know is, does it please those who pay their money to see it?*

Numberless are the elements of success that must

be employed by the exhibitors. Four of them may be called the prime elements, viz:

1. Find out what your patrons want—then GIVE IT TO THEM.
2. ADVERTISE. Don't use stereotyped stuff. Don't elaborate too strong—it's sickening. Tell them the truth—and in a way that they can understand.
3. CONDUCT YOUR THEATER PROPERLY. Make it cheerful. Give them good music and SEND THEM HOME FEELING GLAD THEY CAME.
4. BE COURTEOUS AND ACCOMMODATING. If you can't smile in your box office or lobby, stay in the office and shut the door. See that your employees do likewise.

There are no fixed rules for making a success of the motion picture business. But follow these four little hints and see if they won't prove a magnet for the small change. Advertising is of course the prime element of them all, though I have not listed it so here. Be original. Don't copy everybody else—find out what they are doing, then improve your own methods by the other fellow's example. Write your ads carefully, and make your copy legible. Think of the ad compositor once in a while, and you won't have to go to the mat with the poor newspaper man every time he brings your bill.

Keep your lobby clean, light and attractive. It's the first impression that counts. See that your music is as it should be. One good pianist is worth a bum 30-piece orchestra. That's what Rothapfel says and of course S. L. is right. Poor music will "kill" the best picture in the world.

The Orpheum theater is conducted in this manner. Our methods have brought success to us. I never lose an opportunity to read some other fellow's ads or listen to his ideas. That is how I learned the game. Read all you can—get a few new ideas and put 'em to work. You'll get the money.

Twelve years ago my father, H. L. Walker, organized the Northwestern Theatrical Circuit, including at that time twenty theaters or "opera houses" in South Dakota. From the start the circuit was a success, and grew rapidly. In 1906 the name was changed to The H. L. Walker Circuit of Theaters. The Walker Circuit now numbers one hundred and fifty theaters in the Dakotas, Minnesota, Nebraska and Wyoming.

Our headquarters are at Aberdeen, S. D., in the Orpheum theater. This theater was opened in May, 1913, and was conducted as a dramatic house until October, 1915, at which time we concluded to try feature film productions to fill up dark nights. The venture was a decided success in every respect. We are using V. L. S. E. and Equitable productions, interspersed with road attractions and an occasional independent feature booking.

H. L. Walker is general manager of the Walker enterprises. He is assisted by my brother, Howard E. Walker, and myself.

Each of us has a separate department. I am in charge of publicity and advertising. I formerly was a newspaper man before becoming associated with my father. I am editor of the *Orpheum Herald*, the house organ of the theater at Aberdeen.

My brother is directing the photoplay department. While only a young man, having but recently been gradu-



Arthur W. Walker.

ated from college, he is proving very popular in his managerial capacity.

We are planning some "big things" in the way of new theaters in South Dakota cities, details of which will be announced later.

### Concentration Success Keynote

By FREDERICK A. ABBOTT

(Manager of the Strand theater, Asheville, N. C.)

Concentration is the keynote of success. Since the Strand theater was thrown open to the public on August 2, 1915, with a Metro production, it has enjoyed a capacity business at afternoon and evening performances.

This attendance has been the result of concentration on the part of all the theater's employes and myself, each having a desire to perform his duties in keeping with the requirements of the Strand.

Asheville, the capitol of "The Land of the Sky," is a city of virtually thirty-five thousand residents, and in addition to those we usually have about seventy or eighty thousand visitors during our tourist season. The result is that our city is cosmopolitan in matters of business and recreation.

In the role of manager, I always have studied the expression of our patrons' faces as they were leaving the theater, and from these expressions I have been guided as to the class of pictures desired. The result has been that our program today is composed of Triangle, Fox, Metro and Equitable productions.

The productions of today are not merely motion pictures, but works of art and as music and art go hand in hand, it is essential that music be furnished, and not noise. In fact music that is not appropriate with the theme of the picture will cause a discord that is annoying to persons of taste and refinement. To avoid this we have musicians of the highest ability and to the best of my knowledge we are the only house in this section of the country that furnishes orchestra music during the morning performances. This movement was inaugurated in order that the musicians could have an opportunity to cue the picture, thus being fully acquainted with the changes and better prepared to play appropriate music during the afternoon and night performances.

I have always given my personal attention to the cleaning of the theater. In fact I always make it a rule to work with the attendants and see that the floor and seats are not dusted, but polished. This, of course,

takes a great deal of time and labor, but the appreciation shown by the patrons certainly pays in the long run.

Again, I personally arrange the lobby display and from experience I have discovered that photographs displayed attractively are the best medium of creating interest. It also pays to advise your patrons of the stars in your attractions. This we accomplish by announcing on the screen a brief synopsis of the star, rather than the play, and by the distribution of magazines containing our weekly program and also articles written especially for the coming week.

The Strand also requires that patrons be greeted by ushers in full dress. Ushers have instructions to answer all questions politely, but under no circumstances to become too familiar with any one or indulge in conversation while on duty.

**PROJECTION.** This is the word which spells success or failure and the operating room should be provided with every requisite necessity to produce the best light on the screen. Our operators are skilled electricians and the theater is illuminated with different color schemes and by throwing the switches the lights blend with the colors predominating on the screen. This produces a restful effect on the eyes and our patrons are kept in a wonderful state of mind.

The operating room is equipped with both direct and alternating current. It is controlled by a double throw switch which insures a prompt projection should either of the currents fail.

Another important matter is the examination of the films upon arrival. This prevents, to a certain degree, the pulling apart of films while they are being run. By rewinding a film with a motor drive, the film being under tension, we are able to discover weak joints and repair them before putting the film in the machine, with the result that we seldom break a film during the twelve-hour run.

The chain of success today is built up by links. Details form the individual links. The chain is no stronger than the weakest of its links. Consequently, it behooves motion picture managers to watch carefully these links. Otherwise the chain is in grave danger of being broken.

The big links will demand your attention, but the little links have to be hunted and if you wish to avoid trouble, for instance, see that the fixtures and circulating fans are cleaned and that all other work that has a tendency of being slighted has been done. Again, see that the theater atmosphere is properly perfumed after being thoroughly disinfected and see that the thermometer does not chase up and down the glass.

Now, in regard to doing business with the exchange, I beg to state that my relations with them always have been pleasant, for the following reasons:

First—I have one day for returning cuts, slides, etc., and always see that they are returned on that specified day.

Second—We have a certain day to mail out checks and by being prompt in this matter the exchange men look forward to the date of arrival of their checks without fear of disappointment.

Third—If a picture or advertising matter reaches me in bad condition, I register a good, healthy kick, but am always sure to enclose a reason for making the kick, otherwise they will come back strong and remember, they are human, and will be glad to meet you more than half way in times of stress, for they appreciate the accounts of theaters run with business methods.

In conclusion, I wish to state that the successful



Scene from "The End of His Rope."—Vogue.



theater managers of today must be progressive and always on the alert for information.

Study the magazines. Get in touch with your exchanges for anything new. Experiment, even if you lose a little money. Get out of the old rut and make changes.

Remember one thing, people of today want something new. Show your patrons that you are a "live wire." They will appreciate your efforts even if you fall down on some of your experiments. Get in touch with your friends and find out what the people think of your theater.

The above, coupled with good, steady, conscientious efforts, cannot fail to make your record spell success.

### **Finds Goal in Two Years**

By V. D. CALDWELL

(Owner and manager, Majestic theater, Billings, Montana.)

I feel that I have made quite a success of the motion picture business in Billings and at the present time I own and manage the Majestic theater, which is the largest and most commodious motion picture theater in the city.

I entered the motion picture field scarcely two years ago when in partnership with a friend I opened the Regent theater, running a straight feature program. The Regent, named by us, was the old Acme theater and had been a hoodoo for at least a half a dozen different managers. We were so successful that out of our earnings we were able to build the Majestic, with an investment of about \$12,000.

Not long ago I split up with my partner, he taking the Regent and I the Majestic. Since then I have made some extensive improvements in the Majestic and am satisfied that I have the best motion picture theater in Billings, with a seating capacity of 625.

The Majestic booth has been pronounced by the inspector for the state board of fire underwriters to be the best operating booth in the state of Montana. Am using two Simplex machines, and run a straight feature program with single reel fillers.

I insist on good music and have a four-piece orchestra regularly and extras when occasion demands. I have the reputation for the best music in the city and can say that my service is in keeping with any of them.

Business has been good with me, although there is plenty of competition. The severe winter has set us back a little.

### **Studies Desires of Patrons**

By CAROL A. NATHAN, MANAGER.

(The Actograph Theater, Sacramento, Cal.)

As manager of one of the most progressive motion picture theaters in Sacramento, I attribute what success I have earned as an exhibitor to a close study of the wants and desires of the people who come to see my shows every day.

We aim to give them just what they want in the way of motion picture attractions and music. I have made it a strict rule among myself and employees to specialize on politeness. And I have found that it pays in many respects. This rule applies to the usher as well as the owner of the theater.

At all times we try to make our patrons feel at home. Every convenience possible has been added to the itinerary of the theater.

We change our program three times a week, using first run service of the World, Equitable, V. L. S. E., with General Film "fillers."

We use an American Fotoplayer organ and have found it to be very satisfactory.

### **Lesser Books Feature Direct**

The method adopted by Sol. L. Lesser in marketing the Selig ten-act screen version of Rex Beach's "The Ne'er-do-well," is an innovation in the handling of big feature attractions.

Heretofore the manufacturer has released his picture through a chain of offices and distributing points working large numbers of prints. Mr. Lesser is making bookings direct to the exhibitor from his New York office. Through this arrangement protection is given to big theaters which play this attraction so that they can increase their prices without fear that competitive houses will advertise the attraction as "coming."

A special publicity department has been organized for the purpose of working directly with the big theaters as soon as bookings are made. Newspaper publicity that reaches the public is largely utilized. Very little territory has been disposed of on the state rights basis. Territory is being sold only when offers of sufficient monetary value to justify the disposing of territory rather than exhibitors' rights.

William Patch of the Pitt theater, Pittsburgh, has just booked "The Ne'er-do-well" for two weeks or longer. Mr. Patch is considered one of the most progressive exhibitors in the country and is very well known through his fight with the censors in obtaining the freedom of the motion picture on the screen.

Sol. L. Lesser has closed a deal with John Cort whereby "The Ne'er-do-well" will play an indefinite engagement at the Cort theater in Atlantic City.

### **Gets "Happy Family" Film Rights**

Samuel S. Hutchinson, president of the American Film Company, Incorporated, has obtained the film rights for his "Happy Family" stories. The tales are from the pen of B. M. Bowers and, according to reports, are exceptionally adaptable to film presentation. "Curlew Corliss," the first of the "Happy Family" series, was to be released in the Mutual Service on March 4, as a three-reel American "Mustang" feature. Art Acord, the noted "Buck Parvin," Nita Davis, a new American star, Lawrence Ross Peyton, Dixie Stratton and a host of other American favorites, will appear in "Curlew Corliss" and in the other "Happy Family" productions which the American company will film during the coming months.

### **Chaplin Has a Narrow Escape**

Yellow journalism, which has put Charlie Chaplin in his grave a score of times and figured him seriously injured or dying about as many times, missed a golden opportunity last week. Charlie was riding in an automobile with Clifford B. Harmon, president of the Mirror Films, Inc., and William C. Toomey, general manager of the firm. As the car turned to enter the grounds of the home of Commodore E. C. Benedict at Greenwich, it skidded and turned turtle. While Chaplin wasn't seriously hurt, he was badly shaken up. It was a narrow escape for the entire party, none of whom was badly hurt.

## PRODUCES BUSINESS FILMS

### Pyramid Motion Picture Company Uses Whole Cast of Players in Advertising, Industrial, Educational and Commercial Work

The Pyramid Motion Picture Company, with studios in East St. Louis, Ill., is producing industrial, educational, scenic advertising and commercial motion pictures. J. J. Hayes is the president of the company. L. O. Wakefield is vice-president and leading man. Miss Peggy Worth, formerly a vaudeville, is the leading woman. The camera work falls to J. H. Slade who also holds the executive role of secretary and treasurer of the concern.

The Pyramid company has produced "The Inner Man," two reels, featuring Miss May Godfrey, and "Who Wins?" one-reel, featuring "The Human Fly." In this picture H. H. Gardiner earned his "Fly" title by a daring climb to the top of the Jefferson Hotel, the largest hotel in St. Louis.

Miss Elizabeth Marsh is expected to join the Pyramid forces within the next few weeks.

The entire cast is used in the advertising and industrial pictures. Mr. Hayes, the company's president, writes that he believes he has incorporated a novel feature in working all the players in publicity reels. He writes:

"We use the portable lights, which can be used in any resident or business house. Our prices for exterior pictures or scenes are 50 cents per foot and interiors 85 cents per foot. I do not think there is another concern like ours in the country. We do not confine our business to this immediate locality, but go anywhere in the United States."

### Paramount Aids "Better Babies"

The aid of motion pictures has been invoked in the nation-wide fight to have every mother receive the proper aid, trustworthy information about the nature and care of young babies and during the coming three months the Paramount Pictures Corporation, through its latest medium, the Paramount Pictographs, the "Magazine on the Screen," a special department will advance the movement for better babies.

This work is being done in co-operation with the National Federation of Woman's Clubs of the United States and the children's bureau of the Department of Labor, at Washington.

During the week of March 4-11, the Woman's Club in each community will hold "Better Babies Week." The country has been flooded with literature by the children's bureau. The Paramount Pictographs have given over to this movement a section of their magazine, the material being prepared by the eminent infant specialist, Dr. Rodger Denett of New York. The pictures are being edited by the *Woman's Home Companion*.

### New Ivan Feature in Making

The next feature production to be made by the Ivan Film Company will be "The City of Illusion," a six-reel drama which has been written by Ivan Abramson, the versatile author of former Ivan successes. Expensive and elaborate settings are being prepared in the Ivan studio for the new production on which work will be started at once. Director

General Abramson has engaged Bradley Barker as the lead. Mr. Barker has an enviable record as a screen performer, having appeared in Famous Players, Kalem, Fox and other feature productions and is best remembered as having been leading man in support of Mme. Olga Petrova. Paula Shay, star of former Ivan productions and a great screen favorite, also has been engaged for the feature film.

### Melba and Aids Visit Studio

Madam Nellie Melba, noted operatic star, and a party of six, recently were entertained at the Fine Arts-Triangle California studios. In the party were George Armstrong, Madam Melba's son and his wife; Mlle. Ada Bassoli, celebrated harpist, her mother and Frank Legner.

Harry E. Aitken, president of the Triangle Corporation, escorted the guests through the Fine Arts studio. He was assisted in the entertainment by Frank E. Woods, manager of production, and J. A. Barry, personal representative of David W. Griffith. Madam Melba and her party witnessed De Wolf Hopper, Fay Tincher and Edward Dillon playing in a scene of "The Philanthropist," and then were taken to a Russian scene which Director Cabanne was staging with Lillian Gish, Frank Bennett and A. D. Sears. The party expressed great interest in everything they saw and declared they had "an immense time."

### Vitagraph Begins 31-reel Serial

"The Secret Kingdom," a thirty-one reel Blue Ribbon serial, has taken Director Marston and a company of Vitagraph players to San Antonio, Texas. The cost of the film, it is reported, will approximate \$250,000. At least one-fourth of the work in connection with the staging of the photo-play will be done in San Antonio and the immediate vicinity.

The San Antonio Chamber of Commerce has assured Director Marston of its co-operation and that of all of the city's interests. A campaign by that business organization was started with a view to inducing big motion picture concerns to come to San Antonio.

Charles Richman, who was starred in "The Battle Cry of Peace," will play the principal role in "The Secret Kingdom." The cast includes Arline Pretty, Dorothy Kelly, Joseph Kilgour, Ned Finley, Robert Whitworth and William E. Dunn.

### Seek Writ Against Railroads

A complaint has been filed by the Film Exchange Board of Trade with the Railroad Commission against the Southern Pacific, Santa Fe, Western Pacific, Northwestern Pacific, San Pedro and Salt Lake railroads, asking for an order preventing the defendants from prohibiting motion picture films being carried in passenger and baggage cars. The complainants declare that during the last twenty years a million films for motion pictures have been transported on common carriers. It is asserted that in all those years there is no record of any accident, fire, explosion or other casualty as a result. Severe financial loss and injury to the motion picture trade would result from these regulations, the complaint says. The minimum cost of shipment at the present time on one reel to an exhibitor in an authorized shipping case is 25 cents.

# Equitable Offers Three-Star Features

FEATURE RELEASE IN APRIL

**M**URIEL OSTRICHE, Edna Wallace Hopper and Charles J. Ross will comprise the first three-star production to be created by the Equitable Motion Pictures Corporation. It will be released on the World Film Program early in April. The piece is Channing Pollock and Rennold Wolf's virile dramatic concoction, "Who Killed Simon Baird?"

In this picture Miss Ostriche will make her third appearance with Equitable, her former vehicles, "A Daughter of the Sea," and "A Circus Romance," having firmly established her. Charles J. Ross is now a seasoned screen player, having appeared in several other productions, including "The Senator," for Triumph-Equitable.

Edna Wallace Hopper is debuting in "Who Killed Simon Baird?" but before being contracted for by Equitable, or before she would accept the present engagement, Miss Hopper spent several days at the Equitable studio and proved by means of exhaustive tests that her features were well adapted to screen work.

Rennold Wolf and Channing Pollock, authors of "Who Killed Simon Baird?" are said to have been responsible for five Broadway hits. Pollock created "The Pit," "Such a Little Queen," "The Little Grey Lady," "A Game of Hearts," "Secret Orchard" and "The Traitor" and in collaboration with Rennold Wolf, wrote "My Best Girl," "The Beauty Doctor," and "The Quaker Girl." Mr. Wolf is the dramatic editor of the New York *Morning Telegraph*.

The blending of stage and screen personalities again is seen in the placing of Miss Ostriche, Mr. Ross and Miss Hopper in the one production and the new policy of allowing the film, sales, advertising, publicity, service and executive staffs to aid in the selection of subjects, it is reported, is beginning to bear fruit.

James Durkin, who was responsible for Equitable's production of "The Clarion," is staging "Who Killed Simon Baird?" and has been busily engaged recently securing locations and assembling supporting casts. The interiors will be made in the Fifty-second street studio, New York City.

This has been a busy season for Miss Frances Marion, editor and chief of the World Film Corporation's scenario department. Miss Marion now is working on six photoplay productions, which are in the course of construction.

Miss Marion recently completed "The Feast of Life," in which Clara Kimball Young is now working at Havana, Cuba, under the direction of Albert Capellani and "Love's Heaven and Hell," in which Holbrook Blinn is to co-star with Frances Nelson, and under direct orders from William A. Brady, Miss Marion is writing "The Eternal Sacrifice," in which Alice Brady, daughter of the well known producer, will appear, following the completion of "Then I'll Come Back to You," in which she is now working under the direction of the Frohman Amusement Corporation. Miss Martin also is working on "The Heart of a Savage," and "The Eyes of the Soul," specially for Clara Kimball Young and in which Miss Young will

appear following her present production, "The Feast of Life." Miss Marion expects to begin work early in April on an elaborate film play for Gail Kane.

Miss Marion began her film career as an extra girl in Mary Pickford's company, when Miss Pickford was working on the coast and she and Miss Pickford became great friends and her first scenario was a story in which Miss Pickford played under the direction of the Famous Players Film Company. She later wrote several scenarios in which Miss Pickford and Pauline Frederick were featured.

Fourteen weeks already have been consumed in the making of Gail Kane's forthcoming feature, "Her God." Eleven weeks of this time were spent on the deserts of Arizona and Mexico and three weeks on construction of ancient adobe villages and huts which were not procurable even in Northern Mexico.

The disturbed condition of affairs prevented Miss Kane and her company from going to Guadalajara, Mexico, into the heart of the Yaquis country, so that a number of primeval adobe huts and shacks had to be constructed and time was lost waiting for the sun to do its part in drying them.

Miss Kane, accompanied by Merlin Hamilton, eight female and six male principals, her director and the usual camera crews, left New York early in November for Jerome, Arizona. Upon the very edge of Death Valley, in the heart of the dreaded American desert, they worked for ten weeks. Hundreds of Mexican vaqueros, typical ranch men and women, and enough nondescripts to populate a village, were engaged and a most picturesque film began.

Throughout the play of "Her God," Miss Kane plays the part of an Indian girl. The production is in no way a western one, other than the environment and atmosphere made necessary owing to the peculiar construction of the scenario. During the taking of the scenes in Arizona and Northern Mexico, the company traveled several hundred miles either by train or by caravan. Upon one of these trips to a location in the foothills, the entire company, numbering more than two hundred, were overtaken by a violent blizzard, were forced to take refuge in a ranch house and were virtually given up for lost.

It will require three more weeks to complete the interiors, ninety sets being necessary for the elaborate production. April 3 is the release date of "Her God." H. R. Durant is responsible for the story.

## Jack Eaton Becomes a Producer

Jack Eaton, manager of the travel series department of the Paramount Pictures Corporation since its inception fifteen months ago, has associated himself with C. L. Chester, Inc., in the production of advertising and industrial motion pictures.

Mr. Eaton, while connected with the Paramount organization, handled the expedition of cameramen in South America where for a period of twelve months pictures were taken of every interesting spot on the continent. Thirty-nine travel releases were issued by Paramount as the result of this expedition, and the



interest that they have created throughout the country has received exceptionally praiseworthy comment.

It was through Mr. Eaton's wide knowledge of the countries of South America that many of the unique portions of the continent were photographed, making the pictures not alone an entertaining medium of real worth but attractive from a historical, geographical and educational standpoint as well.

Prior to Mr. Eaton's decision to enter the producing field, he was instrumental in bringing about the affiliation between Paramount and Burton Holmes, the world's greatest travel lecturer, all of whose wonderful travel motion pictures are now released exclusively on the Paramount program.

### Lubin Presents Moral Plays

The Lubin company points to "The Uplift," "The Repentant," "A Song from the Heart," "At the Doors of Doom" and "A Change of Heart," late releases, in asserting that it is not the concern's policy to cater to the morbid and abnormal mind.

Lubin scouts recently had a difficult time obtaining "a rooster that would crow at the right time." The bird was needed for a "dawn" scene in "The Fires of St. John." When the rooster finally was obtained, it held off on the "peep" until the camera men were plenty peeved.

Melvin Mayo, portraying the role of Otto Ritter, a struggling musician, in "A Song from the Heart," was forced to eat heartily recently in a dinner scene. After the forced meal, he confessed to the director that his physician had ordered him on a diet. Instead of serious consequences, however, Mr. Mayo's health improved.

### Gaumont Resumes Cartoon Series

Harry Palmer, screen cartoonist, is to devote the entire time of his Gaumont staff to the making of animated cartoons which are humorous reflections upon the news of the day. This will replace "Keepin' Up

With the Joneses" upon the split-reel with Gaumont's "See America First" series, a Mutual weekly release.

"The Gaumont company was the first to animate the news of the day in humorous fashion," Mr. Palmer said recently, "and it was only to meet conditions that we changed to 'Keepin's Up With the Joneses.' The situation has developed along the lines we originally planned, and I am glad to say that now I am returning to my first work in the animated field. Being the father of these animated news cartoons, naturally I am delighted to find that we are to make them again.

"The first of the new series will be released by Mutual on February 27. The work upon them is progressing rapidly at the Gaumont studios in Flushing."

Graduates of West Point stationed in the Canal Zone have been loaned the use of the Burton Holmes pictures of West Point as a special feature for their reunion which is to take place next month. Early this month Mr. Holmes received a letter from Capt. James A. Moss, of the Twenty-ninth Infantry U. S. A., asking if it would be possible to secure the films showing the life of the academy, and by arrangement with the Paramount Features Corporation, through whom all of Mr. Holmes' motion pictures are now being released, the request of the former cadets will be granted. Mr. Holmes' pictures show all of the phases of cadet life, including study, drill and play, and give a wonderful reproduction of the academy itself with its fine buildings, drill halls, mess hall, parade grounds, Flirtation walk, the old reminiscences of revolutionary days, and even glimpses of the serving room during the Sunday dinner, when hundreds of roast chickens and gallons of ice cream are served to the future generals. Another equally fine set of Paramount-Burton Holmes pictures of the Naval Academy will also be sent to the former cadets.

Miss Marie Doro, popular screen star, having completed her last production for the Famous Players Film Company—a picturization of "Diplomacy"—soon will join the Lasky forces in the west.



Billie Burke, who is to be starred in Kleine spectacle.



Louise Fazenda, Keystone, answering her mail in garden near her bungalow.



Mae Murray, who appears in Lasky's "To Have and To Hold."

# Films Facing Two Foes

## REFORM AND SALOON

THE motion picture industry is in the thick of a merry war, with the saloon, fighting with a well defined motive on one side, and the church, a blind tool for its worst enemy, on the other. Federal censorship is the issue.

The motion picture has been a thorn in the side of the saloon for years. Now, apparently, the liquor men consider the situation as precarious.

The attitude of reformers and certain churches is obvious. In their campaign against the so-called objectionable films, the church and reformers unintentionally have lined up with the saloon, their oldest antagonist.

The motion picture industry has no differences with the saloon nor reformers, yet it must protect itself against any hostile advance on the part of either.

Why did the saloon declare war on motion pictures?

Census figures show that 18,000,000 persons in the United States witness a film performance every day. These same figures will inform you that the male attendance at motion picture exhibitions has increased steadily during the last two or three years. Men who formerly frequented saloons now find solace and logical diversion at a film theatre. Men go home from work now, looking forward to an evening's entertainment before the screen. The saloons have been hit, and hit hard.

You may inquire: Why is the church an enemy of the screen? It is not an enemy, in the sense of the word, but an obstacle, brought into evidence by time-worn religious traditions and, possibly, by a few narrow-minded clergy. If the motion picture industry must look upon both the saloon and the church as foes, it must recognize the strength, the aims of each.

The liquor trade reflects its attitude unmistakably. It is a fighting unit with every one of its soldiers trained and loyal.

The church unquestionably is split on the question of films in general. Some churches are out-and-out foes of motion pictures of any description. Others make exceptions, endorse some and condemn some films. Still others are the strongest advocates of the industry, point out the wealth of good it has accomplished, its benefits, its educational instructive value.

For instance, let us point to the Rev. Christian F. Reisner, pastor of the Grace M. E. Church of New York City. Here are his views:

"The motion picture is a valuable asset to the church. Eye-gates let in valuable information. The stereopticon has been for years a valuable helper of the church and Sunday school. Everyone has a more vivid picture of conditions when the life is reproduced in actual motion. If there is no objection to a stereopticon, there can be none to motion pictures for they are individual pictures, simply run through faster than when the stereopticon is used.

"Wesley college would not permit a musical instrument in the church; some are still shocked by the use of the orchestra. Hugh Price Hughes got a hearing in London with a brass band which he utilized

when he opened St. James Hall. Motion pictures attract; but they also teach. If there is no intrinsic harm in them, we are foolish to refuse their use. Children have few pleasures in a great city. To give them happiness is to bring them nearer to God. If we have the lads in a church, they will not fear it but it will place itself in the center of their affection because it brought them happiness.

"Professor Wirt is installing motion pictures in all schools under the Gary system. The auditorium is utilized all day by different classes who look upon the things they have studied in books and see them moving in actual life. City children see little chicks growing, cows feeding and being milked, plant life developing and a thousand other things which otherwise would be absolutely foreign to them.

"Why should the church hesitate to use motion pictures to teach religion, such as is done by 'From Manger to the Cross'? Why should the church fail to supply entertainment by utilizing the best drama and other feature reels which reproduce great literature?

"Many of the great companies which make reels are organizing educational departments. Every new church now erected is being fitted to show motion pictures."

Only recently a liquor association filed a protest, charging that motion pictures, in which an attack on the saloon was interpreted, were subsidized, that they had been prepared and paid for by "an interested party."

In the resolutions, unanimously adopted at the twenty-third annual conference of the National Retail Liquor Dealers' Association at Washington, D. C., there appeared the following:

Another unfair and dishonest advantage that is being perpetrated upon the liquor business is that of the moving picture industry. In the vast majority of displays of moving picture films portraying conditions surrounding the retail liquor trade have been so preposterously untruthfully magnified by those operators who are paid vast sums by the opposition to our business for the purpose of developing in an unreasonable degree of untruthfulness, displays of scenes of actual occurrences in legitimate bar rooms, and

Whereas, such displays have had its misleading effects upon the minds of the public, particularly that of the women and children, we realize how much sentiment and damage could be developed through this system, and

Whereas, we believe that the vast majority of moving picture show house proprietors are indifferent and fail to realize the injustice perpetrated upon our business by displays of a radical character, and who, if rightfully informed would no doubt discourage the untruthful and unreal exhibition of such films.

And so the war goes on, only to end when the question of federal censorship has been decided once for all. Its victory or defeat, however, will not materially affect the motion picture industry as a whole.

## Selig Clings to Short Films

The old argument of the worth of the one-reel photoplay is again the subject of much discussion. Certain film manufacturers continue to voice the opinion that short length films are doomed while others vehemently assert that the one and two-reel photoplays will always be indispensable to a well-balanced program.

William N. Selig, president of the Selig Polyscope Company, is one prominent film manufacturer who has

staunchly held to his ideas of the worth of photoplays in one reel. While it is true that the Selig company is noted for its spectacular dramas, yet Mr. Selig has never permitted his single reel productions to suffer and has gone right ahead releasing one-reel photoplays while others have eliminated this class of film from their programs.

That Mr. Selig's policy was a far-sighted one is shown by the recent revival of one-reel photoplays and the statements of several manufacturers that they again will return to the production of one-reel comedies and dramas.

### Films in Natural Colors?

Pineshi Brothers and Santone, the Italian film manufacturers, in Rome, after eight years of experiments, have discovered what is said to be an important scientific method of photography reproducing natural colors. They maintain that they have solved a great problem on which experts have been working in the United States for years and that when complete tests are made by disinterested scientists the full scope of the discovery will astound the motion picture world.

### Charleston, S. C., Wants Studios

The Charleston, S. C., Ad Club has launched a movement to offer inducements to motion picture producing companies to locate studios in Charleston. Arthur T. Jones, representing the Pathe motion picture concern, was in Charleston recently, ostensibly to look over the surroundings with a view of recommending it as a spot for a Pathe studio. The Charleston Ad Club contemplates the publication of a circular describing the advantages of the city for motion picture studio work, which will be mailed to all producing concerns.

### Film Advocates Preparedness

"Defense or Tribute," a five-part drama, released by the Public Service Film Company, is a plea for preparedness.

The film shows views of the progress and prosperity of the United States. The training of large bodies of soldiers, the building of battleships and submarines is advocated. President Wilson, Admiral Dewey, Theodore Roosevelt and other prominent men are quoted in the film as for preparedness. A dramatic effect is produced by the introduction of the "Charge of the Light Brigade." These questions are asked during the run of the film:

"Will the United States chance similar blundering, we are asked.

"Where does our country stand?

"What must we do?"

The conclusion of the board, discussing the question during the course of the photoplay, is that all possible support, financial as well as moral, be given to the President, in this specific effort: a preparation to secure peace.

### Film Companies Merge

The Popular Pictures Corporation, in which Andrew J. Cobe is interested, has taken over the Sun Photoplay Company, Inc., and established headquarters at 218 West Forty-second street, New York.

The merger of the companies was completed last week. A. C. Langan, former president and manager of the Sun Photoplay Company, will fill an executive official position and also act as director of the Popular forces.

Exactly what the scope and future activities of the newly merged companies will be, has not yet been announced. A director's meeting will be held soon at which the intended policies of the corporation will be outlined and made public.

### New Pathe Serial in April

Pathe announces that "Who's Guilty"? is to be its next serial release. The first episode is scheduled to appear in the latter part of April. The new series is being produced for Pathe by the Arrow Film Corporation and work is being rushed at the Yonkers studios of that concern. The "Who's Guilty"? series will consist of fourteen two-reel episodes, each complete in itself. The scenarios have been selected from a number of sources, the theme being considered altogether too vast to be handled by one writer alone.

### New Gaumont Publication

Pocket Edition of the Mutual Weekly is the title of a new Gaumont publication. Pell Mitchell is the editor. The first copy has just appeared and additional ones are to be issued at frequent intervals. Although the latest feature is designed chiefly for cameramen who are engaged in furnishing film for the Mutual Weekly, it will be sent to any cameraman who writes Editor Mitchell at the Gaumont Studios, Flushing, N. Y., and asks to be placed on the mailing list.

### O' Neil Players Like Georgia

Nance O'Neil, accompanied by thirty players and Director Edgar Lewis, have returned from Thomasville, Ga., where they have been for the last three weeks, engaged in making the exterior scenes for "Fires of St. John," a future V. L. S. E. release, adapted for the screen by Alfred Hickman from the play of the same name by Hermann Sudermann. Director Lewis is enthusiastic in his praise of the hospitality extended to his star, himself, and his company. Photographically, the trip was a great success, Director Lewis avers.

During one of the recent storms that swept California a water tower at the Universal City plant was destroyed by the combined efforts of the rain and wind. The tower, which stood directly over the dressing rooms of the extra players, weakened under the pressure of the storm and crashed to the ground, carrying the electric light wires that supply the current for the plant and plunged the studios into absolute darkness. There was but a few players about and no one was injured. A corps of company electricians repaired the damage to the lighting system in short time.

The Lubin company is sparing no expense in making "The Fires of St. John" one of the sensations of the year. It is to be a powerful multiple-reel photoplay with Nance O'Neil in the stellar role. For the meaning of the title, one must delve far back into the annals of the mediæval folklore of the peoples of central Europe. It refers to a celebration on St. John's eve, and in the play is thus described by one of the characters.



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## The Campaign for the Actors' Fund

**P**EOPLE who are not showfolks, who do not understand the showman's ideals, often say that theatrical men and women, from players to producers, live in a world apart. The charge, in a sense, is true. They do live in a different sort of atmosphere—one that seems to lack some of the selfishness and ruthlessness and coldness of the world out front. "Help each other" is the unwritten code of the profession. It is not with them merely an ideal—a theory of life; it is the law. Why this spirit should confine itself to one special division of human effort we do not know. Possibly if the world at large knew more about it, and saw how it paid its double dividends in happiness, the doctrine would spread and the world would shine more brightly for everybody.

The Actors' Fund needs help. To be more specific, it needs a million dollars. Its annual expenditures are now seven per cent of that amount. With this million dollar endowment the Fund could clear itself forever of financial difficulties. This, in the eyes of the show world, is not a charity; it is an obligation. As Samuel Goldfish, chairman of the motion picture campaign, says, "Success has perched on the banners of the motion picture industry. It is young. Its owners are young. But art is old, and there are many artists who are wrapped in the thoughts of their own sorrows, misery, ailments and failures."

Out of the bigness of its heart, the motion picture industry has volunteered to contribute half of the endowment—five hundred thousand dollars. May 15 has been designated as National Tribute Day, and on that day motion picture theater managers all over the United States are asked to contribute to the fund a percentage of their receipts, and every artist and every employe in the industry is invited to make an optional donation to the fund.

Raising a half million dollars in three months to meet an altruistic obligation seems a big task. Some have called it impossible. That it is big we must all concede. That it is impossible none of us will admit. Nothing is impossible to motion picture men—they have already accomplished a host of impossibilities. The very word is a spur to action. The doubters must be shown that this industry, at least, always accomplishes what it sets out to do—and generally does a bit more for good measure.

In public calamity and private distress, who are the first to proffer aid and deliver it in abundant measure? The actors and actresses and show people. And when they, in turn, need help, not only their professional brothers and sisters, but the whole world, will respond gladly. We are sure of it. If it were not so, this world would be a mean, sordid sort of a dwelling place.

In all the time that the motion picture has given the people its marvelous entertainment at a price almost insignificant, it has never appealed for co-operation. That this, its first and possibly its last petition, is for a cause wholly unselfish and altruistic, must touch all the sympathy there is in human nature.

Helping in a work such as this is a privilege, and we trust even the remotest layman, who knows nothing of show matters, will so regard it. It brings to the people something of the

unselfishness and self-sacrifice of the profession—the best of all the good attributes that can be claimed for its members. It gives them a chance to sit at the spiritual table of those who gain happiness, without a thought of seeking it, by dividing their sufficiency with whomsoever has insufficient.

The Actors' Fund will get its million dollars if those responsible for its other half work with the same enthusiasm that is marking the motion picture campaign. And from that work and that enthusiasm no picture man should hold himself aloof. No member of the industry or its art is exempt from the spiritual demand of service to others. Let all work together to mark in big letters this altruistic milestone on the long road of labor.

## The Need for Quality in Still Pictures

**S**TILL pictures, or single photographs of scenes in a motion picture, are probably regarded by the trade as the least important of all the industry's details. Although there are always some notable exceptions, as a general rule the quality of the average "still" is evidence of that attitude. We are aware, of course, that some companies make a special study of still pictures, even to the point of offering prizes to their photographers for the best specimens of the single exposure. But we are not talking now about either the best or the worst examples to be found. The general average, we must maintain, is not high enough in quality.

The reason we make still picture quality a point of argument is this: Not only the exhibitor, but the public must regard still pictures as bona fide samples of the motion pictures they represent. They are unconsciously accepted in that sense. The observer does not give the film the benefit of the doubt. If the still is bad, the film, he concludes, cannot be good; for the still is the film's promise.

On heralds and circulars, in newspapers and house organ advertising, in the reading columns of this trade journal, the still picture purports to tell what the film will be. It has no other reason for existence. Its fault is modesty; it neglects to announce the good tidings of which it is a messenger.

Of course, if the still could carry the thrill of the motion picture, we could have still picture shows and charge admission. But that is not the point. We cannot expect anything of the single photograph except that it be as good as any one stopped scene in the film. Some of the producing companies are consistently making that way. Others are not. That brings down the average, which is what we are discussing.

The press agent who is working hard to put over a strong advance impression of his company's product ought to protest vigorously when the photographer hands him a still that belittles his typewritten adjectives. He cannot expect it to bear out all he says, for the camera has no imagination; but at least it can, and should, be either interesting or pretty. Because a good many are neither, the waste baskets are receiving more exposed print paper today than the whole photographic industry used a few years ago.

## Watch Your Local Newspapers

**D**ESPITE the advance motion pictures have made in the good graces of the newspapers, occasionally a bad story still passes the editor and disturbs the community. There is a constant news temptation to explain the ordinary mischiefs of little and big boys and girls by a reference to picture thrills. The newspaper man means no harm to the business; he isn't even thinking about the business. He merely fails to observe his responsibility.

The Motion Picture Board of Trade has done, and is doing, some good work in tracing back and proving false these attempts to rest the burdens of society on the pictures. But we think the task really belongs to the exhibitors, each in his own community. They are citizens and advertisers. They subscribe for newspapers and buy space in them. It is up to them to tell the editor he is wrong when he says things about a business he knows nothing of. Men of importance in a community need not and do not permit any newspaper to cast unjust reflections on their business. Every exhibitor can tell his own town's editors when they are wrong. That is one way to help himself first and the whole industry second—which is the best any of us can be expected to do.

# The Call of Jacksonville

BY WALTER R. EARLY

JACKSONVILLE, FLORIDA, has convinced motion picture producers of its advantages for film making. It is said that a producer can work at least two hours longer each day in Jacksonville than he could at any other point in the United States. Conditions are ideal.

The southern metropolis now houses studios of the following companies: Gaumont, Kalem, Vim, Eagle, Thanhouser and Palm.

The following concerns are negotiating with a view of making Jacksonville their winter headquarters: Metro, Columbia, Peerless, World and Ocean.

Every property owner in the city is said to be in favor of encouraging film manufacturers to locate there. Resolutions to this effect have been passed by the Board of Trade, Chamber of Commerce, Tourist and Convention Bureaus, the Rotary Club, the Real Estate Exchange and other prominent civic organizations. Most of the citizens have agreed to donate gratis any locations the motion picture men may select.

Twelve furniture stores have announced that they will rent at a reasonable figure any kind of furniture, office fixtures or other necessities listed under "props." City officials have gone on record as welcoming producers to Jacksonville. They have gone so far as to send plain clothes policemen with directors to see that the streets are cleared in order that there will be no interference with them in their work.

Jacksonville offers an abundance of locations.

The city has buildings of the latest designs. Some of them are fifteen stories in height. The hotels are equal to any in the land, furnished modern in every respect. The hotel proprietors are willing to hand over the keys to the motion picture men. They permit the screen workers to use the interiors for any kind of a scene.

In the immediate vicinity of Jacksonville, there is nearly any kind of an out-door location. One of the finest bathing beaches in the world is only eighteen miles from the city. Twenty minutes separates the city from a first-class jungle. Farm scenes are everywhere. The St. Johns river offers boats and steamships of ever description.

The Florida Ostrich farm, with more than 200 birds and a large number of animals, is available at any time. The alligator section of the farm, with nearly 2,000 of the reptiles, offers wide possibilities for the director.

Occasionally mountains are necessitated by scenarios. While Florida is considered a level state, there is, a short distance from Jacksonville, locations that would delight the most skeptical producer.

Some have expressed a fear that summer in Florida is one degree short of Hades. The writer has spent many summers in Florida. Of course, it is hot. But even in July and August, it is not hot enough to cause sunstroke, nor has it been known that any one was overcome by the heat in any part of this country. The nights are cool and after an exhausting day's work, one may retire to enjoy as refreshing a sleep as though one was near the North Pole, taking everything into consideration.

All in all, there seems to be no place in the United States that offers the inducements to motion picture producers as this wonderful city of Jacksonville. The man who has never visited the city cannot appreciate the meaning of the word "co-operation." Once he comes, Jacksonville will be satisfied to leave her case in his hands.

An important feature about this section of the country is the fact that Jacksonville is only a matter of twenty-six hours from New York City and thirty hours from Chicago. A director may leave his home office in either of the cities mentioned late Saturday night and start work in the southern metropolis Monday morning. He may finish his picture in one week and be back home the following Monday.

There are firms here that do developing and printing, rent studios and out-door stages for the use of companies merely paying the city a visit.

The rays of the sun permit the producer to be on the job early in the morning and late in the evening. Weather conditions are ideal.

## Cameragraph Club Ball Success

The Cameragraph Club, composed of the heads of departments in the large factory of the Nicholas Power Company, manufacturers of motion picture projecting machines, held its annual ball in Arcadia hall, Brooklyn, February 21.

The affair was attended by more than 3,000 friends of the club and long will be remembered as one of the most successful affairs of the season. Dancing commenced at an early hour and during the intermissions a series of Vitaphone motion pictures and several acts of excellent vaudeville were shown.

The grand march was led by Nicholas Power, president of the company which bears his name, and Miss Hannah Bird, and followed by the president of the Cameragraph Club, Theodore Uhlemann and Mrs. Uhlemann.

Those present included Charles Kessel, of the New York Motion Picture Corporation; F. E. Bourne, of the Park Potter Company; F. J. Beecroft, *Dramatic Mirror*; Geo. Blaisdell, John Bell, *Moving Picture World*; Chas. R. Condon, *MOTOGRAPHY*; John Cavanaugh, Export American Industries; Frank Ortega, Cine Mingual; Mr. Hornstein, Picture Theatre Equipment Co.; John Lahoud, of Venezuela; Messrs. Edward Earl, John Francis Skerrett, Will C. Smith, William Barry, Arthur Lang, Fred. J. Bird, E. E. DeHart, J. Ornstein, P. J. Leoni and A. Joseph of the Nicholas Power Company. Messrs. S. S. Cassard and H. J. McKinnon are to be congratulated on the manner in which they handled the ball.

There are a number of extraordinary night effects in the "Fires of St. John," new Lubin production now in the making. Special lights were installed both inside and outside of a house in a scene taken in Thomasville, Ga., where Director Edgar Lewis is producing the film with Nance O'Neil in the stellar role. The general illumination effect in contrast with the blanket of natural darkness made a striking picture.



# Current Releases Reviewed

## "As in a Looking Glass"

Five-Part World Film Production. Released March 6  
Reviewed by Hugh Hoffman

TRAGIC, indeed, and abrupt, is the ending of this photoplay. To conform with the established code of morals under which we live, it were perhaps better that all of the criminal characters in this production should meet some punishment in the end, but none of the four deserved such an untimely and violent demise. It would seem that the end



could have been written so that there would have been some sort of a denouement.

Kitty Gordon is the featured lead in this production, and she gives a superb rendition of a high-class adventuress who in the end goes straight. Her elegant gowns will be the marvel of all femininity that witness the production. On one hat alone Miss Gordon has \$90 worth of aigrettes. If the producers had to buy the finery worn by Miss Gordon, they would have billed it strong as a production costing \$50,000, or thereabouts. But aside from the gowns and jewelry, Miss Gordon is a majestic creature, and a most proficient actress. She has an extraordinary presence, which attracts and holds like a magnet. Far and away above all the other characters, she dominates the picture by her personality.

The cast is unusually competent, many well-known players appearing in Miss Gordon's support. For instance, Teddy Sampson does a maid part. When we find a woman noted for ingenu leads playing maid, it holds out a promise of an all-capable cast. Teddy makes a most acceptable maid. Almost too acceptable for a maid. We opine that if anyone less powerful than Kitty Gordon had been playing the lead, Miss Teddy might have stolen away some of the glory by her cuteness and her demure beauty.

Frank Goldsmith, as the principal heavy, gave an excellent portrayal, being natural and convincing at all times. F. Lumsden Hare in the leading male part was all that could be desired. It was really a supporting role, and therefore not exactly one to cite as example of Mr. Hare's ability, although he did what he had to do in a finished manner.

Charles Eldridge and Mrs. Woodward made an excellent elderly couple in the parts of the senator and his wife. As a portrayal of senators, bankers and other characters of middle-aged affluence, Mr. Eldridge is probably without a peer on the screen. Gladden James is in a class by himself when it comes to the acting of a well-groomed dilettante. In this picture he plays a foppish young nobleman to the queen's taste. George Majorim is another screen actor who is becoming a specialist in the rendition of upper-caste foreign roles, such as unscrupulous diplomats, secret service agents and high-class society crooks in general. In this picture he plays the role of the head of a foreign spy system in the United States, having headquarters in Washington. He does it in his usual suave and finished style, which has made him a master of such parts.

The story is all about an adventuress who is in the

power of some big crooks through their knowledge of her past life. In Washington she falls in love with the man she is expected to dupe. She goes straight, and marries him, but her evil companions force the issue quickly. She is shot in a scuffle after they kidnap her away from her husband, and her three persecutors plunge over a cliff in an automobile as they hasten from the scene of their crime.

The story works in a most logical way to the climax, and then it plunges over a cliff, not only figuratively but literally. It does seem too tragic for an ending. It might have been written so that the adventuress-bride could have shot down her tormentors as common burglars when they stole into her husband's house at night after "the papers." This would have left her still alive and penitent, and would have effectually disposed of the three rascally men.

The direction was done by Frank Crane in a most comprehensive and intelligent way, apart from our exception to the finish.

## "A Law Unto Himself"

Mutual Masterpicture Produced by David Horsley.  
Reviewed by Thomas C. Kennedy

ACTION moves quite briskly in this western melodrama which presents Crane Wilbur in a dual role. The story of "A Law Unto Himself" is good as a vehicle for Mr. Wilbur, who enacts both parts with as much effectiveness as he usually does. The picture should appeal greatly to Mr. Wilbur's admirers.

Robert Broadwell produced "A Law Unto Himself" from the scenario by Lillian V. Brockwell. The direction is satisfactory in all details. Atmosphere has been obtained and the action throughout is realistic, which is the more remarkable when it is considered that the story is not.

Crane Wilbur is Allen Dwight, sheriff, and Jean Belleau, a surveyor. Both live in Circle City, where their resemblance causes one to be mistaken for the other occasionally. Belleau's brother is accused and lynched for another's crime. This fills Belleau with hatred and he is eager for revenge. The first thing he does is to kill the man for whose crime Paul was lynched. He carries the body to the town and boasts of his deed to the people, who in their astonishment allow him to go his own way unmolested.

Belleau thereafter associates himself with some other rough characters and one bold robbery follows another. The townspeople know the leader as "the devil" because he always leaves a note signed thus at the scene of his lawless operations. The people of Circle City urge the sheriff to run down this daring bandit. The robberies continue. Then



there is a mass meeting held in to the town. Senator Thurston, a political boss, makes a speech in which he tells the people that the robberies must stop and calling upon the sheriff to apprehend "the devil," no matter what the cost may be.

The sheriff responds by saying that he thinks "the devil" no worse than a number of politicians who are looting the town's treasury, and he further announces that he believes

"the devil" worthy of a chance to make a man of himself. Then circumstances bring about the arrest of the sheriff upon the charge that he is "the devil" and his acquittal when Belleau gives himself up. The latter is killed by one of the bandits, and the end finds the sheriff happy.

The photography is not exceptionally good, but it cannot be called poor. The story has been effectively staged by Mr. Broadwell. Included in the cast are Louis Durham; Carl von Schiller, Francis Raymond, E. W. Harris, George Clare and Virginia Kirtley.

### "The Quagmire"

Three-Reel Mustang Drama Released March 10  
Reviewed by Genevieve Harris

THIS is another western drama, with several sensational scenes, presented by a cast well known for excellence in plays of this setting. Thomas Chatterton, who plays a leading role, has directed it, and Anna Little Jack Richardson and Perry Banks have other prominent parts.

The play begins with scenes in a western mining town, as well staged and photographed as usual, which means, with this company, very well. Jack Tice (Jack Richardson) is introduced as the proprietor of a saloon and gambling hall. Tom Hall (Perry Banks) is the paymaster of the mines. Jack Tice, although pretending to be his friend, sees to it that Hall gambles and loses.

Anna Little is introduced in this play as a college girl, Bess, Tom's daughter, in the east at school. Thomas Chatterton is also a college student, Ralph Darcy, with whom Bess is in love. At graduation, Bess' father comes east, and Jack Tice, who also loves Bess, comes with him, for Hall does not know that the man is a false friend. At the same time Ralph is told that he has tuberculosis and must live in the open for the next year. For this reason he does not tell Bess of his love for her.

So Bess goes back to the ranch. In this western setting Miss Little has many opportunities to show her riding ability. Tice continues to deceive Tom as to his friendship. He destroys a letter which comes to Bess from Ralph, and when he convinces her that he has given up his saloon, Bess marries him.

Bess soon regrets her marriage, and when she learns that Tice is still conducting his gambling den, she leaves him. Later she receives a letter from Ralph, who does not know that she has married, saying that he is coming west for her. There are several exciting scenes which straighten out



the tangled affair, one of them giving the name to the play. For Bess, escaping from Tice, drives her horse into quicksand and both are in danger of being sucked into it, when Ralph comes by and rescues her with a lariat. At the same time, cowboys who have been ruined by Tice's methods attack him and burn his hall. In the battle he is killed, leaving Bess free to go with Ralph.

It is an interesting, well-presented play.

### "True Nobility"

Five-Reel American Masterpicture. Released March 9  
Reviewed by Genevieve Harris

CHARLES NEWTON and Marie Van Tassell have important roles in this production, for as the old-fashioned father and mother of the hero, Phil Burton, played by E. Forrest Taylor, they are held up as examples of true nobility, in contrast to the shallow, self-seeking society people.



Tennyson's lines regarding the nobility of goodness and kindness begin the picture and form its text.

The opening scenes show Phil in his western home with his parents after his return from Harvard, and these will be well liked. Mother and father in their simple home, the table set in the kitchen, mother's cooking, even the family cat, all come in for a share of attention. Helene Rosson is introduced at this time as Effie Marsh, who is leaving the country to study art in New York. She has an appealing role in this production.

An important thread of the plot begins in these western scenes, when Phil, while prospecting in the hills, comes upon a miner dying of smallpox. This miner gives Phil his right to the mine and tells him that his only living relative is the daughter of his sister, whom he has lost trace of.

Then the story is taken up in New York, and there are several elaborate presentations of life in society. Phil returns to New York and there meets Claudia, Countess Nicasio (Eugenie Forde), her husband (Harry McCabe), and her sister Jean (Lizette Thorne). Phil is in love with Jean, a charming young woman, a contrast to her sister Claudia, who is both deceitful and snobbish. Also Lord Devlin (Harry Von Meter) is introduced. He wishes to marry Jean. Effie Marsh and her art career form an important part of the story, for it is through her that Lord Devlin's true character is shown up. Effie comes under the evil influence of Lord Devlin, and later, when Phil discovers that she is the real heiress of the mine, Devlin tries to get her property away from her.

Then the father and mother of Phil arrive in New York and, uninvited, appear at a dinner Claudia is giving. Claudia of course snubs them and Phil, too, but Jean admires them and Phil. Later Jean and Phil manage to outwit Devlin, who tries to force Jean to marry him and save Effie's fortune and Claudia's reputation, and all ends happily.

The rather complicated story is interesting and has been well produced by Donald MacDonald. The cast is very good.

### "Diplomacy"

Marie Doro Featured in Famous Players-Paramount Offering. Reviewed by Thomas C. Kennedy

AREMARKABLY pretty, a charming production has been given the film adaptation of Sardou's "Diplomacy." The settings are beautiful, and with players whose appearance is so handsome, the effect is particularly pleasing to the eye. In its display of luxury and utter disregard for monetary expense the picture resembles, strikingly, political diplomacy. Sidney Olcott directed this Famous Players offering. Mr. Olcott and his company traveled to Palm Beach and there out-Monte-Carloed Monte Carlo, in several of the scenes.

Marie Doro is featured. The role she enacts in the

picture is the last one in which she was seen on the speaking stage, when she played Dora in last year's revival of Sardou's drama. Miss Doro has appeared in other pictures, so there is no need here to enthuse over her beauty and delicate charm. Furthermore, it seems unnecessary to comment upon her acting.

The picture has received treatment that is diplomatic, if the word may be used thus. In the length of time it takes to "get down to cases" the story has a similarity to diplomacy as it is commonly pictured. But if the play is slow in arriving at its real goal, it surely does so in an interesting manner. The story never drags. It grows steadily tense in its movement to situations that are highly dramatic.

The picture opens upon the apparently hopeless love affair of Dora and a young man named Julian. Dora's mother is fast reaching the end of her financial resources, and she insists that her daughter marry, not Julian, who has good looks, character, family, everything but money, but some man who can support her in luxury. With the arrival of his brother in Monte Carlo, Julian learns that a fortunate investment has made him wealthy and another stroke of good fortune has made him attaché of the British embassy.

With this turn of affairs, Julian is acceptable to Dora's mother, and the two young lovers are married. Julian is entrusted with some important documents. These, on the day of his marriage, disappear. Suspicion points to Dora as the thief, and the case is strong against her until Julian's brother unravels the mystery. The end finds Dora and her husband reconciled.

Elliot Dexter plays opposite Miss Doro. He makes



Julian an attractive sort and he is convincing. Frank Losee gives a splendid performance as Henri, and George Majeroni is highly satisfactory as Count Orloff. Others in the cast are Edith Campbell Walker, Russell Bassett and Ruth Rose.

## "The Immortal Flame"

A Five-Part Ivan Drama, Featuring Maude Fealy  
Reviewed by George W. Graves

IN THIS drama from the pen of Ivan Abrahamson and directed by the same person, the misery which accrues to a young girl who sacrifices that which is most dear to her—the happy mating with the man of her heart—upon the altar of her father's political success is set forth in detail. What the end of an intense, though denied and hopeless love is comes out in full strength in the tragic ending, when the girl disconsolately resigns herself to the ice-laden waves of the sea. This icy tableau on the part of Maude Fealy is just another instance of the limits to which motion picture portrayers are willing to go to fill their spectators with awe and to secure realism.

If there is any moral lesson to be gleaned from this picture, it may be that parents and children, individually, should be allowed to live their own lives; that the former should not allow the latter to criminally impose upon them, or vice versa, under the guise of family devotion.

The story is interesting and the settings and photography are good. Maude Fealy's acting is a prominent feature of the picture and it shows earnest and effective effort. In her support are seen Paula Shay, James Cooley and Charles Edwards.

Ada Forbes, although deeply in love with Eugene Cory,

a music teacher, disappoints the latter by marrying his rival to further the political interests of her father. Cory, in a fit of grief, attempts to kill himself, but is prevented by one of his pupils, whom he later marries.

Both Ada and Cory realize not long after marriage how



cruelly they are mismatched. Temptation hovers near, but after a supreme effort on Ada's part, in a secret meeting between the two, she forces Cory out of the apartment and forbids him to call upon her again. When Ada is far on the road to death the pathetic fact comes out that Cory's wife would have released him had he only made the situation plain to her.

## "The Silken Spider"

Three-Reel "Flying A" Drama, Released March 7.  
Reviewed by Genevieve Harris

A VERY interesting but an unpleasant story is told in this play which Frank Borzage has directed with the well known cast containing Vivian Rich, Alfred Vossburgh and George Periolat. The play is convincing, and the characters are very real. It is sad with the hopeless sadness of lives caught in the web of "the silken spider" of vice.

The roles which stand out particularly are those of the neglected daughter Bona Leonard (Vivian Rich), who appears like a flower in unwholesome surroundings; Brian Leonard, her father, called in the subtitles "the money-grubber," but in whom George Periolat emphasizes not the miserly but the heartless characteristics, and Ursula Jacques (Louise Lester), Leonard's mistress, later his wife, a most unpleasant role which Miss Lester has handled with skill.

The play opens when Bona Leonard is a repressed, sad little girl, and shows an incident when she runs away from her nurse to play in the mud with poor children. This short scene is very natural and the children who appear in it play well.

Then the story turns to sadder phases of life, when Bona has grown up. We meet her father and we meet Mrs. Jacques, "whose bills," the subtitle states, "are paid by Leonard." This time she wishes money to meet the gambling debts of her son, Neal, and while Leonard gives it to her, he remarks that should his child be threatened with disgrace, he would disown her, not help, a statement which has significance later.

The next step of the story tells of Leonard's trip west for his health, when he is accompanied by Mrs. Jacques. In this, events favor Mrs. Jacques, and since they have crossed the state line, she is able to force Leonard to marry her. When they return, she is sure of Leonard's fortune, but she goes too far, and he makes a will leaving his property to his daughter, and settling an income on his wife. Since Leonard's health is uncertain, the question of getting his wealth is a vital one to his wife, and she decides to have her no-good son marry Bona. Bona upsets this plan, and Mrs. Leonard enters on another one. She remembers Leonard's remark about disinheriting his daughter if she disgraced him, and she plans to ruin Bona. The character of the woman is played so well by Miss Lester that we feel she could be guilty even of the cruelty of this plot.

This plan succeeds. Bona, who has always been unhappy and lonely, succumbs to the gay life her foster mother introduces her to, and falls under the influence of the unscrup-



ulous Caleb Giles, who, the mother and son have plotted, shall bring about her ruin.

The following scenes are the weakest as well as the most unpleasant of the play. That an unhappy, repressed girl is an easier prey than a girl who has her share of fun is good psychology. But that a girl of Bona's upbringing would be repelled by the coarseness of the life she is so suddenly brought into is also certain. A scene in a cabaret where Giles first takes Bona is revolting, and Bona is shown as fascinated by it and later being drawn into it. This is entirely out of key with the otherwise consistent character Miss Rich has presented.

Later Giles refuses to marry Bona, and Neal again offers to. This time Bona consents, but before the wedding takes place, Neal is killed by Giles in a gambling den. Bona, disgrace imminent, tries to commit suicide. She is saved by the Reverend Lewis Dunstan (Alfred Vosburgh), who has appeared before in the story on various occasions when he demonstrated with Leonard on his evil life. The minister takes Bona to his own home. After her baby has been born, and died, Bona, who has been cast off by her father, before interested in social work, and she and the minister fall in love. In the last act, Giles, who returns in a dying condition, calls the principal characters to him and confesses the plot, and Bona is forgiven by her father.

Putting aside the question of the choice of subject the play is in the main convincing, and it is very well directed. The skilled leading players mentioned are supported by good playing in the less important roles. King Clark as Neal, Warren Ellsworth as Caleb Giles, and Lillian Knight as Mrs. Dunstan.

## "The Dream of Eugene Aram"

Three-Reel Selig Feature Released March 6. Reviewed by Genevieve Harris

IN putting this strange, dramatic poem by Thomas Hood into a motion picture the Selig Company has produced a three-reel masterpiece. Colin Campbell, who directed it, has done an excellent piece of work, as has Tyrone Power, who plays Eugene Aram.

The poem, which is generally well known, tells of a teacher of a boys' school, a scholar and a dreamer, who commits a murder. Tortured by his conscience he seeks out one of the boys and tells the child the terrible story but insists that the murder was a dream he had. In the poem, we are led to believe it was a dream until the last stanza states that while the boy slept that night the teacher was arrested for the murder. In the photoplay the murder is known to be real from the beginning, but this is handled in a way which makes it as effective as the poem.

Tyrone Power, as Eugene Aram, is shown first in his laboratory, then among the boys at school. The settings and the costumes of the characters are of the fashion of the Dickens period and are wonderfully effective. In fact, while the photography in places could be better, the pictorial value of each of the changing scenes is never lost. It seems that

of the play. Several of the most effective scenes are silhouetted, as that of the murder, which is seen in the distance, above the horizon of a hill.

Visions are used many times to show the thoughts which haunt the murderer's mind and these are especially well handled because they never become too substantial and are more suggested than seen. The best of this kind is that in which the guilty man carries his victim's body into the woods and covers it with leaves. The sunlight is flickering through the trees and the moving patches of light suddenly become indistinct but terrible faces, and hands which tear away the covering leaves.

There are many other scenes worthy of mention, particularly the one at night when the ticking of the clock, whose pendulum is shown swinging slowly in the shadow, drives the man almost insane.

The pictures of the boys in the old-fashioned school and later at play are very charming, and Roy Clark, who is the boy to whom the story is told, does very well. Verses of the poem are given in the subtitles so that the play is clear even to one unfamiliar with the old story. The production is entirely out of the ordinary and, particularly in regard to the settings, opens up a field which has not been very thoroughly explored and which offers many opportunities.

## "Unto Those Who Sin"

Selig Red Seal Drama, Released Through V. L. S. E. March 6. Reviewed by Genevieve Harris

FRITZI BRUNETTE makes her first appearance in V. L. S. E. pictures in this play by James Oliver Curwood, which William Robert Daly has directed. Miss Brunette handles her role well; in fact her playing is better than the



story itself. The first part of the production is very good. Nadia, the little stenographer who has no pleasures in life and who brings her money to the sordid home where the father spends it in drink, while the mother flirts with other men, is a very distinct character, as Miss Brunette plays it, more so than the later Nadia, after she has become a beautifully gowned coquette. An interesting transformation takes place in the first part, in which the plain, shy little girl, when decked in the gay plumage her chum lends her, becomes a new personality. This is very skillfully acted. Another good bit of character drawing is that of the mother, played by Lillian Hayward. In fact the whole cast does very commendable work.

The various scenes which deal with Nadia's early life are interesting, sordid and unpleasant, but true in many details.

Nadia, influenced by her chum, a girl who prefers fine feathers to uprightness, goes to a party where she gets her first taste of a gay life. Disillusioned at home, the girl, who is at heart good, joins her chum in her apartment. She meets and loves a young man of wealth and marries him. Then there is a lapse of time, and Nadia appears next as a flirtatious widow at a beach resort. There has been a change in her character, which is not fully explained as the story now stands. The subtitles have stated that she loved the man she married, and we are led to suppose that she is wealthy; so why she acts as she does later is puzzling. However, it may be that the original intention of the producers was to portray a different relationship between Nadia and



if almost any of the scenes on the screen were stilled it would be an admirable drawing.

Then the story is kept in the same key throughout. There are no jarring scenes, nothing out of the atmosphere

Ashton. The present version, while more moral, is therefore not very consistent.

A decidedly comedy touch is given the drama at this point by the introduction of two ancient but wealthy suitors, one very fat, the other very thin, both well played by William Sheerer and George Hernandez. Nadia encourages them in a frivolous way, until she falls in love with Philip Morton (George Larkin). He is at first attracted to her, but is later disgusted by her flirtatiousness, and returns to his earlier love, Isabel (Louise Southern). Then Nadia marries one of her aged suitors, Jules Villars.

The remaining scenes are unpleasant, though interesting. Nadia loathes her husband and seeks to regain the affections of Morton, who has married Isabel. Unsuccessful in this, she yields to temptation and tries to murder her husband by pushing him from a cliff into the ocean. He is not killed but climbs up to the cliff again. Then he falls, this time dragging Nadia with him. Both are killed. These closing scenes are most gruesome.

Miss Brunette's work in the lighter, and finer scenes, for instance the scenes when the girl discovers her mother's true character, and where she is carried away by the new life her chum shows her, is much better than in the more emotional parts.

### "Defense or Tribute"

Public Service Company's Spectacular Production  
Reviewed by Thomas C. Kennedy

WITH so many arguments in favor of a big increase in the armament of this country at times it seems almost stupid that the proposed building up of the army and navy meets with the opposition it has so far encountered. Another forcible plea for preparedness is to be found in the Public Service Film Company's multiple-reel production entitled "Defense or Tribute," and so well built and convincing in its reasoning that good, and plenty of it, can only come from the enjoyable hour or so spent in viewing the picture.

"Defense or Tribute" is a visualized editorial, and it is an eloquent one. The picture makes quite clear the viewpoint of all in favor of greater military forces, that this preparation for war is the best known insurance against war. In doing this the picture merely turns the pages of history,

While "Defense or Tribute" will not convert those pacifists whose aversion for war takes the form of sentimental abhorrence for all things of a military nature or flavor, it will no doubt make many think more broadly and comprehensively of the question.

But the strongest point does not lie in its power to preach the doctrine of preparedness. It is an entertaining picture having to do with things of timely interest. "Defense or Tribute" offers good entertainment and it seems certain of meeting with the approval of screen patrons.

There is no story told by the picture, it simply visualizes portions of history, past and present. It is a pretentious production and it will not fail to impress. Several well known Americans who favor the aggrandizement of the United States military forces appear in "Defense or Tribute." The picture has been favorably commented upon by men whose names are frequently connected with national affairs. For the past two weeks "Defense or Tribute" has drawn well at the Park Theater, New York.

### "Soldier Sons"

Three-Reel Lubin Release of March 6. Reviewed by  
Genevieve Harris

AN interesting story, in which Helen Wolcott gives an excellent characterization of Nina Rosario, a Philippine girl, is "Soldier Sons," written and directed by Wilbert Melville. Leon C. Shumway plays the hero, Dick Bates, a graduate from West Point. He goes to the Philippines to visit his parents there. His father is also an army officer. In the islands, Dick engages Carlos Fulano as his guide on a trip into the jungle. Dick is seized with fever while alone with the treacherous guide, who robs him and leaves him to die.

Dick is discovered by Nina Rosario, a native girl, and is taken to her home, where she and her father care for him until he is well. This role is very much of a contrast to Miss Wolcott's last role, in "The Redemption of Helene," and she plays it equally well. The little native girl and the young soldier fall in love and are married. But it happens that Carlos, the guide, had also loved Nina and he kidnaps her, taking her into the jungle. Her father and Dick search for her and believe she has been drowned. Nina escapes from Carlos and makes her way home, but Dick has been ordered to San Francisco and has left, still believing Nina is dead. He leaves his American address written in a book of her father's.

Carlos follows Nina home, and in a struggle with her father is killed, but the father is also mortally wounded and dies before he can tell Nina where Dick is, and she believes he has deserted her. Later a son is born.

Then the story is taken up eighteen years later. Except the baby, grown to manhood, the characters have aged very little. Dick is in San Francisco, engaged to marry a young girl, daughter of his superior, while Nina lives with her son in the village. Then Dick is ordered again to the Philippines and one of his early exploits there is to put down a native rebellion. Among the leaders of this band of insurgents is Dick's own son. The boy is followed to his mother's house, where Dick again meets Nina and learns who the boy is. Dick lies, rather than betray the boy, and that night he sadly resigns his commission and returns to Nina and the boy.

There are a number of inconsistencies, not very vital, in the play, but it holds the interest at all times and is well played.

### "The Red Circle"

Chapter 11, "Seeds of Suspicion." Pathe. February 21.  
Reviewed by Genevieve Harris

CHAPTER ELEVEN of the Balboa serial released through Pathe begins where chapter ten ended, with June Travis (Ruth Roland) and Charles Gordon, the lawyer accused of embezzlement, in Lamar's office. Gordon tells June of the trick which the company played to secure his signature to an incriminating document. This and his escape when arrested are shown by flash-back scenes. As June listens, the red circle appears on her hand, and the rest of the episode is the account of another of her benevolent crimes. For she determines to help Gordon, who had come to the office to give himself up.

With the cunning of criminal instincts, she manages Gordon's escape. When Lamar's secretary tries to force an



where examples of the value of preparation for war in time of peace are plentiful. And history pictured on the screen is more attractive than history on the pages of printed volumes.

entrance into the locked office by breaking the glass in the door, June ties his hand to the inner knob. The secretary does not see June, but he does see the hand marked with the red circle. While this is happening, Lamar, in Farwell's



office, is examining the evidence against Gordon, with a view to taking the case. Later June enters the office, sends the men away by a ruse, and in their absence takes the incriminating bank notes. Leaving a note signed "The Red Circle Lady," she takes the document and notes to Gordon.

When Lamar discovers the theft and hears of the incident in his own office, his suspicions of June are unwillingly but strongly aroused. He goes to her home, but finding her away, will return the next day, which will be the starting point for the next episode.

The installment has advanced the story nicely and seems to be pointing the way to the end. The characters, now well known to followers of the serial, are well played, as usual.

## "The Despoiler"

Three-Reel Essayay Feature Released February 26

Reviewed by Genevieve Harris

AN oddly presented play is this three-act drama in which Bryant Washburn, Darwin Karr, Edward Arnold and Warda Howard play the important roles. It begins with a struggle in a hotel room between two men, in which the younger is shot. The police rush in and recognizing the dead man, congratulate the survivor on having shot a well-known criminal. Then the man telephones to a woman, telling her all is well. But the man himself seems overcome by emotion. Then the story follows:

Years ago the older man, Ben Cameron, played by Dar-



win Karr, was rejected by the woman, Mary, played by Warda Howard. He tells her to call upon him for aid at any time she may need it. Cameron was a widower, with one little boy, Bruce.

Years later, when Bruce is grown up, he becomes a criminal, and his father, losing all influence over him, finally sends him away. Bryant Washburn plays the role of the criminal very well.

Mary, who had married Richard Warner (Edward Arnold), works in a department store, to aid her husband, who is a bookkeeper. Bruce, whose crimes are of the petty variety, selects this story for shoplifting. Almost detected in stealing lace, Bruce becomes frightened and "plants" the lace in the pocket of a coat in the cloak room of the employees. The coat belongs to Mary, who discovers the lace before Bruce can get it. Bruce had in his possession a policeman's badge, with which he used occasionally as an officer, and with this he makes Mary believe that he has come to arrest her for theft. But instead he will accept a bribe. Then begins a system of blackmailing Mary. Fear makes Mary give him money until her husband begins to notice the shortage. Afraid to tell the truth, Mary remembers her former friend, Cameron, who has returned from his mines, a very wealthy man. Mary goes to him for aid, and Cameron arranges to trap the blackmailer.

Therefore the father discovers in the blackmailer his own son. There is a struggle, and the son is shot. Then the opening scenes are repeated.

While there are a few inconsistencies in the play, it is dramatically presented and is most interesting. The characters play their parts very well and their make-up is good. The scene of the mine, while not very necessary, is pretty.

## "The Discard"

Five-Reel Essayay V. L. S. E. Release of February 28

Reviewed by Genevieve Harris

AN excellent cast supports Virginia Hammond, the former Frohman star, who came to Essayay to play lead in "The Discard," a dramatic story written by Charles Michelson. While the play deals with characters and events which are criminal, the emphasis is placed definitely on the human element.

Although Miss Hammond is the featured player, Betty Brown holds the center of interest during the first part of the play, and the two actresses are so well contrasted that the work of one greatly aids the other. Miss Brown appears first as a little convent girl, Doris Wynne, the daughter of Alys Wynne, who scarcely enters her daughter's life. The reason is that Alys is a confederate of Cythara Grant, an international crook. Ernest Maupain plays this role excellently. Miss Brown plays an ingenue role charmingly throughout.

After getting into difficulties with the police in Paris, where the story begins, Grant and Alys are forced to leave the country and go to America. At the same time Doris goes to England to visit her school chum, Isabel Maxwell. There she meets Isabel's brother, Keith, and later marries him. Harry Beaumont is very well cast in this role. The love affair of the young people is emphasized to contrast with the unhappiness which comes later. Also their youthfulness and impulsiveness is clearly shown, and they are easy victims to the plots of the accomplished crooks. For it happens that after Alys and Grant have left for America, a wealthy uncle of Keith's leaves him a fortune on condition that he take his name, and live in America.

Since Alys is not in touch with her daughter, she does not know of the changed name, and when Grant begins his scheme against the wealthy young man who has arrived in America, she does her part to help him. The young man is Keith. Unable to lure his money away from him by several gold-brick schemes, they plot to have him become infatuated with Alys, then Grant will sue him for alienation of her affections.

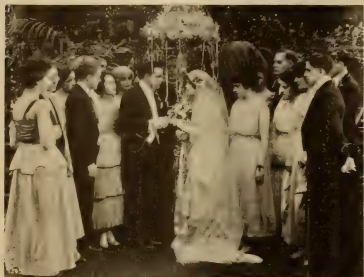
Keith falls into the trap. From this point on Miss Hammond's work is most prominent. It is pleasing to watch, being effective but always restrained and light. She is also fortunate in selecting gowns which photograph well and her appearance as Alys Wynne is interesting, having both refinement and hardness. In her scenes with Keith, however, she has a trick of looking at the camera with an "I am only playing with him," expression which is not necessary.

Keith is sued and pays. Then, when he will pay no more money, they proceed to blackmail him with threats of telling his wife. He fights against them, and Doris is sent a mysterious telephone message. Made suspicious by it, she writes to her mother, through her Paris agents, and the letter shows Alys who Keith is. When Grant will not cease his persecu-



tions at her plea, Alys betrays him to the police. Then after visiting her daughter and setting things right, she commits suicide.

The play is most interesting at all times and suspense



is handled well. Miss Hammond handles her big scenes at the last most skillfully. It is a question, however, whether the play would have gained if the affection between the daughter and her husband were presented as more sincere and less demonstrative. Some of their scenes seem overdone.

## HORSLEY FEATURES COMING

Four Interesting Five-Reel Productions Will Be Distributed Within the Next Few Weeks; Also Four One-Reel Comedies

Some interesting events in motion picture production are promised in forthcoming David Horsley productions, to be released on or before April 1.

Within that period of time, four of Mr. Horsley's five-reel productions will be distributed as Mutual Master-pictures, de luxe edition, besides four one-reel subjects which are to be released under the Cub Comedy brand name.

The first of the four five-reel subjects to be distributed as Mutual Master-pictures, de luxe edition, is "A Law Unto Himself," which was scheduled for release February 28. Those who have witnessed pre-release date showings of this production announced that it was an extraordinary picture. It has a gripping story of the Northwest mountains with the theme of vengeance for its plot, which has been treated in a new light by the author, Lillian V. Brockwell, a writer of considerable reputation for her powerful stories. As most of the action of the play transpires in the mountains Mr. Horsley sent his company into the rugged country of the Coast where some exceptional scenic views were obtained for background.

The characters in the story being of a rugged type, Mr. Horsley drew not alone upon the resources of his own playing force, but went outside of his studio and engaged actors who not only looked but had proven that they could play such parts.

Crane Willard is the featured player in the piece. He appears in a dual role. Among the other players are E. W. Harris, Louis Durham, Francis Raymond, Steve Murphy, George Clare, Jr., and Virginia Kirtley.

Other five-reel productions are "The Heart of Tara," scheduled for March 4; "The Hidden Law," scheduled for March 25, and "The Love Liar," scheduled for March 27.

## Petite Star in "Lovely Mary"

"Lovely Mary," the five-part Metro love drama in which little Mary Miles Minter is starred and Thomas J. Carrigan, her new leading man, is featured, will be released on the Metro program March 13. This feature was produced by the Columbia Pictures Corporation under the direction of Edgar Jones and his assistant, P. T. Volkman.

After being buffeted and battered around in the ice fields of the far north and braving the storm for more than fifty years, the revenue cutter and coast guard ship Woodbury fell a victim to motion pictures and was sent to the bottom. This sturdy old vessel, which in her time saved more than 5,000 lives in the storms off Hatteras and the Banks, and cleared the seas of smugglers and seal poachers, was purchased by the Metro company for an important part in "The Price of Malice," a recent release on the Metro program. Hamilton Revelle and Barbara Tennant are starred in this film. The Metro company converted the cutter into a fine appearing yacht and towed her to the ice fields. There she was sent head-on against an iceberg and rapidly sank to the bottom as the Metro players enacted the roles assigned them in the production.

Niles Welch, popular juvenile actor, of the Metro forces, was injured severely recently during a scene in which the rifle of a fellow performer struck him across the forehead. He is still in a hospital.

Max Uhlig has been engaged by the Popular Plays and Players as assistant technical director.

Metro announces its retirement from participation in future motion picture balls and sets forth its reasons in a statement made by Joseph W. Engel, Metro's treasurer. Mr. Engel says:

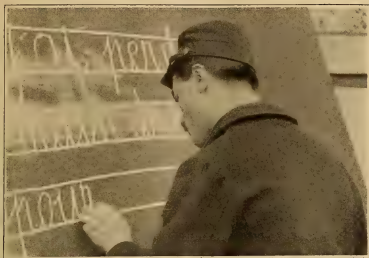
"Metro is somewhat in the position of the makers of the Stutz automobile who, after winning three great races, announced they would give their competitors a chance. They retired from racing and lived happily ever after and the competitors were happy also."

## Beyfuss Signs Capt. Peacocke

Alex E. Beyfuss, vice-president and general manager of the California Motion Picture Corporation, has signed Captain Leslie T. Peacocke, well-known scenario writer. Captain Peacocke has been instructed to join the forces of the California company at San Rafael at once. As a free-lance journalist as well as a fiction writer of recognized ability, Captain Peacocke was early attracted to the field of motion pictures and began to study the game of the camera from all sides at a time when it was given little serious consideration by serious-minded persons. As a matter of course when the importance of motion pictures was recognized, Captain Peacocke already had enjoyed several years of vigorous tuition in the fundamentals of the great art-industry. He has had more than 400 photo-plays produced. Some of them were adaptations, but, for the most part, they were his original stories.

The Pollard Picture Plays Corporation has been formed by George W. Lederer. Lederer's latest venture in the film world will star Margarita Fischer. Harry Pollard will direct. The Pollard company, accompanied by Miss Fischer, has gone to Los Angeles to produce "The Pearl of Paradise." Lederer declared this picture will be a distinct novelty in the field of features.

# News of the Week as Shown in Films



Wounded French soldier learning to write with his left hand.—  
Pathe.



Baptiste Ugo, nine-foot Italian and Esmitaire Adrien, 20-inch French-  
man arrive in New York.—Pathe.



Fighting the five million dollar dock fire suffered by Brooklyn, N. Y.  
—Mutual.



U. S. S. Pennsylvania, Uncle Sam's latest superdreadnaught,  
leaving for speed trials.—Hearst-Vitagraph.



Miss Hildur Erlandsen, winner of cross country race at Cary, Ill., shee-  
tournament.—Hearst-Vitagraph.



Superimposed turrets of the Battleship Pennsylvania, each carry-  
ing three huge guns.—Pathe.

# Sifted From the Studios

## ATLANTIC COAST NOTES

A most realistic landscape was filmed for "The Hunted Woman," the Canadian play by James Oliver Curwood, which S. Rankin Drew is directing, with himself and Virginia Pearson in the leading roles. Many scenes were taken near Saranac Lake, N. Y.

Mildred Gregory, for a long time leading lady with Romaine Fielding, is featured in the Gaumont Mutual Masterpiece, on March 6, "According to Law," written by Paul M. Bryan and Joseph Trant.

Pearl Shepard, winner in the beauty contest at the recent motion picture ball at Madison Square Garden, will be seen in Thanhouser films with Doris Grey, winner of the Boston beauty contest.

The first of a series of Vitaphone one-reel comedies featuring Frank Daniels as "Mr. Jack" is finished. Paul West is writing the stories and C. Jay Williams is directing. The comedies will be released through V. L. S. E.

Robert Edeson is to appear in a drama by James Oliver Curwood to be taken near Port Henry. Naomi Childers will be featured with him. Harry S. Northrup, Emmanuel Turner, Carolyn Birch, Betty Howe and Bobby Connelly are also in the cast.

Jewell Hunt is being featured in the Vitaphone series of comedies "More of the Manicurist," written by Paul West and directed by Harry Davenport.

Betty Howe, a newcomer to the Vitaphone forces, traces her ancestry to Elizabeth Howe, burned as a witch in old Salem days. She is also related to the late Julia Ward Howe. Miss Howe has appeared with Frank Daniels in "The Escapades of Mr. Jack" and will appear next with Robert Edeson in the James Oliver Curwood story.

Nan Carter, of the William Fox forces, left for Los Angeles recently to become a featured member of Oliver Morosco's stock company. She will appear in one or two new motion pictures while on the coast.

The story of the Bertha Kalich play which W. S. Davis is directing deals with the fight a woman makes against false accusations against her character.

Theda Bara wrote and directed a split-reel play featuring her pet cat, "Twiddle-Dee."

Richard Garrick, supervising director of the Gaumont studios in Jacksonville, Fla., has offered a prize of \$150 for the best scenario for a five-reel picture submitted by a member of the company. A month has been allowed for preparation.

Lucille Stewart is the new leading woman for Ralph Ince at the Vitaphone studios at Bay Shore, L. I.

Robert B. Mantell's newest picture to arrive from the William Fox studios in Jamaica is "A Wife's Sacrifice."

One of Theda Bara's cherished possessions is a photograph of herself when six years old. She is perched on a camel

in an oasis in the Sahara desert. Miss Bara was born on the Sahara while her parents were members of an archaeological exploring expedition.

Dorothy Bernard, of the William Fox players, has entered her speed boat in the races that will be held next month during the Cataline Island regatta. Its name is "Here's How."

Arthur Donaldson, actor and director, is now working in a feature production at the Standard studio, Yonkers, New York, for the Arrow Film Company, under the direction of Lawrence McGill.

Pauline Frederick is in Jacksonville, Fla., playing in scenes for the Famous Players' adaptation of Mary Johnston's novel, "Audrey," to be released by Paramount in March.

Madison Weeks, formerly a member of a stock company in his home town, Jacksonville, Fla., makes his screen debut in "According to Law," in which Mildred Gregory is starring, directed by Richard Garrick.

Dorothy Green and H. Cooper Cliffe, who were featured in the William Fox play, "A Parisian Romance," are both working in Metro plays at present. Miss Green with Edmund Breese and Mr. Cliffe with Ethel Barrymore in "The Kiss of Hate."

Tom Terriss has finished another five-reel feature, "The Triangle," dealing with the munitions plots in this country. Terriss plays two parts. Jill Woodward, Helene Ziegfeld, John Hopkins and Harold Vosburgh have important roles. The play was made at the Marion Leonard

studio in Brooklyn and directed by Mr. Terriss and Frank G. Kugler.

Alexander Gaden, of the Gaumont company, had played over 500 parts on the legitimate stage before going into pictures.

True Boardman, who was last seen as "Stingaree," the bushranger, appears as a society man in the comedy-drama by George Bronson Howard, "The Social Pirates."

Bertha Kalich, who recently joined the William Fox forces, is working in her first picture in Coytesville, N. J., under the direction of W. S. Davis.

Virginia Pearson's book, "The Book of Knowledge of the Movies," will soon be completed and will be distributed free among young people with photoplay aspirations.

Theda Bara received 91,250 letters during the last year. Hereafter she is going to file all letters received alphabetically in two divisions—one for love letters, the other for humorous ones.

Robert B. Mantell's favorite form of exercise is horseback riding.

Vivian Martin has begun work in her second William Fox picture.

A Japanese merchant, charmed by Margaret Gibson, whom he saw in "The Soul's Cycle," sent her a little yellow ivory elephant with diamond eyes and gold tusks.

Wally Van is to direct the film adaptation of "The Scarlet Runner," the novel by C. N. and A. M. Williamson. This will be released in twelve episodes, each

## Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bld	Asked
American Film Co., Inc.	91	99
Biograph Company	44	51
Famous Players Film Corp.	75	108
General Film Corp., pref.	43	47
Mutual Film Corp., pref.	44	50
Mutual Film Corp., com.	44½	50
No. Am. Film Corp., pref.	90	100
No. Am. Film Corp., com.	55	67
New York M. P. Corp.	48	54
Thanhouser Film Corp.	4	5
Triangle Film Corp.	43½	5
Universal Film Mfg. Co.	182	..
World Film Corp.	1¼	1¼*

\*Par \$5.00.

Mutual Film Corporation: Arrangements have been made whereby Charlie Chaplin returns to the Mutual. The plans call for 12 releases of two reels each. The Mutual to distribute the films on a percentage basis, which represents a potential earning power of over \$650,000, so that the revenue of the company for the year 1916 should show a splendid increase over the preceding year. Strong interest in both preferred and common has immediately registered and it is now somewhat difficult to obtain offerings of either the major or minor issues. The

asked prices on both preferred and common have advanced 7 points. The Chaplin Company is to be capitalized for \$950,000—\$400,000 preferred and the balance common.

The Mutual Film Corporation opened up the "Strand" theater in Chicago under their new Mutual Masterpiece—Service. The initial presentation was "Silas Marner," with Frederick Warde, the tragedian, who enjoyed a very sterling reputation a number of years ago. According to the severest film critic writing for the Chicago newspapers, this proved to be one of the most creditable film presentations ever given to Chicago. Crowded houses have responded to the offering.

Triangle Film Corporation: Also opened the "Colonial" theater in Chicago with its new service under the direction of Samuel L. Rothapel. The orchestral accompaniment has been pronounced the best that has appeared in Chicago, and, as this part of the Triangle service was open to severe criticism in the latter weeks of its occupancy of the Studebaker theater, the public has shown its approval as "capacity houses" are now the rule. The stock has, however, not changed materially over last week's quotations.

Biograph Company: A number of offerings of this stock were made last week, but buyers hard to locate.



complete. Earle Williams will play the principal role. Anita Stewart, Lillian Walker and Edith Storey will appear in the cast.

Annette Kellermann's latest hobby is hydro-aeroplaning.

Herbert Brenon, director general of the William Fox-Annette Kellermann picture, is the son of a distinguished London journalist. His mother was also a writer, and his brother, the late Algernon St. John Brenon, was a well-known operatic critic in New York.

Vivian Martin is at Tallulah Falls, Ga., working in her second William Fox picture, under the direction of John G. Adolf.

### CHICAGO NOTES

Twelve stenographers operating typewriters and dictographs appear in one office scene in Essanay's five-act feature, "The Havoc," in which Gladys Hanson is featured.

Sydney Ainsworth, who plays in the "Mary Page" story, has had four derby hats broken while working in pictures during the last two weeks.

Ernest Maupain finds his principal recreation in inspecting Chicago's various art galleries.

Lillian Drew of the Essanay forces is driving a new motor car.

An exact duplicate of the general man-

ager's suite of offices of one of Chicago's railroad systems was built at the Essanay studios for "The Havoc."

Ernest Maupain has been in motion pictures for nine years. Before that he was for many years leading man for Sarah Bernhardt.

Henry B. Walthall recently won in a newspaper popularity contest in Sydney, Australia.

"The Havoc," H. S. Sheldon's play, is built upon the activities of three persons. Gladys Hanson, Lewis S. Stone and Bryant Washburn play these important roles in the coming Essanay production.

Henry Walthall's favorite singer is Caruso. He never misses a chance to hear the singer and also owns every record of his voice ever made.

### MIDDLE WEST NOTES

By William Noble

#### Florida

The Alamo theater as Gainesville has been purchased by W. M. Clark, who will make many new improvements.

#### Kentucky

J. M. Pickell & Son have opened their new Rex theater at Hellier and will handle only the best pictures obtainable.

#### Tennessee

B. C. Butler has opened a new picture theater which seats 200, at Gainesboro.

#### Louisiana

The new house in Shreveport, owned by Charles Rick, will be opened in the near future under the name of the New Lyric.

#### Oklahoma

The corporation commission of Oklahoma has taken under advisement the question whether exchanges in the state may charge exhibitors a weekly rental for films. The secretary of state claims that some of the exchanges are not incorporated under the laws of the state and have obtained no license to operate in the state.

#### Texas

The right of a local exchange to enforce payment of rentals on contract by annulment of service is established by the decision in favor of the Mutual Film Corporation handed down by the Court of Civil Appeals at Fort Worth. Litigation in the case was begun in September, 1914, when Morris and Daniel, theater owners at Abilene, brought suit against the Mutual Film Corporation of Texas for \$10,000, because they had a contract calling for Mutual service as long as the theater and the Mutual corporation remained in existence, and the company refused to furnish the films when rental was not paid. A jury trial resulted in a verdict of \$1,500 for Morris and Daniel, but the Mutual company won on the appeal. The result will have a bearing on film rental and collections in Texas.

C. W. Hartman, manager of the Garrick theater, Dallas, announces that the theater will be enlarged and 300 seats added in the near future.

The opera house at Collinsville was burned recently. The loss was \$6,100, partially covered by insurance.

Following the election of motion picture shows on Sunday at Waco, a simi-

lar movement is being discussed at Austin, the state capital. In the city primary at Waco the vote was 2,317 for and 631 against Sunday shows.

A. Martini has installed a new \$8,000 pipe organ in the Dixie Center at Galveston.

The old opera house at Mexie collapsed recently and caught fire, causing the death of nine people and entailing loss of more than \$100,000.

William Hamilton has been appointed member of the board of appeals at Dallas, to succeed John S. Aldehoff, who resigned. This board has the last say in motion picture censorship in Dallas.

### PACIFIC COAST NOTES

Mack Swain, the famed creator of the "Ambrose" character in Keystone plays, is spending his spare time superintending work on his country estate near Pasadena.

Myrtle Stedman, the Morosco-Paramount star, has had a varied career, having been a dancer, a miner, a singer, and actress on the legitimate stage, and

### DEVORE PARMER

Devore Parmer, heavy man with the Roland West Film Corporation with Jose Collins, and recently heavy man with the Triangle supporting Douglas Fairbanks, has headed his own company in romantic and classic repertoire, playing such masterpieces as "Romeo and Juliet," "Richard III," "Taming of the Shrew" and "David Garrick."

Mr. Parmer's first appearance in the movies was as leading man with the old Edison outdoor company, under the direction of Edwin S. Porter. Then he



J. Frank Glendon.

on the screen, or on the stage. Therefore, this explanation. Mr. Glendon is the son of a Methodist minister in Helena, Mont., and was sent to Wesleyan University in that city. From college he went upon the stage as an opera singer, and after a few years he became a leading man in stock and dramatic productions. Lately he has deserted these for the motion picture screen. So there you are.



Devore Parmer.

joined the Nestor cowboy company in leading parts. After that followed the Biograph, Fox Film Corporation, Cosmo-Features, Kinetophone, the Harvard Film Corporation, et cetera. Mr. Parmer has also supported such stars as Viola Allen, Julia Marlowe, E. H. Sothern, E. M. Holland, Robert Mantell and many others. As an athlete Mr. Parmer excels in fencing, boxing, riding, bag-punching, swimming and big game hunting.

## WINIFRED KINGSTON

Winifred Kingston has appeared with considerable success as leading lady for Dustin Farnum. Of English birth, Miss Kingston secured her education in Edinburgh, Scotland, and Palisaul, Belgium. At an early age she appeared on the speaking stage in England and later



Winifred Kingston.

played leading parts for such celebrities as Charles Frohman and Sir Beerbohm Tree. In America, Miss Kingston played in many metropolitan successes. As in the case of many artists of the speaking stage who have made good, Miss Kingston upon completion of her initial photoplay cast her lot with the silent drama for all time.

now a motion picture favorite. Miss Stedman began with the Whitney opera company in Chicago, as singer and dancer, and was later prima donna. Only her success in picture keeps her from returning to the operatic stage.

C. M. and S. A. Franklin are staging another Fine Arts-Triangle play in which the clever children of the "Let Katy Do It" cast will have prominent parts. Norma Talmadge, William Hinchley, Jewell Carmen, Eugene Pallette and Walter Long are in the cast.

Maie Murray will appear as "Lady Jocelyn Leigh" in Mary Johnson's romance of early Virginia days, "To Have and to Hold," released by the Lasky company on the Paramount program March 6. Wallace Reid appears opposite Miss Murray.

Vivian Edwards will be seen next in "The Village Blacksmith," a Triangle-Keystone feature.

The new electric studio and the open-air stage at the Keystone studios having been finished, work has now begun on the administration building at the Edendale plant.

William Wolbert is now at work on the Jack London drama, "Hearts of Three," in which William Duncan, George Holt and Carmen Phillips are the "Three."

Rollin Sturgeon's next Blue Ribbon

feature production will be a picturization of a story of mystery and scientific crime deduction written by Cleveland Moffett. At present Mr. Sturgeon is supervising the work of assembling and trimming the James Oliver Curwood story taken in Bear Valley.

Mack Sennett sent east for a trained circus horse to use in a Keystone production in which a horse jumps from a cliff into a river sixty feet below. The horse made the jump, with a rider, then swam safely ashore.

Fanny Ward has completed her fourth Lasky picture, "For the Defense," to be released March 13. It is written by Hector Turnbull, who also wrote Miss Ward's photoplay, "The Cheat." Jack Dean, Camille Astor and Horace B. Carpenter appear in the cast.

Francelia Billington has joined the Universal Film Company at its Pacific coast studios and will appear in leading roles opposite Herbert Rawlinson under the direction of William Worthington.

Cleo Madison appears in the leading role in "A Soul's Crucible," which she wrote in collaboration with Kathleen Kerrigan. Edward Hearn, Ray Hanford and William Mong appear in the supporting cast.

Robert Leonard and Ella Hall play the leads in "The Crippled Hand," written by Calder Johnston. Marc Robbins and Kingsley Benedict appear in the cast.

Cliff Elford, assistant to Richard Stanton, is suffering from an attack of acute bronchitis, a result of exposure and overwork during the production of recent "Graft" episodes.

Five-year-old Zoe Beck, who appears with Edna Maisson and Douglas Gerrard in "Through a Baby's Voice," is said to be the star of the play.

Cleo Ridgley and Wallace Reid have gone to the Mojave desert with Paul Dickey, director, to film scenes for the Jesse L. Lasky production of "Under the Mask," written by Cecile B. DeMille and Jeannie MacPherson.

Harry Leon Wilson, the writer, has been the guest of Thomas Meighan of the Lasky company for the past week. Mr. Wilson, Irvin Cobb, Charles A. Van Loan and George Horace Lorimer, editor of the *Saturday Evening Post*, are taking a brief vacation at the Grand Canyon.

Work is progressing on the new 300-foot stage at the Lasky studios, and James Young, with the Mae Murray production, "Sweet Kitty Bellaires," will probably work in the first set on it. A new star dressing room building is also being added to the plant.

The Mack Sennett production of "Gypsy Joe," featuring Joe Jackson, will be held up for some time because of the illness of Mr. Jackson, who was injured during one of the scenes.

The Vitagraph Hollywood studios announced that they have completed arrangements with several local writers of repute to buy their entire dramatic output for the next six months, at least, and that Vitagraph is therefore out of the market for anything but one-reel comedies of the "polite" type.

Bessie Barriscale, in her next play, will again wear the robes of a nun, as

## BRUCE JOINS METRO

Clifford Bruce, well known dramatic star, has been engaged by the Popular Plays and Players and will make his debut on the Metro program in "Hearts Aflame," a five part drama. Dorothy Green will be featured with Mr. Bruce



Clifford Bruce.

in this production. Mr. Bruce has a large following among motion picture patrons. He also is well known on the speaking stage, having served Charles Frohman as leading man for more than five years.

in "Bullets and Brown Eyes." Charles Giblyn will direct the story, by J. G. Hawkes, and William Desmond and Gypsy Abbott are in the cast.

Major Clarence B. Blenton, editor of the *Seattle Times*, accompanied by Harry E. Andrews, managing editor of the *Los Angeles Times*, visited the Universal plant recently and expressed his interest in the work.

J. Warren Kerrigan has a postage bill of about \$100 a month.

U. S. "Dell" Andrews, the young chief cutter of the Ince-Triangle forces, has recovered from the burns he received at the Inceville fire and is again at work.

A massive set depicting the interior of a cathedral is being used in a coming Triangle-Kay-Bee feature starring William Desmond and Jane Grey. The set was made under stage manager Tom Brierly's direction from drawings of a London edifice.

Blanche Sweet, who has appeared as a ragamuffin, an anarchist, a drug fiend and a mesmerist's subject, among other roles, is to be "a lady" in the coming Lasky adaptation of Henry Seton Merriman's novel, "The Sowers," a Russian political story.

In "The Strife of the Iron Trails," a Universal railroad story produced by Henry McKee from the novel by Frank M. Wiltermood, Marie Walcamp and Lee Hill jump from an engine crossing a bridge at a rate of twenty-five miles an hour into the river below.

Edna Maisson, the Universal leading



Helene Ziegfeld, ingenue with Tom Terriss in his latest five-reel feature, "The Triangle," to be released soon.

woman, has had her first trip in a flying machine, and says she liked it better than horseback riding or autoing.

**Harry E. Aitken**, president of the Triangle corporation, on his last trip to the producing studios in Los Angeles, was particularly impressed with some of the scenes taken for the "Macbeth" production.

**Frank Case**, treasurer of the Lambs' Club, and owner of the New York Algonquin hotel, while visiting **De Wolf Hopper**, was persuaded to appear for the first time in motion pictures, and played the part of a sheriff with **Douglas Fairbanks**.

**William Worthington** is producing the first episode of the series by **Frank L. Packard**, "The Gray Seal," in which **Herbert Rawlinson** and **Francella Bolington** play leads. **Calder Johnstone** is writing the scenarios.

**J. Warren Kerrigan** is to appear in the stellar role of "The Gay Lord Waring," which **Otis Turner** is producing from **F. McGrew Willis'** adaptation of the novel by **Houghton Townley**. **Bertram Grassby**, **Leo Wilson**, **Maude George**, **Howard Holland** and **Harry Carter** appear in the cast.

The "Graft" serial has reached its thirtieth installment. **Richard Stanton**, who directs, plays the lead, with **Jane Novak**, **Gren White**, **Jack Abbott** and **Hare Fenton** in the supporting cast.

**Director Alan Dawn**, with 250 Fine Arts players, journeyed to the Mojave desert recently for scenes for a western Triangle drama. **Douglas Fairbanks**, **Bessie Love**, **Sam de Grasse**, **Mary Alden**, **Joseph Singleton**, **George Beranger**, **Fred Burns**, **Doc Cannon**, **Frank Case** and **Art Rosson** were the principals.

In **Norma Talmadge's** new Triangle play, "Acquitted," **Paul Le Blanc**, who played the eccentric hospital sentinel in "The Birth of a Nation," appears as a member of the underworld.

**Kate Bruce**, character actress, famous for her vivid portrayals in the old Griffith-Biograph subjects, has been engaged

by the Fine Arts company and made her initial Triangle appearance in "Betty of Greystone."

**Paul Dickey**, the Lasky director, has already begun rehearsals for the production of the **Cleo Ridgely-Wallace Reid** vehicle, "Under the Mask."

**Helene Rosson** is to play the name part in a coming five-reeler which **Donald Macdonald** is producing for the American company.

"Peggy," the Triangle play featuring **Billy Burke**, is having a big run on the Pacific coast, where the acting of **William Desmond** as the Scotch minister is especially pleasing to those who knew Desmond with the Morosco companies.

**Nell Shipman** has finished her work in **Rollin S. Sturgeon's** feature drama, in which she played opposite **William Duncan**.

**Bessie Barriscale**, featured in "Honor's Altar," and **Lewis Stone** and **Walter Edwards**, who directed it, formerly played in stock companies together. **Stone** and **Miss Barriscale** playing leads with **Edwards** as the principal support.

**George Melford**, the Lasky producer, and **Margaret Anglin** were playmates as youngsters, in Ottawa, Canada.

"Undine," which **Henry Otto** produced for the Bluebird company, has been selected by the Palace company to open its new Palace theatre on Seventh street, Los Angeles.

"The Purple Maze," a two-reeler being produced by **Ed. J. Le Saint** for the Universal company, features **Stella Razetto**.

**Mary Anderson** and **Webster Campbell** are working under the direction of **Dave Smith** at the western Vitaphone studios in a one-reel comedy.

**Grace Cunard** and **Francis Ford** are putting a one-reel mystery story, "The House on the Hill," while preparing for a five-reel mystery drama written by **Miss Cunard**.

**Dorothy Barrett** has finished her work in "The Argonauts," produced at Monrovia.

**Edward Sloman**, now a producer with the American company, began his career in a London, England, stock company. He went into pictures with the Universal company, on the coast, then directed for Lubin.

**Nona Thomas** is a student of books and music as well as of acting.

The **Jack London** serial, "Hearts of Three," which **William Wolbert** will produce for the Vitaphone company, is located in Panama and some mysterious islands off its coast, on which two descendants of **Sir Henry Morgan** and the fiancée of one of them have many exciting adventures.

**Thomas Jefferson**, son of the famous **Joseph Jefferson** of "Rip Van Winkle" fame, is now with the Universal company and will appear in "Lavinia Comes Home," **William C. Dowland's** production of the story by **Isabel Ostrander**.

**Vivian Edwards** will make her debut as a leading lady under **Mack Sennett's** direction in "The Village Blacksmith," a forthcoming comedy.

**Louise Fazenda**, the Keystone comedienne, has been advanced within a year



Wilmonth Merkl.—Metro.

from minor parts to head of her own company under **Mack Sennett's** direction.

**Lynn Reynolds** is directing "The Disappearance of Mary Hale," which he wrote for **Myrtle Gonzales**. **Frank Newburg**, **Val Paul** and **Alfred Allen** are also in the cast.

"Macbeth," which **John Emerson** is directing at the Fine Arts studio, with **Sir Herbert Beerbohm Tree** and **Constance Collier** in the leading roles, will probably be completed in eight or nine reels and handled as a special feature, independent of any program.

Several polo scenes for the next play with **Dorothy Gish** and **Owen Moore** will be filmed at the **Riverside Polo Club**, in California.

**Arthur Maude**, the American star, began his stage career with **Sir Henry Irving** at the Lyceum in London. For two years he was with the **Ben Greet** players. After coming to America, he managed and played leads with the **Constance Crawley** company, playing Shakespearean repertoire.

**Eugenie Ford**, with the American company, made her debut on the musical stage, in "The Toreador." Later she appeared on the speaking stage with **Blanche Walsh** in "The Kreutzer Sonata" and "The Straight Road," and with **John Drew** in "His House in Order."

**Fritz Shade** injured several of his ribs during the taking of the **Keystone** picture, "Fido's Fate."

**Frank Opperman**, now with **William Collier** in "Better Late Than Never," appeared on the spoken stage twenty-nine years and has been in the pictures seven years.

**Art Acord**, **Anita Davis** and **Dixie Stratton** will soon appear in "Curlew Horliss," a screen adaptation of "A Happy Family," by **B. M. Bowser**.

During the recent rainy weather in California, **Rube Miller**, actor and director of **Vogue** comedies, produced a "flood" picture, "Flooded with Trouble."

**Robert Brunton**, the technical director



whom Thomas H. Ince engaged six months ago to supervise the construction of elaborate settings, is at present planning scenes of the Triangle-Kay-Bec play featuring Louise Glaum.

Owen Moore, who has a reputation as a good dresser, will appear as a slum leader in his next play.

For "Marja of the Steppes," by William E. Wing, Director William Christy Cabanne has had a complete Russian village built. Lillian Gish, Frank Bennett, A. D. Sears, Pearl Elmore and Walter Long appear in the cast.

Blanche Sweet is working in the Lasky production of "The Sowers," by Henry Seaton Merriman. William C. De Mille is directing. The cast includes Theodore Roberts, Thomas Meighan, Horace B. Carpenter, Mabel Van Buren, Camille Astor and Ernest Joy.

Frank Reicher finished "For the Defense," the Lasky play featuring Fannie Ward, at noon, and at 1 o'clock of the same day began filming "The Woman and the Law," in which Charlotte Walker will star.

Mae Murray is working in "Sweet



Marguerite Clayton, one of the Essanay stars.

## SOTHERN WITH VITAGRAPH



E. H. Sothern, one of the latest stage star acquisitions to the screen, will appear in three feature films, produced by the Vitagraph company.

Contrary to expectations, Mr. Sothern will not be shown in any of his Shakespearean roles. He will appear in at least three photoplays for the Vitagraph in connection with some of their leading players. Anita Stewart will support Mr. Sothern in a romantic drama, and Edith Storey will act in a thrilling drama with the stage veteran.

The plays will be written especially for Mr. Sothern, who is spending his spare time at the Vitagraph plant in Flatbush, N. Y., studying the different effects and how they are obtained. He is also taking lessons in the art of motion picture make-up. By the time he commences actual work, about May 1, he will have gained enough knowledge and experience to enable him to start his new work without delay.

Kitty Bellaire," under the direction of James Young. Tom Forman and James Neill appear in the cast.

George Beranger has returned to the Fine Arts studio after an absence of three months. His last appearance was as one of the Cameron boys in "The Birth of a Nation."

Madame Clare West, a trained Parisian designer, formerly head of "The Maison Clare" in New York, is now head of the Fine Arts costume department. She designed the gowns Dorothy Gish wears in "A Pennsylvania Dutch Girl."

Louise Fazenda has returned to work at the Keystone studios after a short illness caused by overwork.

Walter Wright, one of the twelve directors under the supervision of Mack Sennett, is at work on the first scenes of a Triangle-Keystone feature for late March release.

Fred Mace has recovered from burns he received recently during the filming of a scene and will soon return to work.

Adam Kessel, Jr., president of the Keystone Film Corporation, was much pleased with his recent yearly inspection of the Edendale plant, where Mack Sennett is director general of twelve companies.

Dick Jones is directing Louise Fazenda, now at the head of her own company. Her last picture was "The Judge," in which she played a manicure girl.

Some very fine snow pictures were taken in the California mountains for a coming Keystone comedy in which Ford Sterling is featured. A mountain bear appears in the supporting cast, and causes much excitement.

"Wife and Auto Trouble" is William Collier's second comedy taken under Mack Sennett's direction. "Better Late Than Never" was his first attempt at screen comedy.

The following members of the William Fox forces have taken up residence in Edendale within the last few weeks: Mr. and Mrs. William Farnum, Mr. and

Mrs. Henry J. Heber, Mr. and Mrs. Herbert Louis, James Marcus, George G. Grenier and M. Morris.

Mary Alden plays an important part in the support of Douglas Fairbanks in a new Triangle play which Allan Dwan directed.

Willie Collier has returned to the east after completing his second Keystone comedy at the Edendale studios.

Doris Pawn plays an important part and performs many feats of horsemanship and daring in the William Fox play which R. A. Walsh is directing at Edendale.

Dorothy Bernard plays a dual role in "A Man of Sorrow," a thrilling photodrama featuring William Farnum.

Theda Bara just escaped serious injury during a scene for "Gold and the Woman," when a hinged picture, released by a spring, swung back violently, striking Miss Bara.

Frank Bennett, A. D. Sears, Pearl Elmore, Walter Long, Curt Radfield, W. E. Lowery and G. M. Blue are appearing with Lillian Gish in "Marja of the Steppes."

Charles Stallings, formerly of the "American" in Santa Barbara, has



Betty Howe—Vitagraph.

joined the Morosco forces as property man for Director Frank Lloyd.

Raoul A. Walsh has returned from New Mexico with remarkable photographs taken of a cattle round-up, which will be part of the William Fox play he is directing.

Norma Talmadge and a company of thirty Fine Arts players are in Santa Barbara, where C. M. and S. A. Franklin will stage several scenes for their new play.

Bernard McConville wrote the scenario of the play in which Dorothy Gish and Owen Moore are working.

Louise Fazenda of the Keystone players will be seen next in "The Judge," a



House Peters, who has just been signed to star in Paragon features.

two-reel comedy, as a rather forward manicure girl. Charles Murray is in the cast.

Stanley Hollibone, head of the Morosco laboratory in Los Angeles, received a smoking jacket of maroon silk from the laboratory boys and girls on his recent birthday.

Russia, Paris and Scotland in the eleventh century are represented at the Fine Arts studio just now, Russia for "Marja of the Steppes," with Lillian Gish, Paris for the Mae Marsh and Robert Harron play, and Scotland for "Macbeth."

A typical '49 dance was staged by Allan Dwan for the new play in which Douglas Fairbanks will appear. Two hundred and fifty cowboys appear in the riding scenes in the play, and many of them in the dance scene.

Tully Marshall has a very dramatic part in support of Mae Marsh and Robert Harron in "The Little Apache." Jennie Lee, Bert Hadley and Loyola O'Connor are in the cast.

The Fine Arts plays in production now were written by Grant Carpenter, Bernard McConville, Roy Somerville, Chester Withey, William E. Wing and Douglas Fairbanks, who appears in his own play.

George G. Grenier, technical expert in charge of the construction of the William Fox studios in Edendale, constructed inside the studio grounds an exact reproduction of the New York waterfront for "A Man of Sorrow," in which William Farnum and Dorothy Bernard star.

Society girls in San Francisco, Texas, will appear in a scene for "The Secret Kingdom," which Theodore Marsden is producing there for the Vitagraph company.

Bessie Barriscale was very successful on the legitimate stage, particularly in "The Rose of the Rancho" and "The Bird of Paradise."

The filming of "The Red Circle" has

been finished. Sherwood Macdonald directed the twenty-eight reels.

Henry King has just finished a screen version of "The Strugglers," for the Balboa company. This was originally produced on the speaking stage several years ago by H. M. Horkheimer. Its atmosphere is western.

"The One-eyed God" is the first picture to be completed by Lois Meredith at the Balboa studio. It deals with the influence of the Far East. William Conklin is also featured. Harry Harvey directed the play, a five-reeler.

Bessie Barriscale plays an Italian girl who becomes a nun, in her present play, written by J. G. Hawks. Charles Giblyn is directing. William Desmond appears opposite Miss Barriscale.

William H. Thompson, who appeared with Billie Burke in "Peggy," will remain in motion pictures under Thomas Ince. Walter Edwards is directing his next play, in which Thompson appears as the keeper of a lighthouse.

Rhea Mitchell, who recently joined the American Film Company, will be featured in a five-reel Mutual Masterpicture, "Overalls," to be released soon. Jack Halloway directed it.

Mack Sennett recently directed Fred Mace in a comedy in which the thrills depend on a railroad, a horse which jumps sixty feet from a cliff into the water and a saw mill where Mace is tied to the saw.

An entire western town was built and then burned for "Hell's Hinges," in which William S. Hart is starred.

## BRITISH TRADE NOTES

Harold M. Shaw, for three years a producer for the London Company, has resigned his position.

The first trade showing of the Vitagraph Film Hiring Service, "An American's Home," was a decided success.

The trade is especially interested in



Ripley Chamberlin as he appears in "Maude Muller Modernized." Falstaff comedies



Harry Watson, who is becoming famous as "Musty Suffer." Kleine comedies.

the forthcoming production of "The Second Mrs. Tanqueray," by the Ideal Company. Sir George Alexander plays Aubrey Tanqueray.

R. Collier of the McEnery Syndicate has been appointed London agent for the Burlington scenic films.

The Edison Company comedies on the open market are pleasing. "The Silent Tongue" and "The Simpleton's Revenge" set a good standard, which "Black Eyes," "The Seventh Day" and "Cartoons in a Sanatorium" have equaled.

Managers everywhere are alive to the menace to the whole industry which rests on the Shipping Economy Committee's suggestion that the importation of American films, etc., be prohibited.

"The Cheat," the Lasky production, has been most enthusiastically received by the trade.

Metro masterpieces are very popular in Hull, and the National Theater is now showing "Destiny or the Soul of a Woman" with great success.

Green's Film Service specializes in serials. It has the exclusive rights of "The Million Dollar Mystery" and "The Zudora Mystery" for Scotland.

The Apex Film Company, Ltd., has opened offices in Glasgow. Andrew Reid, who is in charge, has had a long experience in the trade in South Africa and London.

S. G. Newman has taken over the representation of Ruffell's Exclusives, Ltd., in Scotland.

The Silver Street Electric in Leicester is very popular, part of its attraction being due to orchestral music and the very cosy little balcony cafe from which there is an uninterrupted view of the screen. The Vitagraph production, "The Jugernaut," has concluded a most successful week's run there.

The British and Colonial Kinematograph Company recently entertained 250 wounded soldiers and sailors with a concert and pictures.

# Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adapted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

## General Program

### Monday.

D	2-28	The Burglar's Dilemma.....	Biograph	1,000
D	2-28	At the Doors Down.....	Kalem	1,000
D	2-28	The Strange Case of Mary Page, No. 6.....	Essanay	2,000
T	2-28	Selig-Tribune, No. 17, 1916.....	Selig	1,000
D	2-28	The Grinning Skull.....	Selig	3,000
C	2-28	Her Bad Quarter of an Hour.....	Vitagraph	1,000

### Tuesday.

D	2-29	The House of Surprise.....	Essanay	2,000
C	2-29	Winning the Widow.....	Kalem	1,000
D	2-29	What Happened to Peggy.....	Biograph	1,000

### Wednesday.

D	3-1	The Indian.....	Biograph	2,000
T	3-1	Vernon Howie Bailey's Sketch Book of London.....	Essanay	1,000
C	3-1	A Riddle in Rascals.....	Kalem	1,000

### Thursday.

D	3-2	Her Wayward Sister.....	Lubin	3,000
T	3-2	The Master of the House.....	Selig	1,000
C	3-2	The Serenade.....	Vim	1,000

### Friday.

C	3-3	A Leap Year Wooing.....	Kalem	1,000
C	3-3	The Master of the Smile.....	Knickerbocker	3,000
C	3-3	The Artist's Model.....	Vim	1,000
T	3-3	Hearst-Vitagraph News Pictorial, No. 12, 1916.....	Vitagraph	1,000
C	3-3	Tubby Turns the Tables.....	Vitagraph	1,000

### Saturday.

D	3-4	Beyond the Law.....	Essanay	3,000
D	3-4	The Girl Telegrapher's Nerve.....	Kalem	1,000
D	3-4	Hamlet Made Over.....	Lubin	1,000
D	3-4	The Uncut Diamond.....	Selig	1,000
D	3-4	La Paloma.....	Vitagraph	3,000

### Monday.

D	3-6	The House of Darkness.....	Biograph	1,000
D	3-6	The Strange Case of Mary Page, No. 7.....	Essanay	2,000
D	3-6	Ophelia.....	Lubin	1,000
C	3-6	Selig-Tribune, No. 19, 1916.....	Selig	1,000
C	3-6	The Dream of Eugene Aram.....	Selig	1,000
C	3-6	Pansy's Papas.....	Vitagraph	1,000
C	3-6	Mrs. Dane's Danger.....	Vitagraph	4,000
C	3-6	Bittersweet.....	Vitagraph	1,000

### Tuesday.

D	3-7	The Intruder.....	Essanay	2,000
C	3-7	Maybe Moonshine.....	Kalem	1,000
D	3-7	A Change of Heart.....	Lubin	2,000

### Wednesday.

D	3-8	The Mystery of Orival.....	Biograph	3,000
C	3-8	Carnated Nooz Pictorial, No. 6.....	Essanay	1,000
C	3-8	When Hubby Forgot.....	Kalem	1,000

### Thursday.

D	3-9	Soldier Sons.....	Lubin	3,000
T	3-9	Selig-Tribune, No. 20, 1916.....	Selig	1,000
C	3-9	Bungle's Elopement.....	Vim	1,000

### Friday.

D	3-10	Title Not Reported.....	Kalem	3,000
D	3-10	The Slave of Corruption.....	Knickerbocker	3,000
C	3-10	Their Wedding Day.....	Vitagraph	1,000
C	3-10	Beamed by a Beanshooter.....	Vitagraph	1,000
T	3-10	Hearst-Vitagraph News Pictorial, No. 13, 1916.....	Vitagraph	1,000

### Saturday.

D	3-11	A Man's Work.....	Essanay	3,000
D	3-11	A Race for Life.....	Kalem	1,000
C	3-11	Some Besser.....	Lubin	1,000
D	3-11	The Passing of Peter.....	Selig	1,000
D	3-11	Hunks.....	Vitagraph	3,000

## V. L. S. E. Program

Jan. 10	Green Stockings.....	Essanay	5,000
Jan. 17	My Lady's Slippers.....	Vitagraph	5,000
Jan. 23	Captain Jacks of the Horse Marines.....	Essanay	5,000
Jan. 20	The Wonderful Wager.....	Lubin	2,000

Jan. 24	Gods of Fate.....	Lubin	5,000
Jan. 24	The Island of Surprise.....	Vitagraph	5,000
Jan. 31	A Night Out.....	Vitagraph	5,000
Jan. 31	Souls in Bondage.....	Lubin	5,000
Feb. 7	The Crown Prince's Double.....	Vitagraph	5,000
Feb. 7	Thou Shalt Not Covet.....	Selig	5,000
Feb. 14	The Writing on the Wall.....	Vitagraph	5,000
Feb. 14	Dollars and Cents.....	Lubin	5,000
Feb. 14	Vultures of Society.....	Essanay	5,000
Feb. 21	The Maledading Lady.....	Essanay	5,000
Feb. 21	Kennedy Square.....	Vitagraph	5,000
Feb. 28	Her Bleeding Heart.....	Lubin	5,000
Feb. 28	The Discard.....	Essanay	5,000
Feb. 28	For a Woman's Fair Name.....	Vitagraph	5,000
Mar. 6	The Hunted Woman.....	Vitagraph	5,000
Mar. 6	Unto Those Who Sin.....	Selig	5,000
Mar. 13	The Hero of Submarine D 2.....	Vitagraph	5,000

## Mutual Program

### Tuesday.

D	2-29	The Happy Masquerader.....	American	3,000
C	2-29	Rustie Reggie's Record.....	Falstaff	1,000

### Wednesday.

D	3-1	What Doris Did.....	Thanhouser	3,000
C	3-1	Johnny's Jumble.....	Beauty	1,000

### Thursday.

C	3-2	Love, Dynamite and Baseballs.....	Vogue	1,000
C	3-2	Maud Muller Modernized.....	Falstaff	1,000
T	3-2	Mutual Weekly No. 61.....	Mutual	1,000

### Friday.

D	3-2	Margy of the Hills.....	Mustang	3,000
C	3-3	The Desperate Chance.....	Cub	1,000

### Sunday.

S	3-5	See America First, No. 25.....	Gaumont	500
C	3-5	Keeping Up With the Joneses, No. 25.....	Gaumont	500
C	3-5	Dad's College Widow.....	Beauty	1,000
C	3-5	All Balled Up.....	Vogue	1,000

### Tuesday.

D	3-7	The Silken Spider.....	American	3,000
C	3-7	Oscar the Oyster Opener.....	Falstaff	1,000

### Wednesday.

C	3-8	The Gay Blade's Last Scrap.....	Beauty	1,000
D	3-8	The Cruise of Fate.....	Thanhouser	3,000

### Thursday.

C	3-9	Ambitious Awkward Andy.....	Falstaff	1,000
D	3-9	Mutual Weekly No. 62.....	Mutual	1,000
T	3-9	Title Not Reported.....	Vogue	1,000

### Friday.

C	3-10	Title Not Reported.....	Cub	1,000
D	3-10	Curfew Corliss.....	Mustang	3,000

## Universal Program

### Monday.

C	2-28	Cupid Trims His Lordship.....	Nestor	1,000
D	2-28	The Milk Battle (Graft No. 12).....	Universal	2,000

### Tuesday.

D	2-29	The Eye of the Horus (No. 4 Lord John's Journal).....	Gold Seal	3,000
C	2-29	Some Heroes.....	Imp	1,000

### Wednesday.

C	3-1	Blue Blood and Black Skin.....	L-Ko	2,000
T	3-1	Animated Weekly, Vol. 2, No. 9.....	Universal	1,000



## Thursday.

D	3-2	The Heart of Bonita.....	Laemmle	2,000
D	3-2	Shackles.....	Big U	1,000
C	3-2	Love Laughs at the Law.....	Joker	1,000

## Friday.

D	3-3	The Hoax House.....	Imp	2,000
D	3-3	In the Heart of a Shell.....	Rex	1,000
C	3-3	The Lion's Breath.....	Nestor	1,000

## Saturday.

D	3-4	The One Woman.....	Bison	3,000
E	3-4	To Arms (Uncle Sam at Work, No. 11).....	Powers	1,000

## Sunday.

D	3-5	Saved by a Song.....	Rex	2,000
D	3-5	The Blackmailer.....	Laemmle	1,000
C	3-5	Gertie's Awful Fix.....	L-Ko	1,000

## Monday.

C	3-6	Their Only Son.....	Nestor	1,000
D	3-6	The Powder Trust and the War (Graft No. 13).....	Universal	2,000

## Tuesday.

C	3-7	The Winning of Miss Construe.....	Gold Seal	3,000
D	3-7	No Release This Week.....	Rex	1,000
D	3-7	Sunlight and Shadows.....	Imp	1,000

## Wednesday.

D	3-8	The Windward Anchor.....	Laemmle	1,000
C	3-8	False Friends and Fire Alarms.....	L-Ko	1,000
T	3-8	Animated Weekly, Vol. 2, No. 10.....	Universal	1,000

## Thursday.

D	3-9	Lavinia Comes Home.....	Laemmle	2,000
C	3-9	The Dumb Bandit.....	Rex	1,000
D	3-9	Warriors of the Air.....	Powers	500
D	3-9	A Romance of Toyland.....	Powers	500

## Friday.

D	3-10	The Doll Doctor.....	Imp	2,000
C	3-10	Their Act.....	Victor	1,000
C	3-10	When Lizzie Disappeared.....	Nestor	1,000

## Saturday.

D	3-11	The Quarter Breed.....	Bison	3,000
E	3-11	Uncle Sam at Work, No. 12.....	Powers	1,000
D	3-11	No Release This Week.....	Joker	1,000

## Sunday.

D	3-12	His Brother's Pal.....	Rex	2,000
C	3-12	Love's Spasms.....	Victor	1,000
C	3-12	No Release This Week.....	L-Ko	1,000

## Miscellaneous Features

Sins of Great Cities.....	Great Northern Film	4,000
Race Suicide.....	Jos. W. Farnham	6,000
Somewhere in France.....	Arthur S. Kane	5,000
Fighting with France.....	French Official War Films	6,000
At the End of the Rainbow.....	K. & R. Film Co.	1,000
A Naval Tragedy.....	K. & R. Film Co.	1,000
The Arabian Dancing Girl.....	K. & R. Film Co.	1,000
Catherine Brown—the Baby Kellerman—in Fancy Diving and Swimming.....	K. & R. Film Co.	1,000
On the Firing Line.....	Signal Film	5,000
His Vindication.....	Cosmotofilm	4,000
A Fool's Paradise.....	Ivan Film	6,000
The Girl and the Game.....	California M. P.	5,000
The Unwritten Law.....	Sol Lesser	10,000
The Birth of a Nation.....	Clairidge Films	5,000
The Heart of New York.....	Great Northern	5,000
The Man With the Missing Finger.....	Great Northern	5,000
One Day.....	Moss Films	5,000

## Bluebird Photo-Plays, Inc.

Jan. 24 Jeanne Dore.....	5,000
Jan. 31 Secret Love.....	6,000
Feb. 7 Undine.....	5,000
Feb. 14 Hop, the Devil's Brew.....	5,000
Feb. 21 The Wrong Door.....	5,000
Feb. 28 The Grip of Jealousy.....	5,000
Mar. 6 Rupert of Hentzau.....	5,000
Mar. 12 The Strength of the Weak.....	5,000

## Fox Film Corporation

## Released Week of

Jan. 16 The Fourth Estate.....	5,000
Jan. 23 The Serpent.....	5,000
Jan. 30 The Ruling Passion.....	5,000
Feb. 6 Merely May Ann.....	5,000
Feb. 13 Fighting Blood.....	5,000
Feb. 20 The Fool's Revenge.....	5,000
Feb. 27 The Spider and the Fly.....	5,000
Mar. 6 The Marble Heart.....	5,000
Mar. 13 Gold and the Woman.....	5,000

## Kleine-Edison

## Released week of

Feb. 2 The Final Curtain.....	Kleine	5,000
Feb. 9 When Love Is King.....	Kleine	5,000
Feb. 9 The Martyrdom of Philip Strong.....	Edison	5,000
Feb. 16 The Scarlet Road.....	Kleine	5,000
Feb. 23 At the Rainbow's End.....	Edison	5,000
Mar. 1 The Mishaps of Musty Suifer.....	Kleine	10,000

## Metro Features.

## Released week of

Feb. 7 The Upstart.....	Metro	5,000
Feb. 14 Dimples.....	Metro	5,000
Feb. 21 The Price of Malice.....	Metro	5,000
Feb. 21 A Corner in Cotton.....	Metro	5,000
Feb. 28 The Soul Market.....	Metro	5,000
Mar. 6 The Blindness of Love.....	Metro	5,000
Mar. 13 Lovely Mary.....	Metro	5,000

## Mutual Master-Pictures.

## Released week of

Feb. 2 The Idol of the Stage.....	Gaumont	5,000
Feb. 5 The White Rosette.....	American	5,000
Feb. 7 The Drifter.....	Gaumont	5,000
Feb. 10 The Final Argument.....	American	5,000
Feb. 12 The Soul's Cycle.....	Centaur	5,000
Feb. 14 Life's Blind Alley.....	American	5,000
Feb. 17 The Dead Alive.....	Gaumont	5,000
Feb. 19 Silas Marner.....	Thanhouser	5,000
Feb. 21 Accuse.....	Gaumont	5,000
Feb. 24 The Old Diamond.....	Moroso	5,000
Feb. 26 The Craving.....	American	5,000
Feb. 28 A Law Unto Himself.....	Centaur	5,000
Mar. 3 Members.....	American	5,000
Mar. 4 The Heart of Tara.....	Centaur	5,000
Mar. 6 According to Law.....	Gaumont	5,000
Mar. 6 True Nobility.....	American	5,000
Mar. 6 The Flight of the Dutchess.....	Thanhouser	5,000

## Paramount Features.

## Released week of

Feb.	3	Tennessee's Partner.....	Lasky	5,000
Feb.	3	Farmer Al Falfa's Catastrophe.....	Bray-Paramount	1,000
Feb.	7	The Cliff Dwellers of America, Paramount-Burton Holmes		1,000
Feb.	7	Madame X.....	Paramount	1,000
Feb.	10	Nearly a King.....	Famous Players	5,000
Feb.	10	Haunts for Rent.....	Bray-Paramount	1,000
Feb.	14	Grand Canyon.....	Paramount	1,000
Feb.	17	Miss Nanny Goat Becomes an Aviator.....	Bray-Paramount	1,000
Feb.	14	The Trail of the Lonesome Pine.....	Lasky	5,000
Feb.	17	Out of the Drifts.....	Famous Players	5,000
Feb.	17	He Fell in Love With His Wife.....	Pallas	5,000
Feb.	21	A Day With a West Point Cadet.....	Holmes	1,000
Feb.	21	Blacklist.....	Lasky	5,000
Feb.	28	Our Middles at Annapolis and the U. S. Aviation School.....	Holmes	1,000
Feb.	28	Diplomacy.....	Famous Players	5,000
Mar.	2	Poor Little Peppina.....	Famous Players	6,000
Mar.	2	How Dirty Joe Got to Heaven.....	Bray-Paramount	1,000
Mar.	6	To Have and To Hold.....	Lasky	5,000
Mar.	9	Ben Blair.....	Pallas	5,000

## Pathe.

## Released Week of

Mar. 13 The House of Unhappiness (No. 2 Iron Claw).....	Pathe	2,000
Mar. 13 Pathe News No. 20.....	Pathe	1,000
Mar. 13 Pathe News No. 21.....	Pathe	1,000
Mar. 13 Gleeft Guardians.....	Starlight	1,000
Mar. 13 Along the Columbia River.....	Pathe	500
Mar. 13 Quaint Volendam, Holland.....	Pathe	2,000
Mar. 13 Branded as a Thief (Red Circle No. 13).....	Balboa	5,000

## Red Feather Production

## Released Week of

Feb. 7 A Knight of the Range.....	5,000
Feb. 14 The Quest.....	5,000
Feb. 21 Sons of Satan.....	5,000
Feb. 28 The Lords of High Decision.....	5,000
Mar. 6 The Taint.....	5,000

## Triangle Film Corporation.

## Released week of

Feb. 13 His Picture in the Paper, Fairbanks.....	Fine Arts	5,000
Feb. 13 Honor's Altar: Barricade, Stone, Edwards.....	Triangle-Kay Bee	5,000
Feb. 27 Don Quixote.....	Fine Arts	5,000
Feb. 27 The Last Act.....	Triangle-Kay Bee	5,000
Feb. 27 His Pride and Shame.....	Triangle-Keystone	2,000
Feb. 27 Cinders of Love.....	Triangle-Keystone	2,000
Mar. 5 Daphne and the Pirate; Lillian Gish.....	Fine Arts	5,000
Mar. 5 Hell's Hinges; William S. Hart.....	Triangle-Kay Bee	5,000
Mar. 5 A Village Vampire.....	Triangle-Keystone	5,000
Mar. 5 The Judge; Charles Murray.....	Triangle-Keystone	2,000

## World Features.

## Released week of

Feb. 7 The Woman in 47.....	Equitable	5,000
Feb. 15 Love's Crucible.....	Brady	5,000
Feb. 21 The Clarion.....	Equitable	5,000
Feb. 21 The Quest.....	Equitable	5,000
Feb. 21 A Woman's Power.....	Brady	5,000
Feb. 28 The Price of Happiness.....	Equitable	5,000
Feb. 28 The Pawn of Fate.....	Brady	5,000
Feb. 28 Man and His Angel.....	Triumph	5,000
Mar. 6 As in a Looking Glass.....	World	5,000
Mar. 6 The Devil's Toy.....	Equitable	5,000

# Brief Stories of the Week's Film Releases

## General Program

**The Strange Case of Mary Page**—(CHAPTER 7. A CONFESSION)—(TWO REELS)—ESSANAY—MARCH 6.—Reviewed elsewhere in this issue.

**The Dream of Eugene Aram**—(THREE REELS)—ESSANAY—MARCH 6.—Reviewed elsewhere in this issue.

**Ophelia**—LUBIN—MARCH 6.—E. K. Lincoln, Ethel Clayton, Crawford Kent and Helen Vetter featured. Ophelia receives a letter from her sister Mary telling her that she has been betrayed by John Carter, of the city. Ophelia is married to George Hunter, a good husband, but who is suspicious and jealous, and when he finds the photograph of Carter in his wife's room he copies down the address he finds on the back of it. The next day he follows his wife and when he sees her entering Carter's apartments he is furious. He forces his way into the room and comes so close to face with Carter and his wife, who bitterly denounces him for his suspicions and his actions. She then explains the truth and tells how Mary was married to Carter that morning and he had asked her to come to his apartments and to keep their marriage a secret until after their arrival in Europe.

**Bittersweet**—VITAGRAPH—MARCH 6.—Featuring George Stanley, Anne Schaefer and Webster Campbell. Farmer Slater has tyrannized over his family so long that they dare not call their souls their own. John, the elder son, before his return from college marries Ruth, a city girl, and at the farm she is chided and browbeaten. Bob, the younger son, is angered because his father refuses to allow him to attend a party and goes to a saloon and returns home and steals money from his father's strong box. He is caught and ordered out of the house, and John, his mother, for the first time denies her husband and announces she is going with Bob. Left alone, Slater is overcome by his rage and falls in a fit and as a result he is an invalid for life, but a changed man.

**Mrs. Dane's Danger**—VITAGRAPH—MARCH 6.—Featuring Lillian Walker, Wilfred North and Donald Hall. David Dane, a rich man, much older than his wife, Alice, is content that she amuse herself in society. Rex Gordon, a former sweetheart, and man-about-town, attempts to make advances to her, which she resents until he apologizes. One evening he enters Alice's home with the intention of stealing her valuable pearl necklace, and at the same time Jasper Dacey, a down-and-out broker, enters or the same purpose. Dane returns home and is about to shoot Gordon when Dacey steps forward and explains the true cause of Gordon's presence, and after the thieves have departed a happy reconciliation follows.

**Pansy's Papas**—VITAGRAPH—MARCH 6.—Featuring Mary Anderson, Otto Lederer, Webster Campbell, Jack Weatherby and Jack Mower. Pansy Hale is sent to a very strict boarding school by her father and not liking the "prison" life, as she terms it, she sends Jack and Tom, her admirers, catalogues of the school containing a list of the rules and regulations. Both boys are struck by the clause about parents and guardians only being permitted to visit the girls. They both disguise themselves and start for the college. Many laughable incidents follow as a result of their make-up and finally they find themselves landed in jail.

**The Human Cauldron**—(THREE REELS)—VITAGRAPH—MARCH 6.—Many of the scenes in this

production were taken at the headquarters of the New York Police Department and on Blackwell's Island and show the interesting experience which applicants for the police department have to undergo before they receive their shield. The picture also shows the method of "finger-printing" and "mugging" criminals and the glories of the Police's Gallery and other departments of the police system. The story tells of two gunmen and their girls who come under police supervision. An all star cast featured.

**The Hunted Woman**—(FOUR REELS)—VITAGRAPH—MARCH 6.—S. Rankin Drew, Virginia Pearson, George Cooper, Ned Finley and Billie Billings featured. The story tells of a woman who marries a notorious rake by reason of a death-bed request of her father. She runs away from him and years later learns that he is dead. She marries an author and sometime after her husband discovers her whereabouts. In a fight her first husband is killed and she is free to enjoy the happiness she has heretofore been denied of.

**The Intruder**—(TWO REELS)—ESSANAY—MARCH 7.—Based on "The Edge of Things," Richard Travers, Marguerite Clayton and Ernest Maupain featured. Betty Marsh marries Malcolm Jarvis, a gambler, and goes to live with him. Jarvis goes to his club, telling her to phone him when she is more reasonable. In a rush impulse she phones a gun. Her former employer, who he tries to make love to her, but she fights him off. A burglar enters the house and confronts Waldron with a gun. He tries to be a man whose downfall was caused by Waldron. After forcing Betty to phone her husband he takes Waldron outside and gives him a good thrashing.

**Maybe Moonshine**—KALEM—MARCH 7.—Featuring Bud Duncan and Lloyd V. Hamilton. The feud between the Ham and Bud families starts in childhood, and it continues until a revenue officer seeks out the mountain clans and the moonshiners combine for mutual protection. As feudists and as moonshiners, Ham and Bud are good comedians and will draw many laughs.

**A Change of Heart**—(TWO REELS)—LUBIN—MARCH 7.—Robert Gray, Eleanor Blevins, George Routh and Velma Whitman featured. Ralph Cogan marries Rita Travers, a cabaret singer, who is under the influence of Ed. Walters, a crook. Walters demands several hundred dollars of Rita and when she asks her husband for same he tells her that Eleanor, his step-sister was left two-thirds of his father's fortune and that he has not the ready cash. When Walters learns this he is furious and tells Rita to get rid of Jane. This she attempts to do by turning on the gas stove. She however repents of her action and saves Jane and the next day she receives word that Walters was killed the night before while trying to escape arrest.

**Animated Nooz No. 6**—ESSANAY—MARCH 9.—Split reel release containing five hundred feet of animated cartoons, part of which is a burlesque on the topics of the day, and the remainder one of the adventures of Dreamy Dud.

**When Hubby Forgot**—KALEM—MARCH 8.—Ethel Teare and Victor Rottman featured. Hubby who is absent-minded buys a lavalliere for wiley. When hubby then hides it and forgets where he put it there are terrible doings in the household. A sneak thief and a covetous maid complicate matters still more, but the lavalliere finally turns up and with it a pretty smile and kiss from Ethel for forgetful hubby.

**Soldier Sons**—(THREE REELS)—LUBIN—MARCH 9.—Benjamin Hopkins, L. C. Shumway, Helen Wolcott and Melvin Mayo featured. Dick Bates graduates from West Point and goes on a hunt-

ing trip to Manila, Philippine Islands. Here he meets Nina Rosario and marries her. Carlos Felano, a scoundrel who forces his attentions on Nina, forces Nina to accompany him to the jungle and while she is away Dick receives word to join his regiment at once at San Francisco. Thinking Nina has fallen over the cliff and her body carried out to sea, he leaves and sometime later Nina gives birth to a baby boy. Fifteen years later Dick is ordered to sail for the Philippine Islands and here he encounters Nina and they are reunited.

**Bungles' Elopement**—VIM—MARCH 9.—Bungles who carries his bread by painting houses, and engaged in this pursuit, sees the fair face of a damsel in evident distress. He hoists himself up to her window and leans down to the fringe and is forcibly married to a silly old beau by her father. Her father hears them and peeping through the keyhole sees cash and notes from the floor, same having rolled from the pockets of our Romeo. Her husband returns home and the door is burst in, but she escapes up the chimney, and after an exciting escape he wins the girl and punishes the pursuers.

**A Slave of Corruption**—KNICKERBOCKER—MARCH 10.—Mina, apprentice girl in Mme. Louise's fashionable dress making shop, meets and becomes the mistress of James Roderick, the brother of Rev. David Rodrick. James marries and goes to live with his mother and Mina wanders into Rev. David's church. He preaches on Magdalen and Mina goes home heart-broken. David meets Mina and soon after declares his love for her. James returns home and he tells Mina he will not disclose the fact to his brother, that she was his mistress, but she confesses all to David and goes back to her position at Mme. Louise's shop. David, however, an hour later goes in search of Mina, finds her and all ends happily.

**Their Wedding Day**—VIM—MARCH 10.—Pokes and Jabbs call upon Tiny, a fat duckling, whose father inserted an ad in the paper to the effect that he would settle a substantial dowry to anyone who would marry her, but both desert her when they see her pretty sister, Ethel. Unknown to each other Pokes and Jabbs plan to kidnap Ethel and engage two different pairs of thugs to carry out their instructions. The thugs, however, carry off the mother and Tiny, having never seen Ethel, and when they see Tiny and her mother instead of Ethel, Pokes and Jabbs make their getaway. Tiny's father, however, manages to marry her to one of the thugs who kidnapped her.

**Beamed by a Beanshooter**—VITAGRAPH—MARCH 10.—Charles Richman, Arline Pretty and Leo Delaney featured. Count Pastry De Creampuff abducts the fair Lizzie, but Handsome Harry the hero, rescues her and tells her to lock herself in her room. Count de Creampuff again secures possession of Lizzie and is taking her off in an auto when he is beamed by a beanshooter in the hands of a small boy. The hero again comes to the rescue and that evening visits Lizzie and discovers an auger hole in the ceiling. Taking aim with his beanshooter he hits Pancake Pinhead, who is peering through the knothole. The villain gets busy again, but he is again defeated by her hero.

**Man's Work**—(THREE REELS)—ESSANAY—MARCH 11.—Richardson Co. stars John Farn, Elizabeth Burbridge and John Cosar featured. Thomas Wilbertson, son of the wealthy James Wilbertson, who becomes a beggar, meets Ellen Barth, who lives with her sister, Mary. Pete Gillon about this time is released from prison and stops at the boarding house of Ellen Barth and her sister. Gillon learns that Wilbertson is the man who escaped years before from prison



A Vague between two American Beauties. Left to right, "Dad's College Widow," "Flooded with Trouble," and "Johnny's Jumble."



From the Vitagraph studios. Left to right, "Mrs. Dane's Danger," "The Hunted Woman," "Mr. Jack Ducks the Alimony."

and tries to blackmail him. He sends Mary Barth, over whom he holds an influence, to make the London and Thomas. Later Mary Barth is found murdered and Thomas is accused of the murder. However, a detective traces a clue which leads to Gilson as the murderer and later Wilberton learns that proof of his innocence was established after his escape.

**A Race for Life—KALEM—MARCH 11.**—(An episode of the "Hazards of Helen" railroad series featuring Helen Gibson.) A college boy pranks imperils the life of the railroad president's son, who has worked his way up to engineer in his course that starts "from the bottom." Helen sees the boy tied to the runaway engine which is speeding toward the Flicker Creek bridge which has been swept away by the floods. Helen takes a short cut on horseback with her friend Steve and overtakes the engine. She swings to the other horse, then climbs to Steve's shoulders and leaps to the engine which is brought to a stop on the brink of the river-bank.

**Some Boxes—LUBIN—MARCH 11.**—Featuring Billie Reeves. Wilkins calls on Amy, his fiancée, at an entertainment given by her mother and finds her in the company of Mr. Hammer, a college champion boxer. Hammer develops into quite a character. Wilkins is angry and tells Amy that he and Hammer make a monkey of Wilkins until she stops to wave his hand at Amy, which she refuses to do. Wilkins then turns away and is turned away, he knocks him out and wins the girl.

**The Passing of Pete—SELIG—MARCH 11.**—Tom Mix, Victoria Forde and Ethelyn Chrisman feature. Pete steals a bag of gold from Bob, prospector, and Mona, his Indian wife, follows him and sees him give the gold to Loresta of the dance hall. She later tells the sheriff of her husband's theft and the posse follow the desperado. After a desperate battle Pete is shot and Mona finds a new home in Bob's family.

**Husks—(THREE REELS)—VITAPHONE—MARCH 11.**—William Humphrey, Carolyn Birch, Nellie Anderson, Rose Tapley and Harry Northrup featured. Clay McGrigger, a small-town lawyer, is elected as representative to Congress and leaves for Washington leaving his wife, Hope, behind. In Washington he becomes infatuated with Vivien, a lobbyist and a tool of Snell, who is plotting Clay's downfall, and later divorces his wife and marries Vivien. Snell induces Clay to accept a bribe for a state secret, and later exposes him. He is expelled from the senate and goes to Paris. Here he receives word that his second wife has divorced him and cut him off without a cent. He returns to his old home to find Hope, and her sorrowing mother leads him to the little low mound where the woman who loved him enough to give him up lay resting. She had died of a broken heart, and utterly crushed, Clay flings himself on the grave in agony of remorse.

**The Burglar's Dilemma—BIOGRAPH—RE-ISSUE—FEBRUARY 29.**—Lionel Barrymore, Henry Wall, Lillian Gish, Robert Harrington and Charles H. West. The owner kills his brother and the boy, victim of a burglar, is accused of the crime. In the other room an ambulance is being worked over the body. Suddenly the door opens and the "dead" man appears, led by the physician. With the enormity of his sin before him, the man shuns his brother's accusing finger, but finally permits himself to accept forgiveness.

**What Happened to Peggy—(TWO REELS)—BIOGRAPH—FEBRUARY 29.**—Victor Smith, Jose Ruben and Claire McDowell featured. Peggy is the only daughter of a wealthy man. She is loved by the will of her aunt is made her heiress pro whom she has never seen. This a maid, steals some jewelry from her mistress and makes her get away and later she steals Peggy's coat. Of

course Peggy is arrested, because she is wearing Tillie's coat, while Tillie proceeds to impersonate Peggy at Jack's home. Jack's mother is phoned and Tillie overhears the conversation and later as they are entering Tillie's room they see her jump into Jack's automobile after having stolen Jack's mother's jewelry. She is pursued by Jack and captured and the prospect of an alliance with Peggy is as delightful to Jack as it was repugnant when he thought it would be Tillie.

**The Indian—(THREE REELS)—BIOGRAPH—MARCH 11.**—Blue Feather, the son of War Eagle, is brought up as the adopted son of Lieutenant Sterling, the former having been left for dead after a battle with the Indians years before. War Eagle and Red Feather, the twin brother of Blue Feather, heads an Indian delegation to interview General Sterling regarding the Indian agency appointment. Gladys, the daughter of General Sterling is kidnapped by Leach and Biggles, who have secured the Indian agency in the West, thinking that Indians will be blamed for their abduction thus bringing on war between the Indians and the soldiers. Red Feather, however, rescues Gladys and throws Leach to his death. Blue Feather arrives at his home to find his brother dead and Gladys declares that she loves Blue Feather, the brother of "The Indian."

**The Master Smiles—(THREE REELS)—KNICKERBOCKER—MARCH 3.**—Emmy Whelen is featured in this story of a man who is mad as well as wicked who is governed by an over ambitious father and a society maddened mother. Howard Estabrook supports Miss Whelen.

## Mutual Program

**Dad's College Widow—BEAUTY—MARCH 5.**—Featuring Ottie Humphrey, Lucille Ward, Simone Cavens, Dick Rossom and King Clark. Nathaniel Pettibone, a well-to-do banker, receives word that his son is falling in love "with a woman old enough to be his mother," and immediately leaves for the college town. He meets the woman in the case and later phones her that he will call on her in ten minutes. The son invites her to meet him at the Louvre Cafe, and Edgar, Nathaniel Junior's classmate, also extends a similar invitation to the widow. Father and sweet widow go to the Louvre Cafe and come face to face with the boys. Young Nathaniel, however, manages to bid the widow of father ad later the two have an enjoyable time.

**All Balled Up—VOGUE—MARCH 5.**—Rube Miller, Madge Kirby, Alice Nice and Arthur Traverses featured. Art, a cigar-stand keeper, engages Alice, the street bandits, to kidnap his sweet heart, Madge, because she has jilted him for his business rival, Rube. Madge rises in her sleep and goes to Rube's stand. Rube takes Madge home, foils the abductors and then engages in a bowling match with Art, who persuades Rube, Alice, the street bandits, to play for Madge against his money. Alice's bandits place a bomb under Madge's bed, but Madge walking in her sleep picks it up and carries it to the bowling alley, where it explodes and blows Art, Alice and the bandits into the skies, leaving Rube and Madge to the enjoyment of their mutual infatuation.

**The Silken Spider—(THREE REELS)—AMERICAN—MARCH 7.**—Reviewed elsewhere in this issue.

**Oscar, the Oyster Opener—FALSTAFF—MARCH 7.**—The ambition of Oscar, the oyster opener at Hizzoodlebe's Oyster House, is to find a pearl that will make his fortune. After his sweet heart, Mame, tries to win a man whom she thinks is a millionaire, only to find out that he is a butler, she answers yes to Oscar's proposition of love. Oscar finds his long looked for pearl, and all is well.

**A Gay Blade's Last Scrape—BEAUTY—MARCH 8.**—Featuring Carol Holloway, John Sheehan and Dixie Stewart. Mrs. Holloway is determined that Carol shall marry Lord Phoppie, even though Carol doesn't want to. Lord Phoppie sends out invitations for an afternoon tea and when his valet in attempting to shave him nearly ends his career, he telephones the first barber shop he finds listed and it happens that he gets a lady barber shop and Belle is commissioned to do the job. When Belle arrives he thinks her one of his guests and introduces her to the others. She manages to get him into the bedroom, to the horror of Carol and her mother. Lord Phoppie gets into numerous mix-ups at this point and finally loses out all around.

**The Cruise of Fate—(THREE REELS)—THANHOUSER—MARCH 8.**—With Valkyrien, Thomas A. Curran and Boyd Marshall. Through Kernerly's devotion to business, his wife begins to think his love is growing cold, and the influences of the third member of the eternal triangle stimulate this thought. Finally Kernerly starts on a second honeymoon with his wife, but because he wishes to give her every chance to get away with the other man, if she so desires, the man is allowed to accompany them. The sinking of their yacht gives Kernerly a chance to prove his love and worthiness, while the family shows his true wicked nature. Thus the love of husband and wife is renewed and the intruder is put out of the way for good.

**Ambitious Aikward Andy—FALSTAFF—MARCH 9.**—With Walter Hiers and Riley Chamberlin. Andy is an awkward negro who does everything in the wrong way. The only reason that his employer keeps him is that he affords a free vaudeville show. Finally Andy leaves his employer to become a vaudeville man. He does no better with this than he does with the subsequent jobs of chauffeur and expert dynamite blaster. He then comes back to his old place, whips the new incumbent and resumes his old position.

**The Quagmire—(THREE REELS)—MUSTANG—MARCH 10.**—Reviewed elsewhere in this issue.

**Maud Muller Modernized—FALSTAFF—MARCH 2.**—With Louise Emerald Bates and Riley Chamberlin. The modernized Maud Muller is brought into contact for smashing another woman who lives out in her own. Clancy, the driver of the other car, has enough charges against the girl to send her to prison for life. The judge, being sympathetic with the girl, fines Clancy ten dollars. When the judge next meets his charmer, she upsets him with the auto and gets so mused up herself that he discovers she is false—at least her teeth, hair and complexion are, so he doubts concerning her honesty.

**The Desperate Chance—CUB—MARCH 3.**—Featuring George Ovey. Jerry escapes from prison, and realizing that he is being pursued by a number of guards and police, welcomes a forced change of clothes with a bandit. The latter, however, forgets his shooting irons and seeks out Jerry later. They both give the cops a run for their money, but of no avail, for both fall helpless victims of the officers of the law after they are extracted from the wreckage of an unruly automobile.

## Universal Program

**The Powder Trust and the War—(TWO REELS)—MARCH 6.**—(Thirteenth Episode of "Grat") Featuring Richard Stanton, Jane Novak and Glen White. This episode, suggested by Will Irwin, sees the death of Dr. Berg, the head of the powder trust which is trying to smuggle powder into Mexico, as well as that of two Mexicans who are





Three recent Metro releases. Left to right, "The Price of Malice" (Roll e), "A Corner in Cotton," and "The Soul Market."

coding Stone and Du Berg to put Robert Harding out of the way. Stone's attempt on the life of Dorothy Maaswell is also futile.

**Their Only Son**—NESTOR—MARCH 6.—Ray's rich uncle sends him money from time to time for the education of a son, whom he thinks Ray has. When Ray's uncle unexpectedly turns up and wishes to see the educated son, Ray persuades his under-sized partner to pose as the child. Things run very nicely until Ray's partner's wife enters and discovers her husband playing the part of haly in the other woman's lap. Things are finally straightened out with uncle, however.

**The Winning of Miss Construe**—(THREE REELS)—GOLD SEAL—MARCH 7.—This is a human interest comedy drama which tells of a young girl, who works in a department store and suffers the unwelcome advances of a "handsome" floor-walker, and an artist. Robert Leonard and David Kirkland wrote and produced the picture. Mr. Leonard and Ella Hall have the leading roles.

**Sunlight and Shadow**—IMP—MARCH 7.—With Betty Grey and Paul Panzer. Betty, her brother Harry, and their invalid mother, live in a little hut in the Northwest. Harry is unable to support the two, and so Betty goes out forlornly one day to get some food on credit, which is refused. At the grocery she meets Paul Vernon, a mounted policeman, who gladly supplies her with food. In the meanwhile Harry makes a theft to buy medicine for his mother, but in vain, for the latter dies. Paul is sent to arrest Harry, but he allows him to go free, fixing things up with the man from whom the theft was made. There appears to be a ludding love affair between Betty and Paul.

**The Windward Anchor**—LEAMUELL—MARCH 8.—Myrtle Gonzalez is seen as the wife of a real estate operator. Her request for money to purchase new evening gowns is refused by her husband, who explains that his money is all invested at present in real estate. She remembers that he has a sum in the safe, which he desires to keep as an "anchor to windward." Returning to her room she lies down on the bed and sob. Then there is visualized a dream in which she causes her husband's ruin by spending the reserve fund. The dream ends with her husband's suicide and her own attempt to take her life. The awakening is happy; for hubby returns from a successful day's business and her gowns are assured her.

**False Friends and Fire Alarms**—(TWO REELS)—5-KO—MARCH 8.—Lillie Ritchie as a jockey. His attempt to win a race and the oil magnate's daughter with a fire horse, looks good until the ring and start the horse in the wrong direction. Instinct is stronger than Billy's arms, and the horse reaches the scene of the conflagration. It happens to be the oil magnate's house and so Billy saves the valuable securities and foils the villains.

**Lavina Comes Home**—(TWO REELS)—LEAMUELL—MARCH 9.—Marcia Moore is cast in the role of a girl circus performer who joins a plot formed by the manager to have her masquerade as the daughter of Mr. and Mrs. Corwin, who are struck with her resemblance to their child who was lost years ago. They are so kind to her and the love she has for a young farmer decide her to remain with the Corwins. The manager's threat to expose her does not work to his advantage, for the girl's confession has been heard by Mrs. Corwin. In the end Lavina marries Jonathan Parker, the farmer.

**The Dumb Bandit**—REX—MARCH 9.—Francis Ford and Edna Mason enact this story by Grace Cushman. The shepherd notices his wife's loneliness and tests her love in a novel manner. As a masked, dumb bandit he visits with her while the husband is away. When the bandit threatens to kill the husband so he may have her, the wife proves her fidelity.

**A Romance of Toyland**—(SPLIT REEL)—POWERS—MARCH 9.—A story with dolls as the actors. There is melodrama in which the doll, Harold, saves the fair lady from the villain by using his automatic. On the same reel with:

**Warrior of the Air**—POWERS.—Some remarkable views taken during an aeroplane trip. Pictures of the various types of air craft are also given.

**The Doll Doctor**—(TWO REELS)—IMP—MARCH 10.—Garry Benham and Violet Mersereau are featured in this modern drama. The husband places a wrong construction upon his wife's friendship with a physician. This leads to a separation. Later he realizes his mistake and searches unavailingly for his wife and child. They meet in the doll shop where Harry and Violet first met and there is a happy reunion.

**When Lizzie Disappeared**—NESTOR—MARCH 10.—Deacon Squibbs is in love with the girl, which fact both she and her true lover resent. One rainy day the deacon sets out for Betty's house with his dapple-gray steed to make his proposal. When he emerges from the house some time later he is in an angry mood. This frame of mind is not improved when, after a volley of orders, the horse fails to move. On account of the pouring rain, the deacon does not discover that the horse is a wooden one, stolen from the harness store, until its owner turns up and accuses the deacon of theft. Meanwhile, Betty and Eddie are watching gleefully from the window.

**Their Act**—VICTOR—MARCH 10.—A comedy drama produced by Edward Ferguson. The picture has to do with the romance of an actor and a theatrical manager's daughter. The manager objects to the match, telling Bert that he will consent to the marriage when Bert has taken up

a new profession or written an act that will be a sure-fire success. The act is arranged and presented to the manager in a novel manner, and blessings are forthcoming.

**The Quarter Breed**—(THREE REELS)—BISON—MARCH 11.—Western melodrama written and produced by Leon D. Kent, who also portrays the title role. It is the story of a "quarter breed" Indian, who, because he has always been treated as an under-dog, is sullen, a heavy drinker, and quite against all society. Through circumstances he wins the friendship of a girl and better treatment at the hands of the men in the mining town. This causes him to take a different attitude and he reforms. The thrills are furnished by a stage-coach hold-up and a runaway.

**His Brother's Pal**—(TWO REELS)—REX—MARCH 12.—A detective drama adapted from a story by Charlotte Walton Ayers and produced by Ben Wilson, who plays the part of the doctor engaged to Edna Madison. His brother Dan is a detective and recognizes Mrs. Madison as "Slick Kitty," a once notorious crook. At a reception given by Mrs. Madison a former confederate of hers steals a valuable necklace. Dan, who attends in his official capacity, apprehends the crook and in a struggle Henderson is killed. As his brother's happiness is at stake, Dan so arranges that Mrs. Madison's past is not exposed. The doctor and Edna are subsequently married.

**Love Spasms**—VICTOR—MARCH 12.—HARRY MYERS and Rosemary Theby are featured in this comedy, which tells of a young man who develops a violent affection for a beautiful girl. He so bores his friends that they urge him to marry her. He does so, and for a time everything is wonderful. Later he develops a critical eye and finds fault with his wife, with the result that she returns to mother. Then he enjoys liberty for a bit, but it does not last long, and he successfully implores Beth to return to him.

**Universal Animated Weekly No. 9**—UNIVERSAL—MARCH 1.—War veterans, guardsmen and U. S. soldiers in "Re Ready" parade, Chicago, Ill.; Henry Morgenthau is greeted on his return from Turkey by a delegation of business men, New York, N. Y.; President Menocal watches crack soldiers in spectacular review, Havana, Cuba; mid-winter meet at Harvard University results in blood-stripping contest, Cambridge, Mass.; Jess Willard, world's champion, comes East for his battle with Frank Moran, New York, N. Y.; Mrs. Pankhurst, noted English suffragist, seeks U. S. cash for war victims, Philadelphia, Pa.; "Polar Bear" play in bathing suits on snow covered sands, Brighton Beach, N. Y.; ten killed and fifty hurt when three trains crash together on New Haven Railroad, Milford, Conn.; cartoons by H. Y. Mayer.



Scenes from three March Universals. Left to right, "The Dumb Bandit," "Their Act," and "Lavina Comes Home."

## Feature Programs

### Blue Bird

**Rupert of Hentau—(FIVE REELS)—BLUEBIRD—**MARCH 6.—Jane Gail is featured in the character of Queen Flavia and Henry Ainley, an English actor in the dual role of King Rurik and Rudolf Rassendyll in this play founded on Anthony Hope's novel of the same name and a sequel to "The Prisoner of Zenda." George L. Tucker directed the production and the supporting cast includes Charles Rock, George Bellamy, Warwick Wellington and Stella St. Andrie.

### Fox

**The Marble Heart—(FIVE REELS)—WILLIAM FOX—**MARCH 6.—Violet Horner is featured in this drama of love and intrigue. The supporting cast includes Walter McCullough, Rhys Alexander, Henry Armetta, Louise Rial, Harry Burkhardt, Walter Miller, Haj De Forrest, Mlle. Marcelle, Mark Price and Arthur Leslie. The production was staged in the West Indies under the supervision of Herbert Brenon.

### Metro

**The Soul Market—(FIVE REELS)—POPULAR PLAYS AND PLAYERS—**FEBRUARY 28.—Mme. Petrova is starred in this production, which deals with the life of a musical comedy prima donna who views the theater and the high life attending as being a "soul market" where young girls are bought and sold the same as in the days of ancient Babylon and who is brought to this realization when she is about to give herself over to a man of wealth, rather than marry the young man she loves. An all star cast supports Mme. Petrova and the production was directed by Francis J. Grandon.

### Mutual Special

**According to Law—(FIVE REELS)—GAUMONT—**MARCH 6.—Howard Hall and Mildred Gregory are featured in this story which tells of a young wife, who refuses the sacred duties of motherhood. Helen Marten, Alan Robinson, Albert Macklin and John Reinhard also have prominent parts in this production directed by Richard Garrick.

**True Nobility—(FIVE REELS)—AMERICAN—**MARCH 9.—E. Forrest Taylor, Lizette Thorne, Helene Rosson, and Harry Von Meter featured. A full review appears on another page of this issue.

### Paramount

**Diplomacy—(FIVE REELS)—FAMOUS PLAYERS—PARAMOUNT—**Marie Doro is featured in this screen adaptation of Sardou's celebrated play, dealing with international politics. Sidney Olcott directed the production. Elliott Dexter, Frank Losee and Edith Campbell Walker are prominent in the supporting cast. A longer review appears on another page of this issue.

### Pathe

**Pathe News No. 16—PATHE—FEBRUARY 23.—**Mr. Henry Morgenthau arrives home on leave after two years of service at Constantinople as Ambassador to Turkey, New York City, N. Y.; "Black Hand" wreck the home of Modestino Mastrogiovanni, whose bank failed, Chicago, Ill.; Jacques Suzanne, artist-explorer, has a complete Alaskan dog pack to help give "local color" for his pictures, Fort Montgomery, N. Y.; in spite

of the fact that the Allies need soldiers they have refused to accept for service Babiste Ugo, an Italian nine feet tall, and Esimiere Adriani, a twenty-nine inches high Frenchman; Russian prisoners taken by the Germans in recent fighting are interned in the camp which was once their own famous fortress, Brest-Litovsk; Russia's Rotary traffic method enables five streams of vehicles to be handled in one-third the time previously.

**Pathe News No. 17—PATHE—FEBRUARY 26.—**Ten killed and fifty injured when local train crashes into stalled New Haven express, Milford, Conn.; nine killed in wreckage as Opera House collapses when escaping gas explodes, Mexico, Tex.; President Wilson attends the exercises at Continental Hall in celebration of Washington's birthday, Washington, D. C.; Variety oarsmen have first practice of the season in near-zero weather, Seattle, Wash.; military demonstration in favor of preparedness marks the observation of Washington's birthday, Chicago, Ill.; German soldiers regulate traffic over a pontoon bridge built after the retreating Russians had destroyed the ordinary bridges over the River Bug, Brest Litovsk, Russia.

**Starved to Death in a Restaurant—PATHE—**FEBRUARY 23.—Henric and Louie enter a beaury where beautiful Bertha is in charge. They immediately start to "fill-up" with an eye to doing so free of charge. They do very well until Ben the Blacksmith, strong man and tyrant, enters and then, as usual, Henric and Louie come out second best.

**By the Zuider-Zee—(SPLIT REEL)—PATHE—**FEBRUARY 23.—Picturesque Holland in natural colors. The quaintness of Holland makes it a picture of the past. The picture is a real success. In this picture the picturesque country and the peculiar customs of the natives are thoroughly interesting. The same reel with:

**Along the Des Chutes River—PATHE—**Views of the Des Chutes River in Oregon. This picturesque America scenic is most interesting.

**Little Mary Sunshine—(FIVE REELS)—PATHE—**GOLD ROOSTER—MARCH 3.—Featuring Henry King and Baby Marie Osborne. Little Mary alone in the world, creeps into a standing automobile and falls asleep. Bob Daley, whose sweetheart has broken their engagement, discouraged and disgusted, hires an auto to take him home and finds Little Mary. Later she is the means of effecting a reconciliation between Sylvia and Bob.

**The Red Circle—(CHAPTER 11)—(TWO REELS)—**FEBRUARY 26.—BALBOA.—Reviewed elsewhere in this issue.

**Luke and the Rural Roughnecks—PATHE—ROLIN** MARCH 1.—A slapstick comedy in which Loue—some Luke is hired as assistant by the village blacksmith, who has much trouble in keeping Luke, because the village belle steals them away. Luke does well until the queen of queens crosses his path. His efforts to win her bring on some clashes with the burly smith. A rival kidnaps the belle. This causes a general chase which ends in a mixup in a muddy pool.

**Siberia, the Vast Unknown—PATHE—**MARCH 1.—Second installment. The barren, desolate country about Cape North and its inhabitants, the Chukchis, a Mongolian tribe, are the subjects of this scenic.

### Red Feather

**The Target—(FIVE REELS)—RED FEATHER—**MARCH 6.—Hobart Bosworth featured in this western drama, whose career seems to prove that there is no real hardship in this world which will stand life's test except the affection of a mother. The supporting cast includes Anna Lerh, Mabel May, Dick Lane, Novak, Dick Lane, and Albert McQuarrie. The picture was produced by Norval MacGregor.

## Triangle Program

Released Week of March 5.

**The Village Vampire—(BALBOA)—KAYSTONE—**An exciting comedy featuring Fred Macne, Anna Luther, Joseph Swickard, Earl Rodney, Billie Brockwell and Dale Fuller.

**The Judge—TRIANGLE—KEYSTONE—**Featuring Louise Fazenda as a mountie who inspires flirtatious tendencies in all the men with whom she comes in contact, but who is true to her husband, played by Wayland Frisk, Harry Booker and Phyllis Allen also have important parts in this picture.

**Peggy—KAY-BEE—**MARCH 5.—Featuring Billie Burke. The scenes are laid in New York and Scotland. Characters are very well drawn. William Desmond and William H. Thompson have important roles. A full review appears on page 425 of the February 1 issue.

## V. L. S. E. Inc.

**Hearts-Vitagraph No. 16—FEBRUARY 25.—**Equip big barn with fire escapes that automatically fires horses in case of fire, Los Angeles, Calif.; Henry Morgenthau, ambassador to Turkey, returns to America for a rest and is warmly greeted in New York, New York, N. Y.; ice yachts race in stirring contest for cup, Mill Neck, N. Y.; police of San Francisco are drawn up for formal review by their chief; members of the Polar Bear Club race over the snow covered sands, play medicine ball, coast and then take a dip in the surf, Brighton Beach, N. Y.; many athletes start in Bronx County marathon of the Mohawk Athletic club, New York City; the latest fashions; nine die and many hurt when New Haven trains are piled in a heap of wreckage, New Haven, Conn.; cartoon by George Herriman.

## World

**As in a Looking Glass—(FIVE REELS)—WORLD—**MARCH 6.—Featuring Kitty Gordon as an adventuress who enlives with her charms every man she meets. She meets Alfred Balfour and falls in love with him and by clever scheming she leads Miss Vyse, Balfour's fiancée, to break their engagement and later she marries him herself. After a few happy days of married life, however, Jack, her former partner, appears and exposes Life's past life, and realizing that all is over she drinks poison. An all star cast support Miss Gordon and Frank Crane directed the production.

**The Devil's Toy—(FIVE REELS)—EQUILIBRE—**MARCH 6.—Edw. Stevens and Adele Wood featured. Wilfred Barsley, an ambitious artist struggling for recognition, offers himself in prayer to the Devil, proclaiming his willingness to sell his soul for the three things he most desires—fame, wealth and love. He gains fame and wealth, but the Devil tells him that he is powerless to grant the third wish, love, which he says is the gift of heaven. Barsley plunges into the depths of dissipation and meets a terrible end. Montague Love, Jack Halladay, Madge Stevens and Arnold Love support these two stars and Harley Knoles directed the picture.

## Miscellaneous

**The Immortal Flame—IVAN—**Features Maude Fealy. A society drama which deals with the sacrifice of a happy marriage made by a young girl to further her father's political ambitions. Misery in all its forms arises from this, the end being the girl's tragic fate. A long review appears on another page of this issue.

G. W. G.



Scenes from three Fox features. Left to right, "Fighting Blood," "The Fool's Revenge," and "The Witch."



Three World-Equitable stars.  
Edna Wallace Hopper (left), Muriel Ostriche (center), Gail Kane (right).

## SOME NEW THEATERS

### Arkansas.

The Arkansas Traveler, an electric traveling motion picture show, the only one of its kind in the state, has established a regular circuit of twelve towns in Madison and Washington counties, and will appear at each place every two weeks. This show is a unique outfit. The owner has mounted a six horsepower gasoline engine and a special motion picture dynamo on a wagon, where they operate to furnish electric current for the show. Electric lights are hung temporarily about the hall used as a theater and are lighted until the show begins. The electric current is carried from the wagon into the building through a copper cable. The service furnished by this show is up-to-date and affords a luxury to rural folk who cannot often attend the city shows.

### Indiana.

Rose A. A. Kleinrichert has filed a petition in bankruptcy before United States Commissioner T. J. Logan. She schedules assets at \$314.25 and liabilities at \$850. The petitioner is proprietress of a moving picture theater at Ft. Wayne. Somers & Kennerk are attorneys for the petitioner.

The entire second floor of the Old State bank building in Evansville has been leased to the William E. French company for five years. The present French store will be razed and a moving picture theater erected there.

That the Gennett theater in Richmond will be remodeled by the Gennett family, who own it, in spring, and later opened as a motion picture theater, has been reported.

### Iowa.

E. P. Minter has taken out a permit for the remodeling of the building, at 2010 West Broadway, Council Bluffs, into a motion picture show. Work will be rushed.

D. E. Harvey has sold an interest in

the Harvey theater in Sheldon to Ray Ling, who will give his entire attention to the theater business after March 1. The gentlemen have in connection formed a Harvey theater exchange, and will deal in buying and selling of theaters.

Charles Forrest has sold his motion picture business at Ruthven and has purchased another at Farnhamville.

A small blaze in the Roper theater in Council Bluffs caused a loss of about fifty dollars.

The Majestic theater in Fredericksburg has been sold by Leslie Box to Upham Brothers, who will take possession March 1.

John Boyer has bought out a moving picture business at Lake Park and will move there March 1.

The commercial club is making plans for starting a moving picture show. Essex has been without a picture show since George Swalley closed his theater about a month ago.

Mrs. Theresa Stelz has sold the Gem motion picture theater in Corydon to E. E. Orris, of Boone, who took charge at once. Mr. Orris has closed it for repairs, and will redecorate it and have a grand opening in a short time.

Waterville will have a moving picture theater. Fred Mortensen will be the proprietor.

The Dreamland theater is in its new home at the northeast corner of Fifth and Main streets, Dubuque. Manager Boyd is proud of his new picture house, which is modern in every particular, having exceptionally good ventilation facilities and being located on a street corner, makes several exits possible as required by state law.

### Kansas.

M. W. Bailey of Hutchinson will shortly open a picture show in Arlington which he will call the Gem. Pictures will

be shown on Wednesday and Saturday nights and on Saturday afternoons.

Joe Girard, manager of the Pearl theater at Arma, will manage Ringo's first motion picture theater. It was opened to the public February 10 and has a seating capacity of almost 400.

The University at Lawrence has installed a Powers cameragraph.

A community motion picture theater was opened in Ellsworth February 19 under the auspices of the merchants of the city. In the beginning the theater will be open only on Saturdays.

### Kentucky.

Citizens' Amusement Company, Louisville; capital, \$30,000; incorporators, T. C. Brock, A. S. Brock and A. B. McAfee.

The Novelty theater, one of the finest motion picture theaters in Louisville, has undergone a complete change. It has been redecorated with an elaborate stage setting and has been renamed the Rex. Mutual Pictures de Luxe are being shown, as an exclusive franchise has been granted the manager, C. N. Koch.

The Princess theater in Henderson, the prettiest moving picture house in Western Kentucky, was totally destroyed by fire February 13. The loss is \$20,000, partially covered by insurance. The theater was operated by Ragon and Hayes.

The Capitol Theater company, Louisville, motion picture operators, filed articles of incorporation with an authorized capital of \$3,000, divided into shares of \$10. The debt limit is \$10,000. Fred J. Dolle, D. H. Long and Henry Reiss each hold three shares of stock.

### Maryland.

The Motion Picture Operators' Protective Association held a business meeting at their headquarters in the Gayety theater building, Baltimore, when reports of the various committees were submitted and read.



Plans have been received by the building inspector for the erection of a picture theater at 846-48 Linden avenue, Baltimore, for the Linden Amusement Company. Work will be started at once and it is expected to be completed by May 1.

The Linwood Amusement company has been granted a permit for the construction of a one-story brick motion-picture theater, 45.4 by 70 feet, at 902-904 South Linwood avenue, Baltimore. The cost of the building is set at \$2,500.

#### Michigan.

Architect George T. Appleyard is preparing plans for a picture theater to be built at the corner of Grand avenue and Michigan street, Grand Rapids, for Thomas Graham. It will be brick and tile construction and have a seating capacity of 600.

The trades and labor council has cordially endorsed the movement of the Junior branch of the Drama League in furnishing educational and instructive entertainments to the children of Kalamazoo free of charge. A resolution to this effect, signed by M. K. Randall, Carl L. Larsen and H. T. Auckerman, was read by the first named and passed unanimously.

Hancock will have another modern motion picture theater.

The motion picture theater managed by Percy, Ralph and William Seebeck at Thirty-second and Broadway, Bay City, was badly damaged by fire.

The Apollo theater at Monroe and Michigan street, N. W., Grand Rapids, is conducted by the only woman motion picture theater manager in the city. This theater was taken over recently by Belle M. Soule and John C. Haskins and the new managers will make it one of the best of the small price theaters in the city.

All moving picture machine operators in Kalamazoo must be licensed according to the provisions of an ordinance passed finally by the city council February 21.

A new picture show seating about 300 has been opened at Muskegon Heights by John Lafayette, of Muskegon.

The proprietors of the Starr theater in Gaylord have opened a moving picture house in Frederic.

F. M. Corey, owner of the Temple, Alcazar and Peoples theaters at Petoskey, died February 22.

George Spaeth has become manager of the Majestic Gardens at Grand Rapids, one of the finest playhouse houses in the middle west. Mr. Spaeth was formerly connected with the Fuller theater in Kalamazoo.

Prompt work on the part of George Knapp, operator in the Idlehour motion picture theater at Traverse City, averted a panic during a show on February 15. A reel of film became ignited and he promptly pitched the blazing film into the main street, substituted another reel, and the show proceeded.

#### Minnesota.

The Hilltop theater in Stillwater is now under the management of S. E. Carlsson.

A motion picture theater will open in the Imperial Opera house, St. Hilaire, in

a short time. Additions and alterations are now being made for its accommodation and a new fireproof booth is being constructed. Mr. Benson, who will manage the theater, states that he will have a modern and cozy theater when it is completed and will operate it twice a week.

The Lyceum theater in Boudette has been sold by Herman Miller to A. M. Hoover of the Grand theater. Mr. Hoover has moved the equipment to the Grand building.

License fees for motion picture shows and other theaters in Minneapolis will be increased. This was decided on by the committee on taxes of the City Council, but it was not determined how much of an increase will be made. The committee is of the opinion that the license fees should be based on seating capacity and the committee determined to hold another session March 1 for the purpose of hearing from theater owners.

Slayton's motion picture theater, the Gem, was destroyed by fire.

#### Missouri.

A fireproof vault that will take care of 3,600 reels has been installed in the St. Louis office of the Pathe exchange.

I. P. Williams of Carthage has purchased half interest in the airborne in Larmar, which will be converted into a picture theater. D. A. Baker is the other party interested and after improvements the theater will be known as the Delphos.

The Pageant theater, St. Louis, will show "New York," Pathe's Gold Rooster release.

The Palace and Gem theaters in Appleton City have been purchased and consolidated by the Appleton City Orchestra and M. L. Osburn & Son.

On February 13 the St. Louis office of Pathe exchange booked the "Horrors of War" to the Grand Central theater of that city for an indefinite run.

The Star theater in Butler has been sold by Forrest Kerrans.

The new Park theater in Shelbyville, which is owned by Winetrot Sons, is about ready for opening.

Motion pictures will soon be shown in St. Joseph under a new set of regulations contained in an ordinance which was passed by the council February 16. The chief of police is made the examiner or official censor. However, there is provision for a voluntary board of censors which will be known as an appeal board. It will be composed of three members to be appointed by the mayor for a term of one, two and three years. If the decision of the chief in regard to any picture is distasteful to the complainants, it may be taken as a last resort to the board.

J. I. Wright became the sole owner and manager of the popular Rex theater in Bevier on February 15, when he bought out the half interest and good will of his former partner, Edward Watson.

A new picture show has been opened in Huntsville. It is operated by Mr. Griffiths, of Bevier and Mr. Rogers of Huntsville.

#### Montana.

The new picture show on Main street, Meadville, will be ready for opening in a

very short time. The house is small, but has all the modern appliances for safety and comfort.

Manager E. O'Keefe of the Regent theater, which was put out of business temporarily by the burning of the Acme building, Billings, has leased the Gem theater pending repairs to the Regent and will show the Regent bookings at that house.

O. T. Estlin of Sheridan has purchased the new Rex theater in Dillon from R. T. Stalcup.

#### Nebraska.

I. B. Connor of Kearney left for Eddyville, where he may open a picture show.

Mr. Cassill of Alma has leased the Newhouse building in Red Cloud, which he is having remodeled into a picture theater. The theater will seat over four hundred when completed.

The York opera house, in York, has changed managers. Wes D. Fisher retiring and the Ballengers, managers of the Dean, taking charge. It has been announced that the new management will install a new and up-to-date projecting machine.

#### New Hampshire.

February 14, L. A. Rhodenizer became the manager of the Star and White's Opera house in Concord. The Star will show pictures exclusively, while the opera house will give vaudeville and pictures.

#### New Jersey.

Kreimer and Demott have sold the Crescent theater at Roosevelt to Maurice Spewak.

The Sidney village board has passed an ordinance imposing a license fee of \$30 upon motion picture theaters. It is understood that the owners of the Hippodrome and the Bright Spot will contest the legality of the ordinance.

Manager Kaiserstein of the Broadway theater, Bayonne, is contemplating some very extensive improvements, among which will be a balcony.

#### New York.

L. J. Fookes, who operates the River-view theater, at Broadway and One Hundredth street, New York, has leased through Joseph A. Wasserman the Park theater, on East One Hundred and Eightieth street, near Southern boulevard, for a year.

Arthur E. Van Croix, manager of the Bijou theater in Jamestown, has announced there will be no more Sunday motion pictures in the theater.

None of the four operators who recently took the test for moving picture operators passed.

Professor E. J. Wall, head of the department of photography, Syracuse University, delivered a popular science lecture in Fobes Hall, Educational building. The lecture was one of a series being given under the auspices of the Technology Club of Syracuse and the university.

Marcus Loew has taken a lease of the New York Roof Garden and will open it with picture shows immediately. The seating arrangements will be altered so that 1,800 people may be accommodated.

F. A. Jensen of Albion has purchased the Lyric moving picture theater in Dansville.

Dick Brady Poster Rental Company; manufacturing signs, advertisements, posters and motion picture supplies, etc.; \$3,000; Herbert D. Seibert, Richard K. Brady, Samuel B. Bram, Manhattan.

P. & S. Holding Company, Inc.; motion picture, vaudeville, supplies, devices, opticians; \$50,000; S. M. Kelleher, B. C. Elliott, T. F. MacMahon, 1400 Broadway.

Wid's Films and Film Folk, Inc.; motion picture publications, exhibitions, vaudeville; \$10,000; J. J. Harvey, H. F. and F. C. Gunning, Times building, New York.

L. J. Fookes has leased from the Casino Amusement Company the Darling theater at Gloversville.

Buffalo Mutual Theaters Company, Inc.; theaters, opera houses; \$250,000; A. E. Bagar, E. C. Schienker, E. L. Falk, 76 West Tupper street Buffalo.

Kayanes Screen Advertising Corporation; general advertising business, manufacturing films, screens, apparatus for use in theatrical and motion picture business; \$1,000; John H. Kalb, Frederick M. Buermann, J. Leroy Sneekner, Manhattan.

The safety council of the Chamber of Commerce, which is conducting its safety first campaign among the school children of Rochester, had pictures taken by the Eastman Kodak company recently of 1,500 boys, group views of chamber members and also pictures of the officers of the grammar school safety council and chairmen of the various safety committees in the different schools and will show them March 3 at the Grammar School Safety show.

Bronx Motion Picture Corporation, Manhattan. — General moving picture business and amusement business; cap. \$50,000. Incorporators: H. Barnard, 167 East 80th street, New York city; W. E. Bardusch, 330 No. Terrace avenue, Mt. Vernon; E. W. Balling, 169 Harrison avenue, Westfield, N. J.

Walter Plimmer Film Corporation, Brooklyn. — Manufacturing and dealing in films, moving pictures, tools, machinery, etc., for manufacturing films; cap. \$100,000. Incorporators: W. J. Plimmer, 83 73d street; F. Karison, 7015 Ft. Hamilton parkway; W. G. Ryan, 964 72d street, Brooklyn.

Union Motion Picture Corporation, Manhattan. — General moving picture business; cap. \$330,000. Incorporators: H. Barnard, 167 East 80th street; R. H. Rucker, 27 Pine street, New York city; W. E. Bardusch, 330 North Terrace avenue, Mt. Vernon.

The old buildings at 623, 625 and 627 Eighth avenue, New York, 60x100, and 305 and 307 West 40th street, 50x100, forming an "L" around the northwest corner, have been leased by Louis W. Weill for a term of twenty-one years at an aggregate rental of about \$300,000. The lessee is the Bofan Amusement corporation, which plans to erect a two-story moving picture theater, with stores, on the Eighth avenue frontage. The existing leases expire about November 1 and work on the new operation will begin at that time.

The new Bijou theater in the Walrath building, Salamanca, opened February 17 under the management of Lewis Gunthrup, owner of the old Bijou. The place has been newly decorated and a new X-ray screen installed.

Rochester Photoplay News Publishing company, Inc., Rochester, printing, engraving, \$8,000; H. C. Wyent, S. P. Burhill, E. Huber, Rochester.

The Wardwin Realty company will improve the vacant block front on the south side of 167th street, from Webster to Brook avenue, New York city, with a moving picture theater to seat 2,000. The building will also contain many stores.

#### New Mexico.

The Cosy theater at Portales was almost entirely destroyed by fire a short time ago. Defective wiring is believed to have been responsible.

A burning film in the moving picture theater in Springer caused a great deal of commotion February 14, but no one was injured.

#### North Carolina.

The North Carolina Exhibitors League, composed of the moving picture theater men of the state, convened in Greensboro February 14.

Following the merger of the only other motion picture show at Kinston with the Grand theater, it has been announced that two more picture houses will be opened. John E. Shanks, a veteran showman, will reopen Loftin's opera house for pictures only, and R. B. Parsons and W. C. Sutton are to equip a building on North street for the same purpose.

#### North Dakota.

Ivan Butler has purchased the interest of his partner, Clifford Lemire, in the Bijou theater in Roy.

At Langdon the Commercial club has appointed a committee to make a thorough investigation of the proposition to purchase the opera house at that place.

#### Ohio.

A new stage setting has been installed in the Chidester theater in Bowling Green by Manager Alfred W. Place, which presents a very attractive appearance.

The Hippodrome theater in Bucyrus, managed by Mr. Newman, is showing Triangle films.

The management of the Columbia theater in Dayton will enlarge the theater to accommodate one thousand people.

The operating booth of the Queen theater, 226 Dauphin street, Chillicothe, was destroyed by fire. J. L. Spieth, proprietor.

Bids on a two-story brick and terra cotta motion picture theater and store building to be located at St. Clair avenue, near East One Hundred and Tenth street, Cleveland, for Mrs. Mary M. Fritts will shortly be taken.

The International Film Products Company, Cincinnati, increased its capital stock from \$10,000 to \$50,000.

The Theatrorium, Sandusky's pioneer motion picture theater, has come into the possession of Gustavus Dildine. Mr. Dildine is already planning many improvements and will redecorate both the

interior and exterior. It is probable the seating capacity will be changed to accommodate at least 300 people.

The middle of March East Cleveland voters will decide whether the suburb is to have Sunday motion pictures.

A \$75,000 picture show theater for Mansfield is to be built by the Grand Amusement Company within the next few months. An option has been secured from William G. Capper by the amusement company on a piece of ground with a frontage of 62 feet on North Walnut street and 110 feet on Dickson avenue. The building will occupy the entire lot and be used exclusively by the photoplay theater. It will be capable of seating over a thousand patrons.

Plans for the leasing of the building at Market avenue N and Second street NE, Canton, now occupied by the W. D. Caldwell moving picture company, for a new moving picture theater have fallen through, according to A. B. Clark, representing the Market Avenue Realty company.

Ora L. Brailey, theater owner, has purchased the Colonial moving picture theater in Toledo. E. H. Close, receiver of the Exclusive Amusement company, which operated the Colonial, asked the common pleas court to confirm the sale.

Thomas G. Chapman of Elyria has purchased the Mazda theater, Newark, owned by Bader & Schlegel. Mr. Chapman has already taken possession.

Frank Weaver, who has been the proprietor of the Wonderland theater on North Main street, Marion, for some time, has sold the theater to William D. Mears, of Scott Town.

Educational moving pictures furnished by the government, which have been expected by the students of the University of Akron since the first of the year, are promised now for March 1. Professor S. J. Lockner, head of the mathematics department, will have charge of showing the pictures. The pictures will be shown once a week in Crouse gymnasium and will be free to the pupils as part of the extension work that the university is now doing.

John B. McCormick, proprietor of the Alhambra theater in Wooster, who, following his arrest, confessed he had twice dynamited the Wallace theater, a rival picture theater, was sentenced by Judge L. R. Critchfield to serve from five to ten years in the Ohio penitentiary. Mr. McCormick said he dynamited the theater because he was driven to desperation as the Wallace was taking business away from the theater which he operated.

The Denison Square Amusement company, Cleveland, \$15,000; Dave L. Schumann.

William Tallman, manager of the Ceramic theater in East Liverpool, has inaugurated the Triangle program.

The Wallace theater in Wooster, which was dynamited a short time ago, will be repaired and shortly opened again to the public by H. H. Ziegler, the owner.

#### Oklahoma.

M. W. Appleby of Luverne, Minn., has purchased the Lyric moving picture theater in Muskogean and took possession February 7.

The city commissioners in Tulsa will

enforce the city ordinance which prohibits the overcrowding of theaters.

#### Oregon.

A picture theater seating 350 persons is being constructed in the Alisky building, Portland, to be operated by A. H. Fleischman.

#### Pennsylvania.

Announcement has been made by the state department of labor and industry that 15,000 feet of motion picture film will be shown in a series of entertainments to be held in Harrisburg beginning February 29, in co-operation with the leading industrial establishments of the city.

Plans are being considered to enlarge one of Philadelphia's unique theaters. It is the Belvidere, a moving picture house of Colonial architecture, at Germantown avenue and Graver's lane, Chestnut Hill. The theater is a typical Colonial house in appearance, built of red brick, with black leaders. Wrought iron lanterns and fixtures add to its resemblance to a dignified old mansion of the early days of the nation.

The vacant store on the south side of the W. H. Reichenbacker building, on South Main street, Honesdale, is being fitted up for a moving picture house. It will have a seating capacity of 150.

The Hippodrome theater, Plymouth, announces the inauguration of Triangle films.

The interior decoration of the Regent theater on Washington street, New Castle, formerly the Park, has been completed and presents a very artistic appearance.

Bids will be asked for in a few days, for enlarging and renovating the Gem theater, Tenth and Spring streets, Reading, owned by Julius G. Hansen. The theater proper will be widened 10 feet. The south wall will be removed and the addition built on the vacant lot adjoining the theater on the south side. The entire interior will be renovated and beautified.

Permit has been granted to Samuel Rogers, 5312 Thompson street, theater (alterations), 1205-07 North 52d street, Philadelphia. For Frank Laughran. Cost, \$600.

Charles Roth has sold the motion picture theater at 2127-29 Ridge avenue to Clinton J. Seltonbridge subject to a mortgage of \$5,000.

The Uses and Abuses of Moving Pictures was the topic discussed by the members of the Jefferson Parent-Teachers' association in Allentown at their meeting February 17. Following the discussion the association took steps to



V. D. Caldwell, manager of the Majestic theater, Billings, Mont.

ward procuring a moving picture machine for the use of pupils of the schools.

Moving Picture Ticket corporation of Delaware, Pittsburgh; \$500,000.

#### South Dakota.

Articles of incorporation have been filed for the G. W. Gates Amusement company at Aberdeen, to engage in the moving picture business. Capital, \$100,000. Incorporators: F. J. Hagerty, G. W. Gates, Nettie Hagerty, W. C. Hagerty and A. W. Campbell.

#### Texas.

The new Mission theater, Beeville, was opened recently to capacity business.

Four motion picture theaters at Waco showed free pictures to capacity business last Sunday to educate the people on voting methods before the coming election.

Chaucer Caver, manager and owner of the Majestic theater at Stephenville, announces that he will soon begin the erection of a new theater building in the Carlton block with 500 seating capacity. The front of the building will be of terra cotta.

The Strand theater at San Antonio is nearing completion. It will be fireproof and modern in every way. Seating capacity of the auditorium will be 1,200.

Laurence F. Stuart has been appointed manager of the Old Mill theater in Dallas, succeeding Ben F. Lewis, who has purchased the Pearce theater at Houston. Mr. Stuart, who is only 23 years old, has been advanced from usher, head usher and assistant manager to manager.

Chaucer Caver, manager and owner of the Majestic theater, Stephenville, announces he will begin at an early date a new theater, seating 500.

J. C. Clemmons of Beaumont has leased the Elks' theater in Port Arthur, which he is improving and will have ready for opening March 1 with an all feature program.

Following the election at Waco in favor of the operation of moving picture shows on Sunday, a similar election is being discussed for Austin.

By almost unanimous vote the city commission ordered a special election for March 8 to decide if an ordinance shall be adopted to permit the operation of theaters and motion picture shows on Sundays after 2 o'clock p. m. in Fort Worth.

Voters of Waco, in a special election held February 15, decided in favor of Sunday opening of moving picture shows by a majority of almost 4 to 1. There were 2,317 votes cast in favor of the Sunday movies, while 631 negative votes were registered.

#### Virginia.

February 21, the Cranby theater was opened. It is Norfolk's newest picture house, with a seating capacity of 1,500.

#### Washington.

The first anniversary of the Clemmer theater in Washington was held during the week of February 20.

#### West Virginia.

Earl Boyd has purchased half interest in the Frat theater on North Fifth street, Martins Ferry.

H. L. Hoffman, proprietor of the Gem theater in Woodstock, is improving the interior of the playhouse.

The Palace Amusement company of Wellsburg, which recently acquired the Lyric theater, has just closed a deal for the purchase of the Royal theater from the owner, Albert Carmichael, and took charge of the Royal February 21.

#### Wisconsin.

A moving picture theater, to be erected on Greenfield avenue, between Fifty-fourth and Fifty-fifth avenues, Milwaukee, is being planned by Architect Chas. Lester for C. H. Loebe.

Garbutt & Weidner, architects, have completed plans for another theater building in Riverton, and the erection of the building will be begun just as soon as weather conditions permit. It will be situated on Main street and will be strictly up to date in every detail.

March 1, Jacob Schiffman will be the possessor of the New Park theater, 339 Broadway, Waukesha, now operated by Hurley & Jones.



# Should a Baby Die

## State Rights

### HANOVER FILM CO., Inc.

904 Columbia Theatre Building

NEW YORK CITY

# STATE RIGHTS

## MARVELOUS MACASTE.

in  
parts

The Giant of Cabilia

HANOVER FILM CO., 904 Columbia Theatre Building, N. Y. CITY





## Should a Baby Die

State Rights

HANOVER FILM CO., Inc.

904 Columbia Theatre Building  
NEW YORK CITY

## STATE RIGHTS

**MARVELOUS  
MACISTE.**  
The Giant of Cabiria

HANOVER FILM CO., 904 Columbia Theatre Building, N. Y. CITY

Fred Panlick has purchased the Postal property on Cathryn street, Muscoda, and intends to build an opera house.

The Pearl theater in De Pere was damaged very badly by fire, but it is the intention of J. A. Speaker, the proprietor, to immediately repair the damage.

Henry G. Wohlhuter, manager of the La Crosse theater, La Crosse, for many years, has sold his interests to W. F. Gage, Atoka, Okla.

The Pearl theater in Depere, which was damaged by fire a short time ago, is being repaired. It will be only a matter of a few days when it will be ready for opening.

### DETECTIVE PROTECTS FROHMAN CORPORATION

Alice Brady, Jack Sherrill and Leo Gordon were standing by a camp fire in the mountains near Pensacola, North Carolina, recently, awaiting the return of George Irving, the director, who was in the woods up stream looking for the

a searching but kindly smile said: "Don't you get fresh with me, young woman, I'm Detective Allen."

The three actors looked over this new brand of sleuth with interest. A coat of many colors from wear and dirt and use, and a collection of patches for pants; a grizzly beard and a wrinkled face, but the kindest, mildest eyes that ever trailled a criminal.

Somehow, one's sense of humor is dulled in expression when the other fellow has a big loaded six-shooter carelessly at hand, but Sherrill managed to say: "Glad to meet you, Mr. Allen," at which the great detective beamed and shook hands all around.

"Anderson Crow," made famous by McCutcheon, has nothing on Allen; the things which we think are only in books and so real when they do come that one can't believe them, but this is the conversation which followed:

Gordon—So you are a detective?

Yes, I studied detecting by correspondence.

Sherrill—By correspondence?

Yes, I paid eighteen dollars for ten lessons at the school in Kansas City and I learned so quickly that I didn't have a single lesson sent back for correction.

Alice—What was the first lesson?

Have confidence in yourself.

Alice—Are you still studying?

No, I'm a graduate, but I send them two dollars a year just to keep up with the latest dodges.

Sherrill—That's a fine pair of handcuffs.

Yes, they're all right, but I've lost the key.

Gordon—Aren't you afraid to be alone in the woods?

No, the only person I'm afraid of is my wife. She gives me the devil for not earning any rewards.

(Mr. Irving, at that minute, returned from the new location.)

Gordon—Mr. Irving, this is Detective Allen.

(Mr. Allen here drew from his wallet his license from the detective correspondence school, giving him the right to practice the profession of detective—and thanking any one who extended him any help or courtesy, in the name of the school.)

Mr. Irving—Very glad to have you with us, Mr. Allen. Where do you live?

I don't live, I just travel around.

Sherrill—Do you get a salary from the state?

Oh no, just the rewards.

Alice—Have you caught any one yet?

No, not yet. I've been doing this sort of work for fourteen years but the criminals around here all know me so well that they keep out of my way. I think I'll have to go to New York where you folks come from. They tell me there are lots of criminals up there.

Gordon—(And here no one dared to smile.) Why don't you go after the reward that Sherrill has offered?

What's that?

Gordon—Someone stole his tonsils and he has offered a reward of fifty dollars for their return.

What are they like?

Gordon—His were a little larger than a pea—he bought them for his sweetheart's necklace.

I'll keep my eyes open for them.

Mr. Irving then asked him to pose for a photograph and the above is the result, showing Mr. Allen, his licence, gun and handcuffs.



George Irving and the correspondence school detective.

next location, when this sharp challenge startled them:

"What are you doing in these yere mountains?"

Alice started to pick up her skirts and run, but remembered that she was in riding breeches. So she didn't run or even scream the name of "Bill," but she grasped the sleeves of Jack and Leo and said, "Then I'll Come Back to You." The rough looking questioner drew back his coat, disclosing a murderous six-shooter and a pair of handcuffs and with

## "BUILT BY BRAINS"



You Can't Show a Beautiful  
Film on a Poor Screen.

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# MOTOGRAPHY

*The* **MOTION PICTURE  
TRADE JOURNAL**



CHARLES CHAPLIN  
WITH  
MUTUAL

¶ The film manufacturers and the exchange-men depend very largely on the big revenues of the first-run customers—the showmen of the better-class. They rely upon the quick turn-over of the best film productions.

¶ The first-class showman depends almost wholly upon the film manufacturer's best productions. MOTOGRAPHY dominates the field in the exalted position of representative of all that is best in production and presentation.

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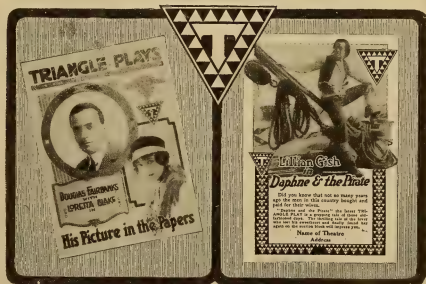
When it was known that "The Bright Lights," a recent Triangle Keystone release, again presented Mabel Normand and Roscoe Arbuckle the financial success of the picture was assured.



Triangle Stars like Dorothy Gish and Dorothy Dalton who appear regularly in Triangle Plays have great drawing power. Their appearance means money for the exhibitor.



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Corporation, New York



Scene from "Audrey," Famous Players-Paramount feature in which Pauline Frederick is starred.

# MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

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## The Course of Empire

BY GEORGE K. SPOOR

TWO centuries ago Bishop Berkeley predicted that arts and learning would attain their highest development in America—Westward. A little more than a century ago John Quincy Adams, in almost the same words, predicted the upbuilding of a great nation in the West. The prophecies of both men have proven true. Yet each spoke without a real comprehension as to the extent to which this Western nation would grow. Both spoke better than they knew.

Bishop Berkeley, from across the sea, was speaking of America.

John Quincy Adams, though speaking in America, of the West, naturally was thinking of the building of the nation, of the migration of home builders, of business builders.

The star of empire is still coursing Westward but it now is the gravitation of the distributors, who are seeking the ideal spot from which point to disseminate their goods to the consumer.

Geographically, Chicago is the natural center of distribution. It is the body of the nation from which all points radiate.

That the course is Westward holds good for all kinds of business. Just at present it holds especially true of the motion picture industry. This is the latest of the great arts and industries. It is the fifth act of Bishop Berkeley's prophecies—time's noblest offspring.

With the opening of this new industry it is natural that many of the leaders located their business offices, although not their studios, in the older settlements of the East. There were some, however, who believed that the great natural center of the industry would finally settle in the central West. I was among those who believed this. I am a firmer believer in this now than I was when I entered the motion picture business.

I doubt if anyone would dispute the fact that Chicago is the natural geographical center of the motion picture industry. It is the nation's terminal; it is the center of the net work of railways that radiate East, West, North, South.

It is quite obvious that in the shipment of goods, no matter what they may be, it is more advantageous to be located in a central point, from which they can be sent in all directions, rather than clear across the continent.

Chicago also comes very close to being the financial capital of the motion picture world. Vast sums have been supplied from this city for this industry and still greater sums will be put into it in the future.

Not only do I believe in Chicago as a distributing center, but as a manufacturing center. With this idea in mind I have closed Essanay's two Western studios, one at Niles, California, and one at Los Angeles, concentrating the manufacture of pictures in Chicago. Essanay has completed a new studio which is larger than both the former coast studios, and equipped to take care of more than twice the work of the two combined.

And the fact that I believe Chicago is the natural manufacturing center of motion pictures follows my belief in this city as a distributing center. It is of inestimable benefit, to which I think all will agree, other things being equal, to have the studios and the manufacturing plant as near as possible to the distributing and business offices.

The rush of motion picture companies to the West in the early days was an attempt to get better lighting effects. California offers better natural advantages than Chicago in this respect. But this migration to California was in the infancy of motion picture industry, when capital was not so plentiful.

But the fifth act is on. The motion picture business is now older, more solid, and more substantial. Capital is not afraid of it. In fact, it is seeking a chance to invest. Thus it has been made possible to obtain the best lighting systems devised by the skill of man. Under such a lighting system as used by Essanay I believe that equally good results, if not better, can be gained in the taking of pictures.

There are other great advantages of artificial lights—climatic. California climate, while excellent, is subject to the immutable laws of nature. There are days when it rains; there are days when it storms; it is not possible to rely absolutely on natural lighting, while with artificial lighting you are as certain of your work as you are that the next day will dawn.

For all out of door scenes there are plenty of days, even in Chicago, for the taking of required settings. Not only that, but when scenes are required in other parts of the country for local color, to get the exact atmosphere of the play—for I am a great believer in realism—Chicago is the center from which you can most easily reach the desired locality.

In connection with this I might cite that a few weeks ago it was necessary to take scenes for a certain play in the land of the deep snows. From Chicago it was comparatively easy to send a troupe to northern Minnesota, where the desired settings were obtained. Some time before this Southern mountain scenes were required. A troupe was quickly dispatched



to the Blue Ridge range of mountains in southern Tennessee. When Atlantic seaboard scenes were required a troupe was easily dispatched to the coast.

Thus, while I believe that the distributing center of the motion picture industry is inevitably moving westward to Chicago, I believe also, in time, the manufacturing center will be in this city to bring manufacturing and distributing together.

The star of empire now is at its zenith and it shines directly over Chicago. Its rays reach to the East, to the West, to the North, to the South, but the center is Chicago.

## OHIO PASSES "RACE SUICIDE"

**Six-Reel Feature Permitted to Be Shown by Board After Fighting Through Two Rejections and an Appeal**

After two rejections and an appeal, the six-part feature, "Race Suicide," produced by the Exclusive Photo-Play Service, finally has been passed by the Ohio State Board of Censors at Columbus, Ohio, and has been accorded the board's certificate, permitting its showing.

Frank Greenwald, treasurer and general manager of the Exclusive company, in presenting the picture for the ratification of the Ohio board, met with a diversity of opinion of its members as to what moral effect the picture might have on the populace of the state. Mr. Greenwald, agreeing to the points of the board which were, he declared, an injustice to the production, has made the suggested eliminations and returned to his office in Cleveland to begin his exploitations and bookings of time on the feature film.

It is said that at its first exhibition in Cleveland, "Race Suicide" received a figure close to \$1,000 for the week.

Willis Kent, former manager of the western offices of the General Film Company and later directing the distribution in the middle west for the Bluebird pictures, has contracted with Joseph W. Farnham for the territorial rights of "Race Suicide" for the territory of Colorado, Utah, Wyoming and New Mexico. Mr. Kent also has contracted with Mr. Farnham for the exclusive rights to the same territory of the new nine-reel picture which the latter is now having made for his exploitation.

With Gertrude Bondhill, star of "The Awakening of Bess Morton" and "Sins That Ye Sin," again is featured in the leading role in the third five-reel production put out by the Pike's Peak Photo-Play Company.

## Mabel Stays With Triangle

A number of rumors to the effect that Mabel Normand was "considering making a change" have been set at rest. Announcement comes from the offices of the Triangle Film Corporation that Kessel & Baumann have succeeded in obtaining her services for a long time to come and that Miss Normand has signed a contract to this effect. Miss Normand came east with Roscoe Arbuckle several weeks ago and has been starred with him in two Keystone comedies made under his direction at Fort Lee. Both pieces, "He Did and He Didn't" and "The Bright Lights," are now released generally to Triangle exhibitors and are meeting with success, it is reported.

## Mignon Anderson Joins Ivan

Mignon Anderson, formerly with Thanhouser, has joined the Ivan Film Productions. Her first role under the Ivan banner will be in "The City of Illusion," written by Ivan Abramson. Miss Anderson will portray

the role of a country girl who is dazzled by the lure of the city and realizes in the end that the happiness that is sought in a big town is but a mirage and cannot easily be found. Disillusioned, she retraces her steps and finds happiness where she least expected to—her home in the country. The cast supporting Miss Anderson is said to be of exceptional talent. Among them are Paul Shay, Bradley Barker, Joseph Burke and Willard Case.



Mignon Anderson—Ivan.

"The City of Illusion," Ivan's next feature production, is to be in six parts. Elaborate settings have been prepared in the Ivan studio for the new production, on which work will be started immediately. Owing to the exceptional strength of the story, and the power of its dramatic appeal, "The City of Illusion" will be made in six, instead of the usual five reels. It is expected that this feature will be ready for release early in April.

Getting away from the usual custom of private exhibitions for the trade, "The Immortal Flame," the new Ivan production, was shown for the first time on Leap Year's Day, February 29, at the New York Theater, it being the desire of the Merit Film Corporation, which is the Ivan distributor in New York City, to have the trade see the picture under the most critical circumstances. The exhibitors mingled with the fans who flocked to both the theater and the roof garden during the day and night. The comment was decidedly favorable. The feature was so favorably received by the audiences at this Marcus Loew house that it was booked for the entire circuit. The exhibitors who went to the theater to learn the opinions of the public concerning the new feature returned to the Merit office the next day with the result, the Merit folks report, that the eight prints allotted to New York state bid fair to be employed for a number of months.

## Cameraman Penetrates War Zone

Some phases of the European war that have not yet been seen on the screen are shown in the war films that Bleecker Hall, the cameraman, brought back from Liverpool recently. Mr. Hall's credentials permitted him to penetrate to the actual scenes of conflict, it is said, on the western front of the entente armies, and to photograph scenes that heretofore have remained closed to motion picture cameramen. These scenes are shown in "At the Front With the Allies," to be distributed shortly by the Hippodrome Film Company of New York City.

# House Against Prepublicity Plan

BY THOMAS O. MONK

*Washington Correspondent for MOTOGRAPHY.*

**D**UE to the overshadowing of all other matters pending before Congress by the submarine controversy between the President and members of the House and Senate, no meeting was held during the week by the House Committee on Education before which is pending the proposed legislation for censorship of motion pictures.

Whether the new Hughes bill will be taken up this week or next is yet uncertain, as in addition Chairman Hughes has been ill, and may be unable to give the matter early attention.

Opinion seems to be growing that the House of Representatives will not approve any bill regulating the motion picture industry that provides for prepublicity censorship, as doubt is expressed of the constitutionality of such a provision aside from its impracticability.

Dr. Wilbur F. Crafts has informed Chairman Hughes that the welfare workers are arranging to call a big meeting to be attended by representatives of educational and religious organizations to arrange for the formation of an association or company that will establish a country-wide circuit of motion picture theaters at which will be shown pictures of an educational and recreational character. While this meeting may

not be called until a satisfactory bill is passed providing Federal censorship, Dr. Crafts has stated, it may be called earlier.

It is the plan to have a central association which will select films of an educational and recreational character, and send them out over a circuit in much the manner of circulating libraries. The plan is to have a church, a Y. M. C. A., or some similar organization in each town, provide an auditorium, and pay a stipulated sum for either weekly or semi-weekly supplies of films. Dr. Crafts has stated to Chairman Hughes that the plan has made headway enough for him to say that numerous churches, Y. M. C. A.'s and similar organizations, and others, have received it with approval, and that the plan would lead to an enormous demand on the motion picture manufacturers for films of an approved character. At present, he states, the church and educational institutions have held back from entering into an arrangement for the systematic distribution of films because of the lack of standards and because of the general bad character of films produced.

Chairman Hughes has announced himself as being considerably impressed with this plan of the welfare workers.

## Mastbaum Assails Pennsylvania Censor Board

**T**HE Pennsylvania State Board of Censors is characterized as a "mysterious secret service organization" in an open letter made public by Stanley V. Mastbaum, managing director of the Stanley theater of Philadelphia, and general manager of the Stanley Booking Company, which supplies photoplays to sixty or more motion picture theaters in the state of Pennsylvania.

Mr. Mastbaum issued the letter in reply to a scathing criticism of the present-day motion picture made recently by the Pennsylvania State Board of Censors. Mr. Mastbaum takes exception to the allegation of the state board that the average motion picture of today has little educational value. He declared that this charge was answered "silently by the thousands of mothers and fathers taking their children to the theaters daily."

Mr. Mastbaum takes the opportunity to hurl an additional fling at the board on its statement that censor titles of other boards should be barred, stating that very few persons pay any attention to the seal of the state board now shown on the screen and that, furthermore, there are many names that would mean more to the public.

Mr. Mastbaum calls the inspectors employed by the state board "a sort of mysterious secret service organization, the members of which flash their badges or cards just to impress an exhibitor, although some inspectors are kind and polite while others have not the faintest idea of their duty; in fact, they never see films until they enter the theater."

Mr. Mastbaum apparently is in favor of a censor board, but one composed of, as he puts it, "authors, business men or exhibitors who come in contact with the motion picture going public daily; persons who consider that their work should be largely composed of correctness and consideration."

Mr. Mastbaum's letter, in part, reads as follows:

The people of Pennsylvania have heard a great deal about censorship. The recent article published by the Pennsylvania State Board of Censors concerning certain statutes, which no doubt was very timely, makes it necessary for someone interested in motion pictures to attempt to define the correctness of their views.

They ask to confiscate a film shown within the state without authority, as is done by an ordinance in the city of Portland, Ore.

Is this not unnecessary? It is possible and probable that films may be exhibited through error, and the state board of censors has adequate means to fine; the amount regulated to suit their own wishes, as so far all cases have been taken before the same magistrate, who, regardless of what your excuse may be, imposes such a fine as he is directed to do. That in itself is quite sufficient, without taking from the manufacturer, who has absolutely nothing to do with the exhibition of the film, property which costs them a great deal of money.

Second—To suppress any other seal except that of the Pennsylvania State Board of Censors is decidedly unnecessary, as what valid objection could there be to anyone stating on the screen that they approve any particular production? In my mind, there are a great many more persons whose names signed to the approval seal of the firm that would mean a great deal more than that of the Pennsylvania State Board of Censors. Even if it does not, why prevent them from saying a picture is good? Surely that is not harmful.

Third—They say the attendance at motion picture exhibitions is becoming a mania. Is this true? Is it not a fact that motion pictures supply a form of agreeable amusement at a nominal admission, and therefore, instead of being a mania, is a necessity, which is plainly shown by the thousands and thousands of persons viewing them daily, and the motion picture theater, instead of being simply a place of amusement is becoming a public institution?

The statement about immoral and degrading pictures and that wages of sin is death, is very little more than a reply, except to say that such a manufacturer producing plays of that character and those theaters exhibiting such plays (should they be produced) would very soon cease to be in existence.

The statement that exhibitors realize the indispensable need of censorship is correct, but not in the manner or methods the present state board of censors is using. The successful exhibitor will not screen anything that is improper or that offends his patrons; the fact that the title of the state board is on a film means nothing to the motion picture going public, as it does not even notice that this title goes on the screen. It does not see the picture and the story, also the theater that exhibits the picture.

The fact that the board states that it regrets its power

is no greater shows conclusively the attitude of guardianship that it wishes to assume for the millions of persons in Pennsylvania, desiring, like in olden times, that it be left to their sole judgment whether an infraction of the law meets with a certain kind of punishment, the severity of which shall be decided by themselves, without any right of appeal. The board now has a number of employees who float around in and throughout your business places like secret service men. They assume a very serious and mysterious manner, flashing either a badge or card, even if they have nothing to see you about, impressing upon you that they are there watching, and perhaps hoping, for some minor infringement of the law that will enable them to report you so that you can be arrested and taken before the same magistrate and fined as heavily as the law and their personal feelings will permit.

As to quite a number of the statements made in the board's recently published article, they are, in my opinion, equally incorrect as the foregoing ones. In many instances, I will say that the board has done good, but this good is very small compared with the harm on the other side of the scales.

Censorship, in itself, in my opinion, would be all right, and gratefully received by the citizens of Pennsylvania, if handled along correct lines, that is, for the state to employ high-salaried, capable, efficient persons, either authors, ex-

hibitors, business men or someone who had been an exhibitor, who came in contact with thousands of motion picture going people—persons who could be dealt with reasonably, so that the manufacturer's product and a man's business could be handled in a way that a form of censorship would be given to the public which met with its approval.

As to the progress of motion pictures—you have only to look at the new and fine theaters built and that are being built. As to the persons appearing in these productions, as a further convincing argument, you need only to glance at the names of those now appearing and about to appear in motion pictures.

Mr. Mastbaum concludes his communication with the statement that if the contentions of the Pennsylvania State Board of Censors are correct, then the mothers and fathers of the country, thousands upon thousands of them, those who ought to be the best informed as to the welfare of their children, are wrong.

He declares that the motion picture speaks for itself, that it needs no champion.

## Censorship Or Meddlesomeness

By H. M. HORKHEIMER

President and General Manager, The Balboa Amusement Producing Co.

**B**UT for its meddlesome side, this whole censorship agitation would be funny—extremely funny. Therein, it is peculiarly United Statesian. In recent years many of our good people have become so poverty-stricken in affairs of their own that they have nothing to do but mind the business of others. They are the ones who feel qualified to serve their community as censors.

As far as I can observe, it is largely a personal matter. A case in point, as it affects the motion picture industry today. Recently the Dallas, Tex., board of censors reversed itself. The woman who made this possible by changing her vote is reported to have said that she objected to the film the first time because it was tiresome and she just didn't like it. Elsewhere, the committees from a trades union influenced the censors to ban a picture because it did not heroize the members of that organization.

But from the ridiculous to the sublime!

Censorship is right or it is wrong. There is no half-way position. This applies to all forms of expression, whether it be spoken, printed, photographed, painted or by any other means that may yet be devised.

If censorship be right, then by all means let us have a federal board authorized to expurgate our literature, ancient, medieval and modern. Begin with the Bible. It contains every known plot. The seemingly newest tales all have their prototypes in Genesis, Exodus, Deu-

teronomy, et cetera. If they are to be excluded from the screen, you must also blot them out of the Good Book. Nor will the daily press be immune from this renovating process.

But censorship is not right, just because a few publishers or producers err occasionally. I do not oppose censorship because I favor letting down the bars. I am against it because I hold it to be wrong in principle. I am firm in the conviction that that condition is safest in the long run where the greatest degree of liberty prevails. In Hyde Park, London, any anarchist, polygamist or other extremist may air his views unrestrictedly, in public. To prevent a boiler from exploding, you need a safety valve.

Obscene publications, pictures, plays or films always are reachable by police regulations. Public opinion is also an efficient regulator of such matters.

Concerning children and the screen, we must remember that as all books are not written for minors, so there may be some photoplays not produced for non-adults. Careful parents do not permit their young to indulge in reading that which is intended primarily for mature minds. In the same way, they should exercise some supervision of their young ones' screen diet.

When Thomas Jefferson said "That government is best which governs least," he summed up the ideal form of organized society. This maxim was written into our constitution, as it applies to the expression of thought by means of the spoken and printed word. Had the motion picture been known or thought of in 1787, it would have been accorded equal freedom.

The telling of a story, whether it be by word of mouth, on paper or via the films, is all the same. Yet, there are instances where tales have passed muster without giving offense in book form; but when photographically retold on the screen, the very same narratives have been "censored." The public libraries of Chicago, Boston and other cities have volumes on their shelves, the visualized versions of which have been excluded from the screen of those same communities. The absurdity and inconsistency hereof are self-evident.

The more I think of it, the more I feel we have taken this whole controversy too seriously. Viewed impartially, I don't believe the advocates of film censorship have a leg to stand on, because of their illogical position. As long as an industry does not interfere with public policy, there is no reasonable occasion for government regula-



Mack Sennett exercising with his trainer Louis Heppie.



tion or interference. For Congress to establish a federal censorship of photoplays would be class legislation, pure and simple. Censorship is so contrary to the spirit of the American Constitution that I cannot bring myself even to think it possible for the Supreme Court to sustain a law seeking to establish it, if the opponents presented their case adequately.

If we film-makers are to be subjected to censorship, then I predict that ultimately all other modes of expression will have to submit to it. The erstwhile popular slogan, "Let the people rule," will become a dead letter and in its stead the heavens will resound to "Let the cen-

sors rule." What that may lead to in a government of partisan politics, I refuse to even try to outline. Yet, personally, I have no apprehension.

Should the worst come to worst and censorship be established I do not believe it will cause the cinema industry to topple into a heap, as some seem to fear. As boys say: "There's more than one way to skin a cat." I am quite sure that I can continue to make pictures which will pass under those conditions as well as mine are accepted by the public now.

But that is a matter for the future. We'll cross that bridge when we come to it.

## Here's Thanhouser View Point

FOR original thought, to which he gives expression at too rare intervals, Edwin Thanhouser long has been known to the industry. It is his general principle to say very little on all occasions, but when he does get wrought up on a subject he usually can be relied upon for something unique, enlightening and decisive. In a statement made at the request of a committee of New York exhibitors, who are about to take up the Albany censorship fight, Mr. Thanhouser scored a point which apparently nobody as yet had thought of, and it makes legal censorship look impossible from an operative point of view.

"I think that any judge sitting on the question," says Mr. Thanhouser, "will agree with me that to photograph an illegal deed and reproduce it for exhibition is no greater crime than the committing of the actual deed. That's simple. If the censors take exception, under federal law, to a scene in the picture, the enactment of that scene is just as much a crime as its portrayal on the film. That being the case, the men who are charged to enforce the law must in all consistency see that nothing objectionable is enacted. This means a pretty state of affairs in the studios. Imagine a minion of the law stationed in the studio to see that nothing is done at which the law makers might raise their eyebrows.

"Every company going out on exteriors would have to carry an added passenger in the form of a federal or state representative. He would have to stand next to the director and in order for the director to avoid arrest the officer would have to be given an account of the scene about to be enacted. Said officer would then weigh it carefully in his mind, look up the precedents and rulings,

and decide whether the scene should go on. If for any reason it should be impossible for him to decide on the spot, the director would have to postpone his work until the guardian of the people's morals could go to Albany or Washington for a ruling on the scene. This might seem far fetched, but it seems to me to be exactly what we are bound for in all this censorship agitation.

"It is unfair that a film maker be not given definite technical information as to what will be allowed and what not, under censorship laws. For instance, the interstate commerce law designates specifically every act or deed which may be considered a violation of the law. I believe that there is no intention on the part of those favoring censorship to draw up such a schedule. I grant that it is a very difficult task for them to do so; at the same time, without it the law remains absolutely incomplete and unfair, judging by all the various plans I have read. The element of discretion in rulings exists in most laws that are made, but I don't believe that the statute books of the country contain a law in which the element of discretion works greater hardships on a class of citizens than the proposed censorship laws.

"Consistency is a beautiful thing. The aim of law and regulation is to make things consistent, but if our pro-censorship friends should by any chance succeed, the necessity of consistency will constitute a bite much larger than they can chew.

"The presence of an official censor in a studio will be the next step to a nice little Siberia of our own for all offending scenario writers, actors, directors and film producers."

## N. Y. Exhibitors Draft Censorship Protest

AT THE convention of the Motion Picture Exhibitors' League of New York state recently, a resolution was unanimously adopted to be presented to the legislature protesting against any state censorship of motion pictures, and for the formulation of a bureau of information for motion picture exhibitors, to be located in New York City.

In the memorial protesting against the Ahern censorship bill, the league went on record as maintaining that the freedom of occupation and the liberty of publication would both be violated by such a censorship as that proposed.

The resolution reads:

"The motion picture is at once a school, a university and a public press, and by every dictate of common sense, as well as by the commands and guarantees of the Constitution itself, it should be left at public liberty to exercise its tri-partite function of amusing, informing and instructing the people.

"The laws which regulate other schools and other publications are in full force to regulate the motion picture, to punish license and obscenity and viciousness, and those laws are ample and sufficient as they stand, without any censorship whatever.

"We protest against this proposed censorship of motion pictures on the same identical grounds on which we would protest against any proposed censorship of the printed press. The motion picture is not only entertainment and instruction; it is a moral force. It makes people innocently happier.

"More especially is the usefulness of the motion picture evident in the smaller communities where, from the very force of the circumstances of minor population, the broadening influences of life have been somewhat lacking.

"To be liberalizing, uplifting and popular, the motion picture must tell the truth and must be allowed to tell the truth. It will not be allowed to tell the

truth if it is ever subjected to the restrictions of arbitrary censors.

"Just as each one of you has the absolute right to select and read the newspapers and magazines which best please you, so each one of you has the absolute right to choose for yourself what motion picture you will go to see. The theory of a censorship is that the majority of the people do not know what is good for them and must not have their way—but the way prescribed for them by a handful of wiser overseers.

"We protest against this un-American theory of government and social life."

## *Congratulated on Stand for Federal Censorship*

CONGRATULATORY upon his stand for federal control of motion pictures rather than legalized oppression through the medium of numerous local censor boards, is the letter received by William W. Hodgkinson, president of the Paramount Pictures Corporation, from L. F. Guimond, president of the Monticello Amusement company.

The accompanying letter is but one of many that have been received by the Paramount corporation, who distribute the productions of the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, the Oliver Morosco Photoplay Company and Pallas Pictures, and who with other large interests favor federal control.

The letter to Mr. Hodgkinson is as follows:

THE MONTICELLO AMUSEMENT COMPANY,  
Monticello, N. Y.  
February 19, 1916.

Mr. W. W. Hodgkinson,  
Paramount Pictures Corporation,  
New York, N. Y.

Dear Mr. Hodgkinson:

Permit me to congratulate you upon the stand you are taking on the National Censorship question. It was to be expected that your position would be freely criticised, but I must confess that I am more than surprised to see so much adverse comment in the better class trade periodicals.

It is inevitable that sooner or later some form of regulation will be enacted into law and it would seem to me that every foresighted producer must realize that safety lies in forcing the issue and helping to make this regulation a Federal proposition. If, by the establishment of a National Board, we can wipe out our State and Municipal idiocies, the industry can feel that it has taken a long step forward. Protected by qualifying clauses which permit appeals from any and all decisions felt to be unjust, the producer

The bureau to be established will be national in scope. It will be a bureau of information, advice and assistance, according to the plans of the exhibitors, to collect and compile a legal library dealing with the legal status of the business in every state.

It is planned as a clearing house of information to keep the exhibitors informed by a weekly bulletin of what is going on generally in the motion picture world. Another object will be to take up with the heads of producing and distributing companies of New York all grievances which arise between exhibitors and distributing branches.

of clean, high-quality subjects can reckon Government Regulation as a distinct asset in that it will suppress the salacious, nasty-story-with-a-moral type of photoplay that is doing so much to injure the motion picture industry at present.

I think that the average exhibitor wants nothing but clean pictures and particularly appreciates a program which he can show his patrons, secure in the knowledge that there will be nothing in the subject to cause him to regret that he failed to make a personal inspection before projecting it upon his screen.

I am certain that there will come a time in the near future when many who are condemning you now (in all honesty, without doubt) will realize that such legislation as you are supporting and advising at present embodies just the principles which are needed to place the reputable producer at the head of the procession and relegate to sex-drama purveyors to the discard.

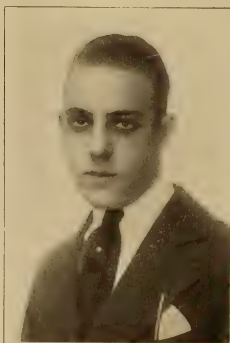
Very truly yours,  
(Signed) L. F. GUIMOND, President.

Despite the fact that opposition to federal control of productions has been particularly strong throughout the country during the last two years, there has been noticeable of late a distinct change in the beliefs of the producers, distributors, exchanges and exhibitors in every section of the country, according to reports.

The combined product of the Raver Film Corporation and the Ocean Film Corporation is rapidly being distributed from Harry R. Raver's executive offices in New York City. Daily showings of five productions are being given for visiting state right buyers. A wide variety of subjects are represented in these films. Territory is being sold on a cash basis. No films are being placed with exchanges on a percentage arrangement. The Raver company announced an elaborate production of Augustus Thomas' great play, "Alabama." The film is to be finished for a showing by June 1.



L. F. Guimond, Cultivator scenario editor.



Jack Sherrill—Froshman Amusement Corp.



William Bettram, Mustang director.

# What Theater Men Are Doing

## AN OPEN FORUM

### *Three Cornered Policy Wins*

By MAX STEARN

Owner of the Majestic Theater, Columbus, Ohio

**MY SUCCESS** has been due to a three-cornered policy:

COURTESY—CLEANLINESS—PUBLICITY.

One will help, but it takes them all to win you success.

On April 20, 1907, we opened the third motion picture theater in the city of Columbus, Ohio. It was called the Exhibit theater and, at that time, was recognized as being the leading motion picture theater of the city. It held this reputation for five years or more. Then gradually larger theaters were built and the Exhibit was crowded out of position as the leader in the field.

Unsatisfied to be at the tail end of the procession, we determined to build a theater that would be so far ahead of anything else that had been attempted in Columbus that we would again assume the leadership.

The Majestic theater was opened to the public on January 12, 1913, with a seating capacity of 1,200 and at an expense of \$100,000.

We attribute the reason for a greater part of our success to the fact that we started out with a policy

and stuck to it. We felt that the better element in every community would be willing to pay a little more for something a little better and consequently we decided to charge an admission price of ten and twenty cents; ten cents in the balcony and twenty cents for the lower floor. We gave the people the very best pictures obtainable, accompanied by good music and



Three interior views of the Majestic Theater, Columbus, O., and at left, Max Stearn, owner. At right, James Maddox, manager.



clean surroundings, and the results have proven that the public will pay the price, providing, of course, that you deliver the goods.

Our watchwords from the very beginning have been, Courtesy, Cleanliness and Publicity.

In regard to courtesy, we demand that our employees treat our patrons with the utmost courtesy at all times. We want them to be liberal with the use of the word "Please."

In regard to cleanliness, this means not only cleanliness with reference to the theater proper, or the appearance of our employees, but also the class of pictures that we show.

Publicity means letting the public know that you are on the map. In addition to newspapers, billboard and screen advertising, we get out a *Majestic Monthly*,



which is mailed to over fifteen thousand subscribers.

Further than this we pay attention to every detail, we strive for the confidence and the good will of the public by returning to them forgotten change, lost articles and by not permitting men and women to visit out theater for the purpose of making "dates" or for carrying on a flirtation. We try to surround our theater with an air of comfort. We have a rest room for the ladies with a maid in attendance, telephones and every convenience. We treat our patrons liberally and they, in turn, are liberal with us. We take an interest in the progress of our city, take an active part in worthy charitable enterprises and let the public know that it is not all dollars and cents that we are after.

In conclusion, the success of the Majestic Theater has been due to the fact that there are always two of us on the job, the writer, who is the owner of the theater, and James Maddox, who is the manager of the theater.

### "Keep Plugging" His Motto

By THOMAS D. GOLDBERG.

Proprietor of the Goldberg Theater, Baltimore, Md.

In Walbrook, a suburb of Baltimore, in 1910, a motion picture theater was opened. It had a capacity of 200 and was known as "The Suburban." This theater soon outgrew itself, but the owners failed to see the need of enlargement. At the urgent request of a number of my patrons, who knew me as a business man, that I open a theater, I took the matter under consideration, with the idea that it was not a "nickel-catching" business, as they had described it to me, but a business that needed attention and study.

After due consideration I thought the time was ripe for a real motion picture theater in our section. So I set out to build it. I received my permit in August, 1914, and on Friday, November 13, 1914, I opened for business, with a house seating 500 persons, two of the latest model Simplex machines, and a gold fiber screen, and all the latest and most modern methods of pleasing the public, which was my only aim.

My program at that time consisted of General Film productions, and the price of admission was five cents for four reels. My one object was to please, and this I hoped to do by being polite, courteous and obliging to all whom I might chance to come in contact with, especially salesmen, whom you speak of as exchange men. I first adopted the open-door policy, being more than pleased to see anyone.

As my experience in the mercantile line has taught me there is always something you can learn from the other fellow, I think the one thing which impressed exchange men most was that when I booked a show, I would run it—not fool them by cancellation when some other exhibitor said he failed to get the money in with it. Furthermore, my check always went forth promptly on terms agreed to. In other words, I figure that the manufacturer has nothing to give away, and he is entitled to his money without resorting to lawyers to collect it. I try to work with the exchange men and not against them, asking only that they be as fair with me as I am with them. I consider them human, and should a show fail to reach me on time, or something goes wrong, I try to convince myself that it was not intentional, but only a mistake, which we are all likely to make. I don't want anyone in my employ to be a George Washington, one who never makes mistakes. I take pleasure in my business, give

special attention to the children, especially those who come unaccompanied, run on schedule time, figuring it is better to have them standing than to have them go away disgusted by feeling that the show was run too fast.

KEEP PLUGGING. That's my motto.

### "Keep Smiling" Wins Success

By T. H. GIBBS.

Manager, Princess Theater, Galva, Ill.

My business makes a living for me. Therefore, it is worthy of every minute of my time and every ounce of energy which I devote to it. My competition worries me very little, as all my time is taken up in attending to my own business.

And I KEEP SMILING.

Never get out of patience. Always have a pleasant word for everyone. That's my advice to exhibitors.



We have one weekly newspaper here, which is published every Wednesday, and not very much inclined to work with me. By knowing everyone is looking for something for nothing, I demonstrated to the editor that a regular advertisement with his paper brought no returns; I ran a coupon one week, good for five cents at the box office. Out of something over 1,200 sent out, only thirteen were cashed in. I figure out some novelty every week or so in the way of advertising that keeps the patrons guessing, and I GET RESULTS.

The population here is 2,400, not 5 per cent of which attend the theaters. Seventy-five per cent of our business is from farmers. Consequently, when weather is bad and roads likewise, we suffer. This has been quite frequent during the last eight months. On regular three-reel programs I get five and ten cents. On features I get five and fifteen cents. One word about features. There is nothing so expensive as cheap features, and nothing is cheap unless you need it. I never deceive my patrons. If I know a certain show I have booked is good, I tell them so. If not, I tell them to take a chance on it, as I am doing; that it is represented as good to me, but that I don't know its worth.

I entered the theatrical business twenty-one years ago. I formerly played parts on the speaking stage. Shortly after the motion picture game became organized, I jobbed for several months at Selig's in Chicago. I've been plugging away ever since.

### News From Seattle

By ANNE R. M. SUTTON

During the recent showing of "New York" at the Strand Theater, Seattle, Wash., the censors ordered part of the film deleted. Manager Smythe got out an injunction to stop the deletion, and the picture ran its full time without any cutting. The case is to come before the Supreme Court later.

Manager John Hamrick of the Rex in the short time since he has taken over the theater has "sprung" two or three new advertising stunts on Seattle. During the recent showing of "The Battle Cry of Peace," he had a young man in khaki uniform standing just outside the entrance of the Rex to blow a bugle at intervals.

"The Ne'er-do-well" is being advertised by a big placard on the back of a private automobile and a smaller sign in front.

Jensen & Von Herberg, managers of the Coliseum, the Liberty, the Alhambra, and the Mission, have turned the Alhambra into a vaudeville house. At the Liberty, which is now showing "Peggy," most of the scenes being laid in Scotland, the girl ushers have been arrayed in Scotch Highland costume in honor of the occasion.

Edward Holland has been appointed manager of the Mission theater, succeeding Ben Ketchum, who has been promoted to the management of the Alhambra.

### "Cinema Concerts" for Orchestra Hall, Chicago

Orchestra Hall will inaugurate "Cinema Concerts" on May 6.

H. W. Hill, who will manage the theater, in making the announcement of the change in policy, declared that in his mind such a project had been brewing for the last ten years. It is, however, a new venture for Wessels and Voegeli, who are backing it.

According to the plan, there is to be a symphony orchestra conducted by Arthur Dunham, who was



Interior Orchestra Hall.

among those importantly present at the inauguration of the Strand program in New York City last year.

Soloists, vocal and instrumental, will assist the programs.

While the pictures are not specified other than that they are to be "the best obtainable on the film markets of the world," changing each week, Mr. Hill made this statement to *MOTOGRAPHY*:

"The introduction of music into motion pictures seems to me to be a crowning achievement for the film industry. It has been considered and discussed for quite a long time, but there have been those who were dubious of its success. There is no question in my mind but that music and the screen will prove a life-long harmonious agreement.

"As to the policy of Orchestra Hall, we intend to maintain a standard of efficiency in every respect. We will obtain for exhibition photoplay features from all over the world. The 'pick of the market' will be our selections. Film of known quality will be shown. Travel pictures will be among the principal features, although the program by no means will consist mainly of these subjects. At all times we will show the best pictures obtainable."

Orchestra Hall for many years has been the home of the Chicago Symphony Orchestra. Mr. Hill has been manager of the house for some time. The theater seats 2,577 persons.

### What One Woman Did

To advertise the Dreamland Theater, Redding, California, Mrs. Jane Olney, its owner, organized a boys' band, known throughout the state of California as the Dreamland Boys' Band.

A few years ago Mrs. Olney made up her mind to do something that would forever keep her Dreamland theater in the public eye and she hit upon the boys' band idea and immediately went to work and organized a band that is now known from one end of California to the other.

Mrs. Olney stood behind the organization, guaranteeing everything in the ways of uniforms, instruments and instruction. Certain nights were known as boys' band nights and everything over and above fixed expense was given to the band.

## PUT CHICAGO ON FILM MAP

Norman E. Field, Who Opened First Windy City House, Is Now Manager of Studebaker and LaSalle Theaters

By Kenneth Laflin Eagon

Just ten years ago this month—in March, 1906, to be precise—Norman E. Field treated Chicagoans to their first glimpse of a motion picture. The spot which for a number of years later marked the home of the city's first film theater, among the first to open in the United States, now is occupied by Browning, King & Company, retail clothiers. This landmark, at 131 South State street, was razed when the site was demanded by progressive realty men who decided to erect a modern building in its place.

Mr. Field, Chicago's first motion picture manager, now is Jones, Linick & Schaefer representative at the Studebaker theater, which was opened Saturday night, March 4, as the new Chicago home of the Paramount Pictures Corporation. He was in charge of the Colonial theater in Chicago until the Triangle corporation took over that house. Mr. Field also is in charge of the LaSalle theater, where Paramount features also are shown.

For the Studebaker and LaSalle theaters, Mr. Field has mapped out probably the most comprehensive policy yet conceived by the management of big film houses. No detail has been overlooked. When the Studebaker became "The Chicago Home of Paramount," it was Mr. Field's aim to have it a theater of perfection in every



Norman E. Field.

respect. And, apparently, his dream has been realized.

In the first place it is Mr. Field's policy to exhibit nothing but first-run films of exceptional merit. There will be no so-called "fillers"—no padding of a program. Every reel must measure up to the standard established by Mr. Field. The program will be selected with the utmost care and consideration of the desires of the theater's patrons. It rests with the patrons, also, as to how long a feature will be retained.

As a permanent added attraction for the Studebaker theater, Mr. Field has obtained the services of Martin Ballman, noted musical director, and his orchestra of thirty pieces. Few film theaters are able to boast an orchestra of this size and note. The music program also will be selected with care and will be changed often.

No expense has been spared in engaging the very best of singers. Several soloists of repute have been engaged and will be heard at each performance. Mr. Field aims to have the music program second to none in the country.

The ushers are boys. Clean cut, conscientious youths replace girls, who formerly were employed at both the Studebaker and LaSalle theaters. Before a young man is given a position in the theater, Mr. Field causes him to be severely questioned and put to a test of politeness. Each usher has his "book of instructions," which provide for manliness, politeness, attentiveness and cleanliness. A violation means dismissal. But the system thus far has been so successful that the little group of uniformed youths have won a name for themselves among film fans who patronize the Michigan boulevard and Madison street houses.

Before the Studebaker was reopened for Paramount features a new, modern stage was put in place. The projection facilities were examined by experts.

The method of lighting inaugurated by Mr. Field can be termed a revelation. Graduation of illumination is shown as the solution of motion picture theater lighting. The dominant color scheme is amber. At no time is a person uncertain of step or location and yet the general lighting effect aids, rather than detracts from the value of the picture on the screen.

Another attraction at the Studebaker is a new Kimball organ. This was installed just before the house was taken over. The organ is one of the largest manufactured and of delightful tone.

On March 20, 1916, Mr. Field will have been connected with the firm of Jones, Linick & Schaefer for sixteen years. During that time he has left their service only twice. Once he was forced to go to London in search of a man who is alleged to have stolen a number of concessions from the concern. After apprehending the man and causing him to be sent to prison, Mr. Field returned to Chicago. In 1911 he was sent to New York to conduct the opening of the Circle theater as a motion picture house.

While Mr. Field has given the policy of the LaSalle theater just as much thought as he has that of the Studebaker, the latter house will be placed on a basis of solid efficiency first; then Mr. Field will throw his entire energy into the LaSalle.

Chicago city officials, after holding up for two weeks "The Right to Live," a photoplay depicting incidents connected with a recent Sunday closing order, approved the film when producers agreed to eliminate certain subtitles which censors held to constitute lese majesty. A statement by the film company responsible for the photoplay describes the action of the city officials as "a travesty on legitimate censorship."

## NEW ASCHER HOUSE OPENS

**Oakland Square Theater, Seating 1,550, Has Successful Premiere; Photo-play Auditorium One of the Finest in Chicago**

Modern from music to exits, the Oakland Square theater, newest link in the chain of Ascher Brothers houses, has been opened to a waiting public.

From early in the afternoon, when the first ticket holder was admitted, until 11:20 at night, a crowd was kept standing in line. The last performance was not concluded until midnight. Then the count-up showed that between 4,000 and 5,000 persons had attended the theater's premiere.

The bill was most suitable to the occasion. A Vitagraph one-reel comedy started things going in a lively fashion, with the accompaniment of an orchestra and a pipe organ which the management asserts is the largest in any motion picture house in the city of Chicago.

The feature, "Hell's Hinges," a Triangle masterpiece in a half dozen reels, told the story of a weak, insincere young pastor, who yielded to temptation and was killed trying to burn his own church in a western town which gained the name of "Hell's Hinges" because of its badness. The young minister's sister takes up the work her brother defaulted, and reforms "Blaze" Tracy, the village's baddest of bad men. There are some graphic scenes in this film, including the apparent burning of an entire town and a hand-to-hand struggle in which W. S. Hart, as "Blaze" Tracy, demonstrates his skill with his fists in realistic fashion. "Fatty" Arbuckle and Mabel Normand in "Bright Lights," a Key-stone two-reeler, was the comedy to close the program.

Nathan Ascher, who personally will manage the new theater, was part owner of one of the first motion picture theaters in Chicago. The opening of the Oakland Square theater marks the tenth link in a chain of photoplay theaters which are now being operated by the Ascher system.

The Oakland Square theater, located in the heart of an exclusive south side residence district, was erected under the personal supervision of the architect Henry L. Newhouse. As a work of art, undoubtedly it will stand as a monument of perfection. The beautiful arrangement of the interior, the excellent acoustics and visual advantages of the large auditorium, a capable orchestra and a large pipe organ are some of the new theater's features.

The management has left no stone unturned in seeing that the comfort and convenience of its patrons are properly looked after. The Ascher policy will be maintained in the arrangement of the program, and first-run features will be shown exclusively. The arrangement and color scheme of the lobby is very attractive.

There are 1,550 seats in the Oakland Square, all on one floor.

The arrangement of the screen on which the pictures will be shown is so as to afford a perfect view from every seat in the house. The amphitheater arrangement is unique in theater construction. There are twenty separate and distinct exits in the auditorium, assuring perfect safety.

The building is so ventilated that the air is introduced and exhausted from the side walls. This eliminates the possibility of draft and dust caused by the action of the air. Performances are given every afternoon and evening. The doors are to be open at 1:30 o'clock in the afternoon and at 6:30 o'clock in the evening.



# House Buried in Snow Kept Open

BY H. I. DAY

Editor of *Paramount Progress*.

THE almost indistinguishable spots in the illustration accompanying this article are men and women on snowshoes on their way to see Paramount pictures at the McCleod Opera House, owned by Messrs. D. M. Painter and E. Smith, at McCleod, Cal. These gentlemen are the best boosters in the state of California. Even though the snow is up to the eaves of the houses, the citizens of McCleod go to the opera house where Paramount pictures are shown.

This little village with a population of about 500 persons nestles very high up in the Siskiyou Mountains in the shadow of the beautiful Mt. Shasta, the highest peak within a few miles of the only live and active volcano in North America, Mt. Lassen, in fact the very mountain which is reproduced in the Paramount trademark, that famous brand, originally

exhibitors is also quite an unnecessary point to mention.

Into such communities as McCleod, Paramount feature plays are being introduced along with Paramount news and travel pictures. On this program the plays of Broadway are carried to such isolated communities where the great white way is truly white under the twenty-foot blanket of "driven snow."

The Barton theater in the cut is located at Hobart Mills, Cal. This is a lumbering camp far up in the Sierra Nevada Mountains in the region of the heaviest snow falls in the United States.

It is not an unusual sight during the winter months to see the entire town covered with snow and no landscape except the tall pines on the mountains visible above a six to twenty-foot blanket of snow

which covers everything.

The photograph shows the disadvantages of running a theater under these conditions, but O. L. Barton, manager, reports success with Paramount pictures and states that the citizens of his community will go



The Barton theater, Hobart Mills, Calif. (at top), buried under snow, and the McCleod (Calif.) Opera House in Siskiyou Mountains (center). (Below) People plowing through snow to attend show.



conceived by W. W. Hodkinson, president of the Paramount Pictures Corporation, and also general manager of the Progressive Motion Picture Company, the Paramount exchange in San Francisco, who began his career in California.

It is exceedingly interesting to note that this volcano has been in eruption for the past eighteen months, which is almost, to a day, the exact time of the existence of the Paramount Pictures Corporation, which so well adapted it as a trade-mark.

That the eruption of the Paramount volcano has caused somewhat of a stir in the motion picture trade is quite unnecessary to state and that the lava-like flow of wonderful photoplays which have come into existence under the twenty-seven stars has pleased many millions of persons and furnished a means of profit for many

through snow that covers the house tops in order to reach his theater on Paramount nights. It is necessary, oftentimes, that tunnels be driven through the snow in order that the stores may be reached and business carried on.

The houses are built with very sloping gables in order that the snow cannot accumulate to any great depth, because the enormous weight would crush in the structures.

Mr. Barton is an enthusiastic booster of Paramount and in a recent communication to the San Francisco Paramount exchange wrote:

"If people will turn out to see Paramount pictures in Hobart Mills two nights a week we do not know of any town that should go without these photoplays."

## Gasnier Forms New Company

Louis J. Gasnier, formerly vice-president and general manager of Pathe, has formed a new producing corporation which will release through that company. The company has been incorporated under the laws



Louis J. Gasnier.

of the state of New York with the title of the Astra Film Corporation. Capital of \$50,000 is listed. Mr. Gasnier is president and general manager; George Baker of Jersey City is vice-president, and George B. Seitz is secretary. The board of directors is comprised of the above mentioned persons with the addition of Donald Mackenzie and George Fitzmaurice. The new concern has entered into a contract to release through Pathe exclusively and has

leased a large part of the Pathe studios in Jersey City. Work will be started at once on a serial with Grace Darmond, Ralph Kellard, Lean Bary, Leslie King and Hallan Mostyn in the cast.

Donald Mackenzie, who with Mr. Gasnier will direct the serial, has left with a company of thirty-five players for Cuba where many scenes will be taken. In addition to the players three cameramen were taken along and a force of mechanics. A stop-over will be made in Key West and many scenes taken there.

While on the boat Mr. Mackenzie will put on a comedy in which he will play the leading part. The company will utilize the natural scenery of the south to make some interesting scenic and educational pictures.

## THEATER MEN COMMEND WILSON

**Motion Picture League of Indiana Wires President Endorsing His Stand; Adopt Resolutions Opposing Censorship**

The following telegram was drafted by the Motion Picture Exhibitors' League of Indiana, in convention at Indianapolis, and forwarded to President Wilson at the White House:

"The Motion Picture Exhibitors' League of Indiana heartily and unanimously commends the stand you have taken to insure to Americans the freedom of the seas which is their inalienable right. We pledge you our undivided support in whatever steps you may take to maintain this right. We have telegraphed to the members of Congress from Indiana, asking them to support your proposals on the question without delay."

In introducing the resolution, J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, said that as President Wilson had honored the motion picture industry by being its guest at the recent dinner given by the board in New York, it was only fair that the industry should now reciprocate by supporting the position the President had taken in his controversy with certain elements in Congress.

Censorship was discussed at the convention. Resolutions were adopted placing the convention on record against all forms of censorship, whether federal, state or municipal, and pledging the support of the exhibitors in the suppression, through laws now enforced, of any pictures which are immoral, indecent or obscene.

There were registered at the convention 276 out of Indiana's 630 exhibitors. The meeting was held in the ballroom of the Hotel Severin. Frank J. Rembusch, exhibitors' vice-president of the Motion Picture Board of Trade of America, presided at the opening session in the absence of State President Lyman H. O'Donnell, who reached the convention hall too late to preside at the initial gathering.

Among the speakers were representatives of the Universal, Pathe, Bluebird, World, Mutual, Metro, Nicholas Power, Seeburg Piano, Speer Carbon and other companies.

## Holmes Aide Tells of Success

"In less than five weeks Burton Holmes has had proven to himself that his name and reputation was even greater than he had himself imagined," is the statement attributed to Louis Francis Brown, business associate of Mr. Holmes. "By reason of the quality of travel pictures, taken, assembled, titled and directed by himself personally, the pictures are bringing to the motion picture theaters throughout the country a vast number of perfectly good citizens who have never been inside a motion picture house before."

It was through the efforts of Mr. Brown that the Holmes travelogue pictures were given over to the Paramount Pictures Corporation for exclusive distribution, to become a part of its regular program, and it is he who declares that "name and quality" are the two mediums that will always work best for the motion picture industry.

## Guard Honors "Peace" Aide

Captain Stanley Huntley Lewis, who is in charge of the publicity for "The Battle Cry of Peace" in the state of Michigan, has been appointed to the rank of captain in the First Field Artillery, Michigan National Guard, with headquarters in Lansing. This honor was accorded him in recognition of his value to the recruiting department of the National Guard, in conjunction with the tour of "The Battle Cry of Peace." In every city which the film has visited, Captain Lewis has worked with the local unit of the guard, and by his activities increased membership from about half the normal number to full peace strength.

## Cavallieri Newest Film Recruit

Lina Cavallieri, grand opera prima donna, has finally surrendered to the films. After successive offers failed to tempt her, it is reported from a reliable source that she has signed a contract and that an appropriate scenario is now being prepared for her. Neither the sum specified in the contract nor the company obtaining her services is made known.

# First Aid to Theater Men

BY S. L. ROTHAPFEL

WITH the rush necessitated by the opening of the Colonial theater in Chicago, trying to manage the Knickerbocker theater in New York and arranging for the opening of the new Rialto theater in New York, I have been too busy to take up the many letters that have been received since I undertook to handle this department for MOTOGRAPHY. In next week's issue I will endeavor to answer several of the important questions that have been sent by exhibitors from all parts of the country.

From Virginia this week comes a letter from a man who wants to open a first class motion picture theater. He says he doesn't know anything about the business and would like to obtain some information about the cost of films, projection apparatus and other details of the exhibiting end of the industry.

To tell a man how to open a house one should have more details as to the proposed location, the amount of money that can be invested, etc. But first of all I would like to say to anyone about to enter the business that no matter how little money he has he should always set art rather than gain as his goal. If he does he will be successful in the long run. I find that all of us want the best in everything if we can be shown what the best is. Of course the selecting of a location in a small city is less important than in a large one, but many mistakes of this kind have been made at the start. If the house is not built already, the adventurous exhibitor should select an architect who has had experience in planning theaters and especially picture theaters. Since the old store days the theater man has learned that much depends on the appearance of his house for his success.

The entrance is most important. But the theater man cannot stop at just "getting them in." The house must be so constructed that the comfort of the patron comes first. You can build a beautiful stage setting, you can arrange for expensive music; you can employ courteous ushers and other attendants, but if the spectator is placed in a position where he is continually aggravated by an uncomfortable seat and is forced to crane his neck to see the show, your efforts have gone to waste. A few less chairs in a house will bring more money in the long run, because persons do not like to sit in cramped positions when they go to the picture shows. As you all know, the habit of attending picture theaters has grown with us during the last few years. We go several times a week and we go to the most comfortable houses. Have plenty of arm space, leg space and aisle space and sufficient exits, indicated by suitable lights. Be sure that the ventilation is well arranged for. Make it a point to see that there are conveniences of all kinds for your patrons. That being done you can turn your attention to the projection.

Be sure that the booth is made large enough for the comfort of the operators. They are just as human as you and you will get better shows if you give the operators a better show to project them. I would like to tell theater men what kind of projection apparatus I like best, but that would be one man's opinion and it might be unfair, perhaps, to the manufacturers of the machines I did not select.

I believe that every theater owner should also arrange for the comfort of his employees. Give them good quarters. Let them understand that you realize they are human and they will be more courteous and more willing to smile.

Lighting is important. In a coming issue I will take up the matter of lighting the interior of a house with an eye to attractiveness and better projection. I will also tell about the advantage of the shadow box. I will also try to make clear the reason for taking the orchestra out of the pit and arranging for it on the stage. These are things that I have studied and worked on for a long time and perhaps I can work out some plan along these lines that will be important and advantageous to the owners of smaller houses. I cannot undertake personally to answer questions as to the cost of particular films, but I am furnishing the list sent to me by this Virginia exhibitor. He evidently does not know how to get these releases. If the exchanges in this territory will write me I will be very glad to give them the address of this man who wants to start in the motion picture theater business.

Let me again impress on the minds of all those about to build houses that a small high class theater is a better bargain than a large cheap auditorium. Be sure and impress this upon the mind of the architect. Make him understand that the best is none too good for the clientele you seek.

The list of films sought by the writer follows:

TITLE	Produced by
When Kings Were the Law.....	Biograph
The Roughneck.....	Essanay
A Modern Paul.....	Lubin
The Desert Calls Its Own.....	Selig
Bill Peter's Kid.....	Vitagraph
In the Palace of the King.....	V. L. S. Essanay
The Raven.....	V. L. S. Essanay
The Great Divide.....	V. L. S. E. Lubin
Green Stockings.....	V. L. S. E. Vitagraph
Sammy Versus Cupid.....	Vogue-Mutual
Harry's Happy Honeymoon.....	Falstaff Mutual
Mutual Weekly No. 37.....	Mutual
See America First No. 21.....	Victor
Keeping Up with the Joneses No. 21.....	Gaumont
The Soul Man.....	Imperial
Fivers, the Smoke Eater.....	Nestor
Wanted, a Piano Tuner.....	Joker
High Fliers.....	Victor
Arthur's Last Fling.....	Lacmille
On the Firing Line with the Germans.....	War Film Syndicate
Destruction.....	Fox Film Corp.
The Green Eyed Monster.....	Fox
The Fourth Estate.....	Fox
The Serpent.....	Fox
The Turnoil.....	Metro
The Upstart.....	Metro
The Bail.....	Centaur
Lord Loveland Discovers America.....	American
Betrayed.....	Thanhouser
The Golden Chance.....	Lasky
The Call of the Cumberlands.....	Pallas
The Spider.....	Famous Players
Madame La Presidente.....	Moroso
Haunts for Rent.....	Bray-Paramount
Pathé News No. 13.....	Pathe
The Wood Nymph.....	Fine Arts-Triangle Film Corp.
Love and Lobsters.....	Keystone-Triangle Film Corp.
The Ransom.....	Triumph
The City.....	Shurt
The Ballet Girl.....	Brady
On with the Dance.....	Vitagraph

The cost per night is what is asked on each of the above mentioned pictures.

"Thou Shalt Not Covet," from the story by James Oliver Curwood and produced by Colin Campbell, will be the next Selig "red seal" play to be released through the V. L. S. E. program. Fritzi Brunette made her debut March 8 in the Selig "red seal" feature, "Unto Those Who Sin."



## WILBUR IN STRONG PLAY

"The Love Liar" Offers Popular Star Exceptional Opportunities to Demonstrate Historic Ability—  
"The Hidden Law" Also Good Drama

Crane Wilbur has been featured in many pretentious photo-plays but, according to advices from the office of David Horsley, it is quite probable that not one of these compares in general lavishness and in



Crane Wilbur in "The Love Liar."

scope for the star with "The Love Liar," a five-part Horsley production scheduled for release March 27 as a Mutual Masterpiece, de luxe edition, in which this popular play is presented.

"The Love Liar" is described as one of the biggest productions ever emanating from the David Horsley studios. It required ten weeks to build the settings in this picture. Representations are made of the richly furnished homes of the ultra-wealthy and of the

fashionable resorts they frequent, lending a fine background to the narration of the drama.

The story, written by Mr. Wilbur, gives the star what is probably the best part he has ever enacted before the motion picture camera. The title of "The Love Liar" is obtained from the principal character, David McCare, a famous violinist, played by Mr. Wilbur. McCare, as explained by a subtitle, is that type

of man who leaves a wake of ruined lives and broken hearts behind him; a man who tells so many love lies that he finally believes them himself, eventually to his undoing.

The character of McCare presents an excellent psychological study which by its treatment defines a powerful moral. Special acting strength has been provided by Mr. Wilbur by the engagement expressly for this picture of Lucy Payton, Mae Gaston, Nan Christy, Ella Golden, Fred

Goodwins and Brooklyn Keller, for the principal supporting roles. In the big ballroom and cafe scenes hundreds of supernumeraries take part.



Scene from "The Love Liar."

Being of a popular type of picture and one so elaborately put on as this, it is believed that "The Love Liar" will be in demand by exhibitors.

David Horsley announces as the vehicle for the second co-starring appearance of Margaret Gibson and William Clifford, a five-part dramatic feature entitled "The Hidden Law." It is from the scenario by Theodosia Harris, who has been responsible for many of the stories used in the past in David Horsley productions, and is scheduled for release March 25 as a Mutual Masterpiece, de luxe edition.

The theme is based on the hidden law of justice. The author has treated it in a most interesting fashion by placing the characters in familiar spheres and laying the action in colorful environment. The earlier part of the action takes place in theatrical surroundings while the latter half is unfolded in the remote wilds of the western mountains.

The story revolves around John Carlton, a literary genius and a "princess of the mountains." Carlton writes a successful play, but is fleeced out of his just reward. He attempts to obtain by force what he feels belongs to him and is arrested, sentenced, and thrown into prison. When his term expires he finds his genius has died meanwhile. Embittered toward mankind and man laws he flees to mountain fastnesses, there commanding a living by operating as a highway robber.

The "princess of the mountains" enters his life and he guards her against intruders. She, however, meets a young hunter from the East and Carlton's past life is brought to life. In time he learns that he must bow to the law of reckoning and returns East, where at last he attains happiness.

## Buffalo Ministers Approve Films

Motion pictures exercise an educative and uplifting influence.

This is the verdict rendered by the Buffalo (N. Y.) Ministers' Association which met recently to deliberate on the question of films.

Rev. William C. Chappell of the Hudson Street Baptist Church declared that what he had seen of motion picture exhibitions in Buffalo had been instructive and beneficial in many ways. This was precisely the opinion of a half score other pastors.

The opposition was represented by Rev. Herman L. Streich of the Immanuel Evangelical Church.

Rev. Edward C. Fellowes, secretary of the City Federation of Churches, at the close of the meeting said that the ministers were going to take up with heads of the department of education and city council a proposition for the establishment of special Saturday morning performances which children may attend unescorted by their parents or guardians if the law allows. The plan has the endorsement of the City Federation of Women's Clubs.

## Sunday Film Bill Up

The bill introduced by Assemblyman Clarence F. Welsh of Albany, N. Y., which would give cities the right to regulate the exhibition of motion pictures on the Sabbath is at present being considered at a hearing held by the Assembly Codes Committee in Albany. A large attendance of motion picture theater proprietors and others interested in the proposed legislation was in evidence. A decision is expected within a few days.

# "The Littlest Rebel" Wants to Be Big

BY GENEVIEVE HARRIS

"THE LITTLEST REBEL," of stage fame, is growing up! Mary Miles Minter, the famed child actress who played with William and Dustin Farnum, and who is now a star in Metro pictures, gives evidence of being a bit of a rebel in real life.

"I like the pictures, but I do not like to play the roles they have given me. They are dreadful!" So says Mary, whom audiences love when they see her as "Emmy," or "Dimples," or some other personification of sweet innocence. Well, they had better enjoy these pictures while they may, for the little star is going to turn her talent into another channel just as soon as she can.

"I want a serious play, of real life, one with a strong, vital story. I don't like these 'dear little girl' parts."

This was not exactly the sort of an interview I expected to have with Mary Miles Minter. The little girl who greeted me at the door, her bright curls framing a mischievous little face, might have stepped out of the film stories she makes so entertaining. She had come to Chicago to appear with her pictures in several of Alfred Hamburger's theaters, and, though she was a busy girl that morning, she would tell me about her work. So, between interruptions of telephone calls regarding a photographer's appointment, we talked of pictures and picture plays.

"Pictures are harder to work in than the real stage," "Why?" Her answer unconsciously set forth her attitude toward her work. "Because when a picture is taken, it stays that way, and you can't go over it and make it better. When I watch myself in pictures, I usually sit like this." Mary illustrated, with clenched fists and tense lips.

"How I'd like to take that little girl and shake her and make her do it all differently. That's why I call picture acting hard, because you can't remedy your mistakes in your next performance."

"But isn't it more interesting to play in pictures? You have something new to do all the time," I suggested.

"No, the stage is just as interesting, because you are always trying to do your part better."

Just what kind of a girl is this, who takes her work so seriously, and who does not like to be admired for her charm alone? Just at the present time, she is a very friendly, unaffected little fourteen-year-old carefully taken care of by her charming mother, and the note of sincerity adds charm to a bright, vivacious personality. She has more poise and grace than most young ladies of her age, but with it there is just a touch of unexpected shyness which tells you that a public career has not robbed her of her childhood.

It came time for the photographer's appointment, and I arose to leave. "Just wait a minute. I want to show you the nicest gifts I've received lately," and she ran away to bring back a rich traveling bag, beautifully outfitted, and a tiny camera of English make. "The Canadians gave them to me. I've been appearing in Canada, you know, with my pictures, making speeches," she laughed. "Aren't these the prettiest things? And how I loved Canada and the cold weather." She was bubbling over with the unaffected delight of a child.

Then it was past the time to go. "Good-bye," said Mary, "but I'll see you again, for I'm going back to Chicago in a real play. I think I can do better work on the stage than in pictures."

"She is like a little sunbeam," said Mr. Hamburger. "She is," I said, but I was thinking of the serious spirit which shone in her frank blue eyes and which make one believe that she will climb to the goal she has set for herself, above ingenue roles, above the pedestal of the child star, way up to the heights of being a great actress.

The World's Salesmanship Congress will be held in Detroit July 9-13. Salesmen and sales managers of the world will open the convention on a Sunday by occupying the pulpits of various Detroit churches.



Three poses of little Mary Miles Minter in gowns of grandma's day.

## HORSLEY TELLS PLATFORM

**Californian Against Censorship; Favors Free Speech and Free Press; His Nomination to Congress Seems Assured**

David Horsley has announced the platform upon which he will make his stand to secure his nomination, at the primaries in August, as a candidate for a seat in Congress from the Tenth Congressional District of California. Here is the platform:

Fair play; equal rights; free speech; free press; uncensored motion pictures; truth and frankness; flood control at the expense of the United States; the full development of Los Angeles and its harbor; protection of our industries through tariff legislation; preparedness against attack; protection of our citizens in Mexico even at the cost of intervention and the upholding of the rights of the United States everywhere in the world; peace even if we have to use force; the fortifying of the Pacific coast against attack.

In announcing his platform, Mr. Horsley signified his opposition to:

Favoritism, censorship of the press, censorship of the platform and pulpit, censorship of motion pictures, censorship of the stage, plunder of the people through tariff legislation, baiting the railroads and corporations into bankruptcy.

While the motion picture interests all over the country—and particularly those with Pacific coast alliances—undoubtedly will read and digest the planks affecting national and district issues with considerable interest, it must be assumed that thought will be centered chiefly in those planks bearing directly upon the motion picture industry.

These are covered in Mr. Horsley's declaration that he stands for fair play, equal rights, free speech, free press, free motion pictures, and truth and frankness, and that he is opposed to favoritism, censorship of the platform and pulpit, censorship of newspapers, censorship of motion pictures and censorship of the stage. The keynote is freedom from interference and oppression for the motion picture and those arts with which it is so closely allied, whether by censorship or by any of the other manifold abuses to which the motion picture and its sister arts have been subjected for a long time.

Mr. Horsley is gratified at the cordial manner in

which the public announcement of his proposed run was greeted. Speaking of his candidacy, he said:

"For myself, I always have believed that our great industry should have representation in Washington, and from what has transpired in the space of the last few weeks it is plain to be seen that others in the industry are of the same mind.

"When the idea was first broached to me that I act as that representative, I admit I deliberated for some time before consenting. To go to Washington meant that I must shoulder the legislative burden of the producer and the exhibitor; that my own private interests must be subjugated in favor of the industry at large. However, I am willing to do this; so I gave my consent.

"The fight I am about to make is not mine alone. It is one in which the entire industry should take part, for whatever benefit is to come from it will reflect to the good of all of us. With the proper support, we will win."

Reports from Los Angeles say that the nomination and election of Mr. Horsley looks like a foregone conclusion.

## THANHOUSER FOR FILM BALLS

**Leon J. Rubinstein, Director of Publicity, Issues Statement Upholding Activities of Motion Picture Concerns in Social Functions**

Leon J. Rubinstein, director of publicity for the Thanhouser Film Corporation, has issued the following statement concerning Thanhouser's activities at recent social functions of motion picturedom:

"I am sorry to note that any company sees fit to withdraw from these affairs. While they are always for a good cause, they have the additional virtue of bringing together the men of a branch of the industry who seldom get the opportunity. Dating back to the affair at Brighton Beach last summer, and covering the Bronx Ball, the Boston Ball and the most recent ball of the New York exhibitors at Madison Square Garden, I believe we all have hugely enjoyed the good-natured rivalry for publicity honors. While I concede that the Thanhouser company has gone much further in these affairs than a single manufacturing concern generally does go, there is supreme satisfaction in the results achieved. The gala spirit everywhere has helped us spread the Thanhouser slogan broadcast, and from a personal standpoint I would not miss any one of them on a bet. I am only sorry that the necessity of the work here prevents our players from attending these affairs in greater numbers and at greater distances.

"From a publicity standpoint I must admit that the social functions of filmdom offer one of the best opportunities for men with ideas to secure type space. It is unfortunate that in some quarters the results have not been secured in proportion to the money expended, but that is a matter for each publicity man to take care of with his own judgment. In my case the expenditure has been delightfully small in proportion to the benefits derived.

"This statement was issued on the eve of another great ball in Salem, Mass., to which I escorted a number of our players and where Florence La Badie sold autographed photographs for the benefit of the Actors' Fund. The Thanhouser company thanks the promoters of the various functions for the opportunities afforded and the benefits derived."



Princess Theatre—Gallia, Ill.



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## The Right to Refuse Sale

**A** PUBLIC service corporation, such as a telephone company or an electric light company, cannot refuse to give service to any responsible person who asks for it. A public servant, such as a barber or a restaurant keeper, cannot refuse to serve a respectable customer. Motion picture manufacturers and rental exchanges, however, are neither public servants nor public service corporations. No one would question the right of an art dealer to refuse to sell his best works to a customer who would hang them in a barroom. As publishers, we need not sell our advertising space to concerns whom we may consider objectionable, or whose presence in our pages may be detrimental to our business. Some automobile manufacturers refuse to sell cars to dealers who do not keep their places of business in a clean and attractive condition, and we believe this right has been upheld. Those things, it appears to us, are natural privileges which cannot be denied anyone in private business.

The supreme court decision in the Knickerbocker theater case, as reported in our issue of March 4, favorable as it was to the theater, nevertheless clearly upheld the right of refusal to serve. For the court held that the theater was still in the classification of "first class" houses, and therefore entitled to its lease and its service. The inference is plain that a decision which placed the house in a lower class could have carried with it a permission to the owner to cancel the lease and consequently, by inference, permission to a film service company to refuse service.

It is the usual practice to write into the leases of first-class theaters that the presentation of any performance calculated to lower the dignity or reputation of the house is cause for cancellation of the lease. The owner or landlord of the theater, that is, refuses to sell the use of his theater for purposes which lower the standard he has set or established for it and his right to do this is recognized.

It appears to us that a producer or distributor of films has the same right to refuse service, that is, to refuse to sell his film or the use of it, to a theater which has established the reputation of running an inferior grade of pictures. We should be willing to grant, to the film maker who is working hard for better theaters and a better art of presentation, the privilege of withholding his best product from the exhibitor who combats the uplift effort.

There is another side to the question, of course. The exhibitor, no matter how small, unpretentious and economically equipped his house, who is sincerely interested in improvement, who aspires to show only the best pictures to the best people, deserves encouragement. The producer who denied him access to its good product because his big competitor protested would be wronging him morally if not legally.

The Federal Trade Commission now has before it the complaint of an exhibitor that a certain film producer or distributor refused to deliver its product to him for his legitimate use when he proffered the correct amount in payment. Previous decisions of the commission in apparently parallel cases, as cited by our correspondent, seem to uphold the right of the producer to refuse to sell. It may be, however, that the case will develop new features, and its action will be watched with interest.

## The Art of Screen Expression

WHAT the motion picture screen may be made to express, beyond the two specific states of object and motion, determines its place in art. In the ordinary acceptance of screen expression, it is generally assumed that only the "nouns" may be expressed; that the "verbs," "adjectives" and "adverbs" of expression cannot be presented.

But the objects we see and their actions, the "nouns" of the writer, are invested with significance only when we associate them with past experiences. A certain photoplay writer, a student of psychology, has pointed out that the most complex states of emotion are elaborations of the sensations and the concepts we have associated with objects. Emotion of any kind is dependent upon the memory of what we have thought, willed or experienced, and so is inseparably bound up with objects.

When we say, therefore, that all the screen can show is objects, we have not actually placed a limitation on its expression. The supreme achievement of the photoplay lies not on the screen, but in the minds of its spectators. The story writer, the builder of word structures whose work achieves the name of art, does not construct an entirely new picture for his readers—for that is almost impossible—but re-establishes or defines an old and beloved mental experience. In thought and emotion there is nothing new. The experiences of an audience must be touched to gain recognition; and the more intimate the touch, the higher the art.

The psychological fact that emotion may be developed in an audience beyond the specific suggestion of either the object or the motion on a screen is known to a few directors. These directors, the records show, are invariably successful. They are recognized as masters of the art. And the secret of their power lies in their recognition of the experience that lies in the human mind of the audience—not in the series of pictured "nouns" they put on the screen.

The art of screen expression goes beyond the teachings of scenario writing and the directing of players. It is born of an understanding that must be in the man—or perhaps in the men who collaborate on the production; for we believe the writer and the director should work together.

Screen psychology is pure human psychology; both are objectionable, theoretical-sounding terms whose sense we should perforce deny were not such splendid object-lessons before us in the work of those few directors who perform marvels with motionless players and actionless scenes.

The ordinary director projects himself onto the screen with every picture he produces—often with an intensity that bespeaks the earnestness of his ambition to make art. But the extraordinary director projects himself away beyond the screen, into the minds and even the homes of his audiences. And that, we think, is the difference between mediocrity and brilliance in picture producing. The brilliant director knows emotion for what it is—a mental experience, revived, not created, by the suggestion on the screen.

The image on the screen is the director of the true image on the emotional or mental screen of the audience.

When we have mastered the art of screen expression, not just one or two but all of us, we will be able to develop in the consciousness of the audience all the emotions that can be brought into play by any art. The spectacular picture gets by; but it is not the perfect path of entry to the emotional consciousness of the audience.

As our playwright visitor expressed it, many of the screen plays of the day are but the blare of trumpets, the beat of drums and the clash of cymbals; the soft notes of the melodies, the harmonic sounds are left out.

The master director is a master of emotion. He knows its history and composition, and has it dissected and analyzed. His thought is not "What will I get on the screen?" but rather "What emotions, what experiences, will I stir in the audience?" The screen is not his end and aim; it is merely his transitory vehicle.

The author has had little place in this discussion. He has a big place in the art of screen expression—when he can work with the director. It is his story. The projection of his emotive suggestion onto the mental screen of the audience must lose power in the transfer to another mind—that of the director. The wise director and the wise author will welcome the day when they can work side by side in perfecting the art of screen expression.

# Ince Springs Big Spectacle

WORKED SECRETLY TEN MONTHS

"INCE'S Big Picture" is about to be sprung on the public. Heralded from the offices of the Triangle company as the "greatest film ever made," this multiple-reel feature, which has been in the course of production for nearly ten months, is virtually completed. The veil of secrecy which has enshrouded the making of the film extraordinary since June, 1915, was lifted when the producer of Triangle-Kay Bee plays agreed to abandon his reticence and let the world be informed concerning the production.

Thomas H. Ince, responsible for the photo spectacle, still is deliberating upon a title. It is to be announced in a week or two. Although Ince and his chief author, C. Gardner Sullivan, for months previous had been nurturing in their minds the basic theme of the story, actual work on its production was begun June 6, 1915. From then until January 5, 1916, the task of photographing the 600 scenes continued. Then the film was turned over to the cutters who, under Ince's personal supervision, are now rapidly completing their work.

What is said to be the largest, costliest and most substantial setting ever constructed for a photo-dramatic spectacle was used in this subject. It was erected at an approximate cost of \$35,000 and stands majestically atop one of the hills at Inceville, enduring the elements as successfully as though it had been intended as a permanent structure. This setting represents the palace, house of parliament, prison, royal court and adjacent buildings in a mythical kingdom, which is the locale of the piece.

The first spadeful of earth, in preparation for the erection of the set, was turned in May, 1915, a full month before actual photography was begun. It was November when the set was in readiness for use.

Thirty carloads, approximately 600,000 feet of lumber, were used in the construction. Glass valued at a total of \$4,000 was necessary for the hundreds of windows, while many tons of cement and plaster were used as the other principal materials. The entire setting covered an area of six and a half acres.

When the production has been given Ince's final stamp of approval it is to be delivered into the hands of Victor L. Schertzinger, the well-known young musical composer, who will devote his time uninterruptedly to the arrangement of the incidental musical score. When this work is finished, the piece will be presented in public exhibition.

Through what medium the production will find its way to the screen of the country is a matter that has not been definitely decided. Adam Kessel, Jr., president of the New York Motion Picture Corporation, is now in Los Angeles in conference with Ince on various matters relative to the picture's premiere.

More than 121,000 feet of film were exposed in making the picture. This footage represents retakes, added scenes, wastes, etc. The length at which it will be shown, however, will be between 9,000 and 12,000 feet.

The plot about which the story revolves still remains unannounced, although modern warfare, its horrors



*Working a mob scene in new Ince ten-reeler.*



*Two views of \$35,000 set used in new Ince spectacle.*





Two more pictures showing care in construction of set.

rors and uselessness admittedly is its underlying note. It is an original work of C. Gardner Sullivan.

A pertinent fact in connection with the production is that Ince, in making it, enjoyed the undivided collaboration of Raymond B. West, who is regarded as one of the foremost photographic experts in the industry. The cast which will be seen in the production embraces players who, with one exception, have been under the Ince direction throughout their respective motion picture careers.

The big role was played by Herschel Mayall, the well known leading man of the speaking stage, who has been appearing in Ince productions for the last four years. Mayall, it is claimed, has contributed, by his performance in this feature, one of the most remarkable characterizations in photo-play history. His work, it is declared, will be recorded as a monumental achievement.

Next to Mayall, in point of importance, is Howard Hickman, whose work also, it is predicted, will merit enthusiastic praise. The remainder of the cast includes J. Frank Burke, Charles French, Lola May, George Fisher, Ethel Ullman, Jerome Storm and J. Barney Sherry.

### Ft. Smith May Get Exchanges

Ft. Smith, Ark., probably will be the headquarters of the motion picture business in the Southwest within the next month. The Universal and Mutual film companies are said to be considering the removal of their Oklahoma City offices to Fort Smith. It is said the General Film company also will move its branch to Fort Smith if the removal of the other two concerns is decided upon.

### Ince Runs Triangle Theater

Under the management of Thomas H. Ince, Triangle plays have been inaugurated at the Ince theater, Culver City, Cal. It will be operated on a two-shows-a-week basis, one bill being presented every Wednesday night and one Saturday night. The remainder of the time the building is devoted to the cutting, assembling and projecting of the Ince productions. Following the recent removal of most departments to Culver City, Ince found it necessary to accommodate his cutting forces, in order that he might be in close

touch with them. Hence, he leased the building, which is about a block from the site of the new hotel. The opening bill at the Ince theater was "Old Heidelberg," with Dorothy Gish, a Fine Arts production, and "Fickle Fatty's Fall," with Roscoe Arbuckle, a Sennett-Keystone comedy. The second program was "The Coward," with Frank Keenan, an Ince-Kay-Bee drama, and "A Favorite Fool," with Eddie Foy, another Sennett-Keystone film.

### "Should a Baby Die?" Selling

Following many successful showings of "Should a Baby Die?" the Hanover Film Company's five-reel feature, state rights men are endeavoring to get territory. The picture, written by Charles K. Harris and starring Arthur Donaldson, seems to be growing in favor with buyers, and the executives of the Hanover concern are quite active at present considering offers. From the beginning, "Should a Baby Die?" attracted much attention, and when it was shown for review by the trade papers it was generally commended. As the company is working under a definite policy, there are some good territories still open, but these are likely to be snapped up quickly.

The Lubin company has taken up the good health propaganda and is one of its strongest advocates. The campaign, which has been spread among the firm's employees, is especially notable in "The Great Divide," a five-reel feature. The film proves the company's contention that realism in many of its photoplays requires the investment of much human energy and often considerable self-sacrifice on the part of the performers. In taking many of the scenes the actors were obliged to undergo several rough experiences. In order to keep the cast well and happy, the Lubin commissary department followed the actors to every scene. There was a steaming hot meal served from the automobile grill three times a day.

After Mayor John Buschmeyer, of Louisville, had refused to place a ban on "The Birth of a Nation," it was thought that the two weeks' engagement there would run smoothly, but more trouble for the managers began when William A. Heck, an attorney, swore out a warrant for the arrest of Anson O. Bigelow, manager of MacCauley's theater there, under an old-time act that forbids plays that would incite race prejudice.

# Trade Commission Gets Film Complaint

BY THOMAS O. MONK

**A** COMPLAINT has been filed with the Federal Trade Commission against a film distributing company, the complaint alleging unfair competition or discrimination in that the distributing company refuses to sell to the complainant. The commission announces it will investigate.

Further information on the subject is not furnished by the commission, and therefore the circumstances in the case have not developed.

The commission is charged with the enforcement of the Federal Trade Commission act and also certain sections of the Clayton act, the latter being designated as "an act to supplement existing laws against unlawful restraints and monopolies, and for other purposes."

As the facts with regard to the complaint have not fully developed, discussion necessarily will be limited, but it is interesting in this connection to note that the commission has ruled that manufacturers can refuse to sell under certain circumstances, but it added "whether a refusal to sell under other circumstances is contrary to the provisions of the Clayton act or the Federal Trade Commission act the Commission does not now decide."

This ruling of the commission is one of a series made by it on February 1 and it is as follows:

**Refusal to Sell.**—On application for the issuance of a complaint, it appeared that certain manufacturers, pursuant to their established sales policy of selling only to local retail dealers, refused to sell to the applicant, a retail dealer doing business principally by mail, a certain commodity for shipment direct from the mills to consumers in a state where the applicant maintained no place of business. On investigation by the commission it appeared that there was no agreement or understanding among the manufacturers complained of to prevent the applicant or others doing a similar business, by refusal to sell or otherwise, from securing this commodity, nor did it appear that such manufacturers had been coerced or intimidated by retailers affected by the competition of the applicant. *Held*, That, under the circumstances, a refusal of a manufacturer to sell to the applicant for direct shipment from the mill to territory covered by local dealers is not a violation of any law which the commission is authorized to enforce. Whether a refusal to sell under other circumstances is contrary to the provisions of the Clayton Act or the Federal Trade Commission Act the commission does not now decide.

The commission has also held that neither the trade commission act nor the Clayton act prohibits manufacturers selling their product exclusively through one dealer in a given territory, as follows:

**Exclusive Territory—Refusal to Sell.**—On application for the issuance of a complaint, it appeared that a manufacturer engaged in interstate commerce, having designated an exclusive dealer in a certain local territory, refused to sell to another dealer within this territory.

It further appeared that such exclusive dealer was under no obligation to refrain from dealing in the products of other manufacturers of the same commodity. *Held*, That neither the Federal Trade Commission Act nor the Clayton Act prohibits manufacturers selling their product exclusively through one dealer in a given territory. A refusal to sell to others in such territory, under such circumstances, is, therefore, not unlawful.

Other rulings on refusal to sell or exclusive agency are as follows:

**Refusal to Sell—Exclusive Agency.**—On inquiry: *Held*, That the Clayton act does not prohibit manu-

facturers establishing exclusive sales agencies in certain territory and selling their product in such territory only through such agencies. A refusal to sell to others in such territory, where such agency has been established, is therefore not unlawful. Whether a mere refusal to sell under any circumstances is contrary to the provisions of the Clayton act or the Federal Trade Commission act the commission does not now decide.

**Exclusive Territory—Refusal to Sell.**—On application for the issuance of a complaint, it appeared that a manufacturer engaged in interstate commerce assigned exclusive territory to jobbers of his product in various states and refused to sell to the applicant, a competing jobber. *Held*, That the Federal Trade Commission act and the Clayton act do not prohibit manufacturers selling their product exclusively through one dealer in a given territory. A refusal to sell to others in such territory under such circumstances is therefore not unlawful. Whether a mere refusal to sell under any circumstances or for any reasons is contrary to the provisions of the Clayton act or the Federal Trade Commission act the commission does not now decide.

**Exclusive Agency—Exclusive Territory—Refusal to Sell.**—On application for the issuance of a complaint, it appeared that a manufacturer, engaged in interstate commerce, having selected an exclusive agent or distributing dealer in certain territory, refused to sell to another dealer within this territory. *Held*, That neither the Federal Trade Commission act nor the Clayton act prohibits manufacturers establishing exclusive agencies or assigning exclusive territory to dealers. Under these circumstances a refusal to sell to others than such agents or distributors is therefore not unlawful under these acts.

**Exclusive Agency.**—On inquiry by a piano manufacturer whether the following clause in a "consignment agreement" is in contravention of the Clayton act, to wit:

*Item 3.* The factor shall offer, sell, or lease the pianos consigned to him by the consignor only to persons residing in the counties of ———— in the State of ———— and shall not sell or lease, during the life of this contract, any other pianos than those consigned by the said (piano manufacturer).

*Held*, It appearing that the "consignment agreement" does not provide for a sale or lease of the goods of the principal to the person designated as "factor," but only for the establishment of an agency for the sale of the goods of the principal, therefore the use of such clause does not appear to be in violation of section 3 of the Clayton act.

**Direct Selling.**—On application for the issuance of a complaint, it was alleged that certain mining operators were selling their product direct to consumers at wholesale prices, and coercing retail dealers into handling their product, either by threats to sell or by temporary arrangements for selling their product direct to consumers. Upon investigation by the commission, it appeared that the operators were in fact selling their product direct to consumers, but that this method of competition was not used for purposes of coercion but was necessary in order to keep their product on the market. *Held*, That the sale by a mining operator of his product direct to the consumer is not of itself an unfair method of competition.

**Exclusive Territory.**—On inquiry by a manufacturer whether section 3 of the Clayton act is violated by a contract containing the following clause:

In consideration of exclusive sale of your goods in ———— from date of this contract to March 1, 191—, ———— agree to neither sell your goods outside of the territory heretofore reserved to ———— directly or indirectly, under penalty of paying all damages resulting from a violation of this clause and cancellation of this contract at the option of the manufacturer; nor to countermand this order except on payment to ———— of the net amount of goods hereby purchased damages, 20 per cent of the net amount of goods hereby purchased. *Held*, That section 3 of the Clayton act does not prohibit manufacturers selling their product exclusively through one dealer in a given territory and requiring

the dealer not to sell their product outside of the territory assigned.

**Exclusive Agency—Exclusive Territory—Refusal to Sell.**—On application for the issuance of a complaint, it appeared that several manufacturers, having appointed exclusive agents or distributors in a given place, refused to sell to another dealer at the same point. *Held*, That neither the Clayton act nor the Federal Trade Commission act prohibits manufacturers establishing exclusive agencies or assigning exclusive territory to dealers. Under such circumstances a refusal to sell to others than such agents or distributors is not unlawful under these acts.

**Refusal to Manufacture and Sell—Competition—Jurisdiction.**—On application for the issuance of a complaint, it appeared that a company engaged in the manufacture of bottle crowns refused to make certain crowns for the applicant, assigning as the reason that the crowns ordered would constitute an infringement of the trademark of another customer, a competitor of the applicant. It did not appear that the refusal complained of was induced by the competitor. *Held*, That, as the facts do not disclose a method of competition, the commission is without jurisdiction to act in the premises.

The rulings of the commission from which the above are extracts were the first to be made by the commission, and they were published with the following explanatory note:

The following are rulings of the commission in conference which are published as being of public interest. Future rulings will be announced from time to time through the public press and subsequently compiled and issued by the commission in successive bulletins. These rulings are published for the information of business men engaged in interstate commerce and others interested in the work of the commission. They are not decisions in formal proceedings, but merely expressions of the opinion of the commission on applications for the issuance of complaints and informal inquiries with regard to particular facts which involve the interpretation and construction of the Federal Trade Commission act and of those sections of the Clayton act with the enforcement of which the commission is charged.

While these rulings may be regarded as precedents in so far as they are applicable in proceedings before the commission, a more extensive presentation of facts in later cases may result in their modification, and they should not, therefore, be regarded as conclusive in the determination by the commission of any future action.

Section 5 of the trade commission act is the chief section, and it is as follows:

Sec. 5. That unfair methods of competition in commerce are hereby declared unlawful.

The commission is hereby empowered and directed to prevent persons, partnerships, or corporations, except banks, and common carriers subject to the acts to regulate commerce, from using unfair methods of competition in commerce.

Whenever the commission shall have reason to believe that any such person, partnership, or corporation has been or is using any unfair method of competition in commerce, and if it shall appear to the commission that a proceeding by it in respect thereof would be to the interest of the public, it shall issue and serve upon such person, partnership, or corporation a complaint stating its charges in that respect, and containing a notice of a hearing upon a day and at a place therein fixed at least thirty days after the service of said complaint. The person, partnership, or corporation so complained of shall have the right to appear at the place and time so fixed and show cause why an order should not be entered by the commission requiring such person, partnership, or corporation to cease and desist from the violation of the law so charged in said complaint. Any person, partnership, or corporation may make application, and upon good cause shown may be allowed by the commission, to intervene and appear in said proceeding by counsel or in person. The testimony in any such proceeding shall be reduced to writing and filed in the office of the commission. If upon such hearing the commission shall be

of the opinion that the method of competition in question is prohibited by this act, it shall make a report in writing in which it shall state its findings as to the facts, and shall issue and cause to be served on such person, partnership, or corporation an order requiring such person, partnership, or corporation to cease and desist from using such method of competition. Until a transcript of the record in such hearing shall have been filed in a circuit court of appeals of the United States, as hereinafter provided, the commission may at any time, upon such notice and in such manner as it shall deem proper, modify or set aside, in whole or in part, any report or any order made or issued by it under this section.

If such person, partnership, or corporation fails or neglects to obey such order of the commission while the same is in effect, the commission may apply to the circuit court of appeals of the United States, within any circuit where the method of competition in question was used or where such person, partnership, or corporation resides or carries on business, for the enforcement of its order, and shall certify and file with its application a transcript of the entire record in the proceeding, including all the testimony taken and the report and order of the commission. Upon such filing of the application and transcript the court shall cause notice thereof to be served upon such person, partnership, or corporation and thereupon shall have jurisdiction of the proceeding and of the question determined therein, and shall have power to make and enter upon the pleadings, testimony, and proceedings set forth in such transcript a decree affirming, modifying, or setting aside the order of the commission. The findings of the commission as to the facts, if supported by testimony, shall be conclusive.

If either party shall apply to the court for leave to adduce additional evidence, and shall show to the satisfaction of the court that such additional evidence is material and that there were reasonable grounds for the failure to adduce such evidence in the proceeding before the commission, the court may order such additional evidence to be taken before the commission and to be adduced upon the hearing in such manner and upon such terms and conditions as to the court may seem proper. The commission may modify its findings as to the facts or make new findings, by reason of the additional evidence so taken, and it shall file such new findings or new findings, which, if supported by testimony, shall be conclusive, and its recommendation, if any, for the modification or setting aside of its original order, with the return of such additional evidence. The judgment and decree of the court shall be final, except that the same shall be subject to review by the Supreme Court upon certiorari as provided in section two hundred and forty of the Judicial Code.

Any party required by such order of the commission to cease and desist from using such method of competition may obtain a review of such order in said circuit court of appeals by filing in the court a written petition praying that the order of the commission be set aside. A copy of such petition shall be forthwith served upon the commission, and thereupon the commission forthwith shall certify and file in the court a transcript of the record as hereinbefore provided. Upon the filing of the transcript the court shall have the same jurisdiction to affirm, set aside, or modify the order of the commission as in the case of an application by the commission for the enforcement of its order, and the findings of the commission as to the facts, if supported by testimony, shall in like manner be conclusive.

The jurisdiction of the circuit court of appeals of the United States to enforce, set aside, or modify orders of the commission shall be exclusive.

Such proceedings in the circuit court of appeals shall be given precedence over other cases pending therein, and shall be in every way expedited. No order of the commission or judgment of the court to enforce the same shall in any wise relieve or absolve any person, partnership, or corporation from any liability under the anti-trust acts.

Complaints, orders, and other processes of the commission under this section may be served by anyone duly authorized by the commission, either (a) by delivering a copy thereof to the person to be served, or to a member of the partnership to be served, or to





Scenes from Pathe's "The Red Circle," Chapters 12 and 13.

the president, secretary, or other executive officer or a director of the corporation to be served; or (b) by leaving a copy thereof at the principal office or place of business of such person, partnership, or corporation; or (c) by registering and mailing a copy thereof addressed to such person, partnership, or corporation at his or its principal office or place of business. The verified return by the person so serving said complaint, order, or other process setting forth the manner of said service shall be proof of the same, and the return post-office receipt for said complaint, order, or other process registered and mailed as aforesaid shall be proof of the service of the same.

The commission is also charged with the enforcement of Sections 2, 3, 7 and 8 of the Clayton act. Section 2 makes unlawful discrimination in price where the effect may be to substantially lessen competition or tend to create a monopoly in any line of commerce. Section 3 makes so-called tying contracts illegal. Section 7 relates to intercorporate stock holding, and Section 8 makes interlocking directors of corporations unlawful under certain circumstances.

While the commission has only been in existence about a year and has conducted some extensive and important investigations it has only brought three formal complaints under section 5. These three complaints are against companies manufacturing mercerized or other cloth, thread, or goods, and labeling them as silk. The commission acted in these cases on the complaint of the Silk Association of America, which alleged that this constituted unfair competition against the manufacturers of real silk products.

## FILM STATISTICS ASKED

### Federal Trade Commission Seeks Information from All Concerns Regarding the Motion Picture Industry—Blanks Are Sent Out

Preliminaries have been completed by the Federal Trade Commission for gathering facts regarding all the industries of the country, the motion picture industry included, with a view to co-operate effort between the commission and manufacturers and business men of the United States, and as stated by the commission "in meeting underlying difficulties."

The commission has prepared a circular outlining the purpose of the inquiry as follows:

Many requests have been received by the Federal Trade Commission from business men for information

which would be of value to them concerning the industry in which they are engaged. These requests relate particularly to volume of sales, capital invested and the return thereon.

In order to supply this information a few simple facts must be furnished by each concern. Will you therefore kindly furnish the items asked for on the sheet enclosed, and return the same in the addressed envelope which requires no postage?

The information which you supply will not be disclosed or published in such a way as to show the business of any particular concern. It will be summarized for your industry and sent to you as soon as the figures are compiled.

This information is being collected and prepared for your benefit and it is hoped that the commission may have your prompt co-operation.

Following is the form accompanying the letter setting forth the nature of the information requested:

#### FEDERAL TRADE COMMISSION

Washington, D. C.

Report on Industries.

This report is requested for the purpose of compiling data for the industry in which your company is engaged, and a summary of the industry will be sent to you as soon as prepared by the Commission. No information will be disclosed or published regarding the business of any particular concern. Information furnished is for the year ending.....191... (Answers should cover calendar year 1915 or your fiscal year corresponding most nearly thereto.)

- Name of concern.....  
Main office..... (Street) (City and State)
- Kind of business in which engaged.....  
If manufacturing or producing, state principal product or class of products manufactured or produced.....  
If mercantile, state principal commodity or class of commodities dealt in and whether retail or wholesale.....
- Capital stock outstanding at close of year.....  
Common stock \$.....  
Preferred stock \$.....
- Bonds and similar obligations outstanding at close of year.....
- Accumulated surplus (including undivided profit), or accumulated deficit at close of year (if deficit, so indicate).....
- Net sales for year (gross sales less trade discounts and outgoing freight on sales).....
- Net profit (or loss) from operations during the year after deducting all expenses, except interest on bonds and on similar obligations.....
- Net income from other sources during the year.....
- Depreciation on plant and equipment charged off during the year.....  
Average rate, 1913.....; 1914.....; 1915.....
- Bad debts charged off or provided for during the year.....
- Have items 9 and 10 been deducted in arriving at item 7?.....  
Signature..... President.

Date.....191.....

Section 6 of the act creating the commission gives it the authority to request the information sought.

## Aitken Pleased With Coast Work

H. E. Aitken, president of the Triangle Film Corporation, writes from California that he is very much gratified by the results obtained on pictures at present in the course of production. He is particularly impressed with



Triangle stars in "Macbeth."

the Sir Herbert Beerbohm Tree production of "Macbeth." Mr. Aitken will review a number of forthcoming releases before he returns to New York.

"Each rehearsal confirmed the opinion that 'Macbeth' contains a wealth of picturization material," Mr. Aitken said, "and indications are that it will create a sensation as a film production. The supporting cast was selected with the most careful consideration and no expense was spared to obtain the appropriate backgrounds and costumes necessary.

Sir Herbert and his director, John Emerson, have given a great deal of study to the production so that the film 'Macbeth' will live long in the minds of those who witness the spectacle.

"By the way, Sir Herbert and Emerson found that the mere problem of securing historical accuracy for the photoplay was an extraordinary task. The period in which 'Macbeth' was laid is one of the most obscure in history and the setting of a modern stage version is child's play compared with the planning and execution of the film version."

One question which came up, Mr. Aitken continues, was whether there were mountain sheep among the Scottish hills nine or ten centuries ago. Sir Herbert thought it was quite possible that wild sheep and goats roamed in Britain in the early days. He based his opinion on the fact that as far back as history goes there have been domesticated flocks, but Emerson decided that the big horn sheep heads were suggestive of the California mountains. He fixed upon the antlers of the royal stag as more in harmony with the picture. And the Fine Arts studio scouts spent days producing the goods.

## SANE PUBLICITY BEYFUSS AIM

Wildcat Advertising and Press Work Attacked in Statement by Head of California Motion Picture Corporation

In accord with its new plan in the motion picture industry, the California Motion Picture Corporation is abandoning the line of advertising and publicity which has prevailed for a long time in the amusement field and has been excused on the plea of "theatrical licenses."

"We are going to advertise to get people to come and see what we have," said Alexander E. Beyfuss, general manager of the company. "We do not think that the overworked superlatives are worth much and we're not going to make any extravagant claims for our wares. It is our

plan to always 'have the goods' and to be as chock full of enthusiasm as any person could be—but we are going to let the public and those for whom we are making the pictures draw their own conclusions, secure in the belief that, with the equipment which we have in hand, these conclusions can be nothing other than profitable to us."

Mr. Beyfuss thinks that there are entirely too many "great" and "only" pictures being touted in printer's ink that fall away below par when shown on the screen. This condition, too, he thinks, applies to screen stars.

The new feature photoplays of the California company which are being offered on the state rights plan as "Better Than Program" pictures, are being handled in a manner, it is reported, that is calculated to make the "superior quality" idea a fixture.

Mr. Beyfuss is operating upon a particularly lavish scale, not only insofar as the pictures themselves are concerned, but also with regard to the advertising matter which is being provided for them.

"The Unwritten Law," with Beatriz Michelena, is the first of the new series to be released and not only is the "superior quality" idea noticeable in the playing and staging of the production, but also in the effective posters which have been devised for the photoplay.

## "Woman's Law" Arrow Feature

The Arrow Film Corporation will make its debut as a producer of feature films through the Pathe exchanges on March 21, when it will release "The Woman's Law," in which Miss Florence Reed is starred. "The Woman's Law" appeared first as a serial magazine story in the *American Magazine*. It is said that, in book form, more than 300,000 copies were sold. Miss Reed, it is announced by the Pathe publicity department, never consents to play in a drama the scenario of which she has not read in advance.

When W. E. Shallenberger, president of the Arrow company, approached Miss Reed for the purpose of getting her to appear in "The Woman's Law," he found that she had almost definitely pledged herself to play twelve weeks on the road in a special production of "The Yellow Ticket." Finally she compromised this pledge sufficiently to promise Mr. Shallenberger that if she found the scenario of "The Woman's Law" all that he claimed it to be she would postpone the road tour long enough to play the stellar role in the film play. "The Woman's Law" is reported to be a gripping drama of every-day life.



The broad grin comedians in the office of C. Lang Cobb.

# Army's Hands Tied, Film Shows

PICTOGRAPH BARES "WAR GAME"

THAT our army has brains but that its hands are tied is the thought flashed on the screen of Paramount theaters this week in their motion picture campaign on preparedness through the medium of the Paramount Pictographs, the magazine on the screen. The plea is made during the picturing of "Playing the War Game," which forms the greater portion of the fourth release of this new motion picture endeavor, the principle of which is to make people think, and think deeply on vital questions.

In a most emphatic manner the pictographs visualize the fact that there are brains galore in our army, demonstrated on every side by the manner in which the picked officers from the army gathered at the War College on the Potomac river, a short distance beyond the Washington barracks, an army post, to fight mimic battles on maps, in accordance with every modern method of warfare.

This particular phase of the screen representation of playing the war game, is of unusual interest in view of the fact that ninety per cent of the people of the states do not know what the War College is. Asking the average layman the question would bring in response a negative reply.

There is pictured on the screen the magnificent building and its interior, explaining that the two functions of the institution are to provide higher military education for officers picked each year from the army, which to them is a great honor, a goal they aspire to; because it fits them to efficiently cope with every phase that may possibly arise in time of war, and, also it is a depository for military information, a place where all war plans are prepared.

The War College came into being through the efforts of Elihu Root and is now in charge of Brigadier General Macomb. The picturing of the chosen officers playing a game of war on military maps of large scales is unique. The maps show every hill, every tree, every barn and every pump in the vicinity. The director chooses one of officers first from the number calls them into the room and suggests that (Boston, for instance) is to be attacked by land.

This first corps of officers arrange their regiments and divisions of men, represented by small blocks, in such a manner as to be impregnable from attack on the city. Their work finished it is covered and a second set of officers is called upon, they being told that their aeroplane officer has reported "this or that" about the guarding of Boston, about to be attacked. They then make their moves with their soldiers. Both sets are then put together and the strategic points are discussed in detail, technically and from a military efficiency standpoint. Every square mile of coast front, and large interior points are done each day by these officers.

The mode of playing the game of war brings the chosen officers into close prospective with every sort of military emergency; map problems are studied and every possible theater of operation, roads, railroads, industrial centers and the like, are taken up separately and collectively, making it possible to operate a small or large army at a moment's notice.

From the War College at the beginning of the war

of the Nations six officers were chosen from the College to accompany the German Army, one from the artillery, cavalry, ordnance, infantry, engineering and signal corps departments. Upon their return they reported to the heads of the college in long addresses and recommended preparedness for the country, founded upon their investigations.

Their recommendations are collectively told in a few words, "We have brains in our Army, but where are its hands?" These War College brains are the country's military specialists, who realize more fully than any person the immediate requirements of the country at this time, when Preparedness is the subject of the day.

The editors of the Paramount Pictographs have completely eclipsed themselves in their visualization of the War College idea. These pictures on preparedness are edited by Frederick Palmer, who has seen more war than any other American citizen, and Henry Reuterdaahl, naval expert. Contributions to this new screen idea have been given by Theodore Roosevelt, former president of the United States; Major General Leonard Wood, John G. Hibbons, president of Princeton university; Robert E. Peary, and others of national repute.

## "NE'ER-DO-WELL" VIA V.-L.-S.-E.

Irwin Announces Release of Extraordinary Film Through the Offices of the Big Four by Arrangement With Lesser

Selig's ten-ree picturization of Rex Beach's well-known novel, "The 'Ne'er-do-well,'" which was purchased recently by Sol. E. Lesser for \$150,000, is to be marketed through the organization of which the Selig company is one of the component parts—the V.-L.-S.-E. Walter W. Irwin, general manager of the V.-L.-S.-E., announced the transaction following a series of negotiations held between himself and Mr. Lesser.



Scene from "Feathertop," which is being produced by the Gaumont Company. This feature is based on the story by Nathaniel Hawthorne. Marguerite Courtot is being starred.



"Two far-reaching purposes—one representing the interests of the exhibitors, and the other Mr. Lesser's—were responsible for this company's acquirement of the distributing rights of 'The Ne'er-Do-Well,'" said Mr. Irwin.

"The first purpose was based on the desire of the Selig company and the V.-L.-S.-E. to follow out its primary policy of giving its exhibitors every opportunity to share in the profits accruing from such extraordinary features as 'The Ne'er-Do-Well' unquestionably is.

"The second purpose was founded in Mr. Lesser's desire to give the production the widest possible distribution, and to market it through an organization which was not only constituted to take care, to the best advantage, of the avalanche of inquiries amounting in some cases to demands, which have poured in for the picture, but to render the exhibitors the most efficient service in its exploitation.

"Mr. Lesser soon found after his arrival in New York that it would take a year to perfect an organization equipped to handle the inquiries in such numbers as have flooded the wires and the mails since his acquisition of the picture.

"He was approached by many of the largest and most representative distributing companies, to either buy or handle the picture, with offers which were most tempting to him. Without solicitation on his part, and after full consideration of the entire field, Mr. Lesser decided that this organization, by reason of its policies and practices—operating as it does upon the 'open booking' plan and according to the drawing strength of each individual picture—embodies the ideals and the efficiency which would make for the most successful handling of 'The Ne'er-Do-Well.'

"Both the Selig company and the V.-L.-S.-E. are delighted that Mr. Lesser felt as he did and that therefore we now have this truly great production as an addition to our rapidly increasing number of notable offerings, and also, as I have pointed out, that our exhibitors are to have the benefit of the returns to be gained for the great pictures made by the manufacturers of this organization, as well as our general run of business."

## BESSIE EYTON LIKES CHICAGO

Longing for West Overcome, Young Star Settles Down for Work on Selig's Latest Feature, "The Crisis"

Direct from Los Angeles, Bessie Eyton, Eugenie Besserer and Thomas Santschi have arrived at the Chicago Selig studios, where their director, Colin Campbell, has everything in readiness to take the first scenes of the feature play adaptation of Winston Churchill's novel of Civil War times, "The Crisis."

Bessie Eyton and Eugenie Besserer have the principal feminine roles in the production, "Virginia Carvel" and "Mrs. Brice" respectively. This is Miss Eyton's first venture east of California, but she is preparing to work earnestly in the new surroundings. She and Miss Besserer at once located "a darling apartment" near the studios, where they will "bach" together during their work in Chicago.

Although feeling just a trifle homesick already for the sunshine of the west, Miss Eyton was expecting to like Chicago and be happy there.



\$1,000,000 a year group at Fine Arts Studio. In order, Dorothy Gish, Scena Owen, Norma Talmadge, Robert Harron, Harry E. Aitken, Sir Herbert Beerhohn Tree, Owen Moore, Wilfred Lucas, Douglas Talmadge, Constance Collier, Lillian Gish, Fay Tincher and DeWolf Hopper.

"I can be happy anywhere, when I like my work," she said, "I think that is all that matters," Miss Besserer agreed with her.

Miss Eyton was puzzled by the frequent requests for interviews on her arrival in Chicago. She is a quiet, unassuming young person, who prefers to keep her own personality in the background. She takes her work seriously, but not herself. "I'm not used to being interviewed," she said, "It's unusual. I seem to be getting popular."

Miss Eyton's entire experience has been in pictures. She likes to do straight dramatic roles best, but is "a good soldier" and will do dangerous acts, as those in "The Spoilers," whenever a picture requires it. "I think I'm lucky to be able to do them," she says.

After filming scenes at the Chicago studio, the entire company will go to St. Louis, Vicksburg, and other places along the Mississippi, under William N. Selig's guidance, to take scenes on the exact locations of the Churchill novel.

## Kleine Gets Ideal New Home

The New York branch office of George Kleine is to be removed from the Candler building to the new Godfrey building, Forty-ninth street and Seventh avenue. The change will be made about March 20. This will place the Kleine branch office right in the heart of film-land, the Godfrey building having been constructed especially for this class of tenants. The requirements of the film trade were carefully canvassed and considered before plans for the Godfrey building were made, and no detail was considered too trivial to be incorporated in the building, with the result that today it is undoubtedly one of the best equipped office buildings for the film trade in the country.

An advertisement appeared in several daily newspapers recently, which called for the services of a "first-class civil engineer with considerable bridge experience," and was inserted by the Lubin company, created much comment. The advertisement became necessary in staging "At the Doors of Doom," a late release. One of the thrilling scenes is the rescue of an engineer from the interior of an immense siphon which spans a canyon.

# The Film Novel—Its Drawing Power

BY JAMES M. SHELDON

"HOW can I develop a steady patronage?" Every exhibitor in the world has been confronted with that great question. There is probably no greater problem in the exhibitors' business. To have a steady, regular patronage means assured profits—protection against the elements—maximum efficiency in theater operation.

It was this question that led me to investigate theater conditions throughout America several years ago, with a view to discovering a remedy. I pried into statistics. I studied exhibiting conditions from Maine to California—from Canada to the Gulf. I unfolded facts that seemed to point toward a deplorable condition. Exhibitors at most points did a good business on Saturdays, Sundays or holidays. But most week days showed big losses. The public went to the theater at its convenience—not because of the attraction.

I had been familiar with the success of the serial story in newspapers and magazines. I knew that circulation figures in any newspaper office depended upon the constant patronage of the public—and that the serial story was the greatest inducement to constant patronage. I had seen magazines build up tremendous circulations by running "continued" stories. The *Saturday Evening Post*, *Cosmopolitan* and numerous other national magazines counted on the serial as their biggest circulation power. *This power could be applied to motion pictures!*

It was at that time that I believed the motion picture art would develop into a form of literature. I could see how evolution would make the motion picture the logical medium for thought expression to the millions. It was a medium easy to interpret—pictures were understood by the masses. It must develop into one of our chief forms of literary activity.

The two thoughts—the great strides made by newspapers and magazines with serial stories, and the fact that the motion picture was a form of literature—seemed to point to great success for the serial story on the screen.

What were the advantages of this "continued" story? Would the exhibitor benefit? Would the public benefit? Would the manufacturer benefit? These were questions

that needed strong affirmative answers before any definite steps could be taken.

I put the problem before a number of leading exhibitors. I explained the details of newspaper operation in connection with serial stories. I showed how the leading newspapers relied absolutely on serial stories for steady, constant readers. I pointed out how the newspaper would carry on a tremendous advertising campaign in behalf of a serial story—many times spending enormous sums—to get readers.

Peculiarly, these facts are not yet known to a great number of exhibitors. They do not know that, logically, they occupy the same relative positions in the film field as the newspapers occupy in the newspaper field. They have not yet come to look upon their motion picture programs as a form of publication. As a matter of fact, there is no stronger analogy than that of the newspaper and the motion picture theater. Both carry literature to the public. One supplies it in printed form—the other in pictorial form. But both are conveyors of literary activity.

To me, it seemed reasonable that the serial story or "continued" story on the screen must be successful because it held two vital elements for success: First, precedent proved it successful in newspaperdom. No one could dispute that. Second, it held a new power for exhibitors—a power to draw the crowds back regularly, steadily—a power that was not manifest in any other form of motion pictures.

Suffice it to say that my theories were substantiated by facts. We brought out "The Million Dollar Mystery." It was an instantaneous success. The reasons for this were two-fold:

1. We had the goods.
2. We knew how to present them.

I have heard, from many exhibitors, that "The Million Dollar Mystery" made more money for them than any other attraction ever presented. I believe every exhibitor who ran "The Million Dollar Mystery" will say the same thing. And analysis will prove that the success of that novel was due to the facts that we had a good story wonderfully portrayed in motion pictures and that we presented our product properly.

The film novel has come to stay. It is logical. It is the only form of motion pictures that gives an exhibitor an opportunity to get steady patronage—and to hold that patronage. Advertising force for the ordinary film play can attract an audience only for that production. New advertising and sales activity must be applied to attract the audience for the next production. And so on, without end, the exhibitor is forced to seek his patronage for each production—which means great cost.

With the continued film novel it is different. The public is informed that a certain film novel is to appear every week at a certain theater. Every form of advertising is utilized to make it known that this big feature will be shown. Newspapers shriek the message in big type and space. Heralds are circulated everywhere. Window cards appear at every turn. Cloth banners, posters, lobby displays, novelties, slides, dodgers—all these are used to promote interest. The exhibitor can afford an elaborate campaign because he is advertising for a patronage on twenty chapters—twenty times the admission he receives on the ordinary production.



Scene from Chapter 3, "The Iron Claw," Pathe.

If the first chapters are advertised properly a great following is built up for that theater. The people attend every week. And the film novel gains momentum. As each chapter is shown new admirers are won. The cost of holding this steady patronage is very small compared with the cost of seeking new patronage every week.

Let no exhibitor forget that, when his patronage is built up—when a certain number of steady customers is secured for the showing of his film novel—it means increased profits for all other showings. It means that he has educated his patrons to attend his theater regularly. Once get them in this habit and the business of exhibiting motion pictures is simple.

The continued film novel holds innumerable advantages for the exhibitor—if the "goods" are right. Since we brought out "The Million Dollar Mystery" there have been many attempts to duplicate our success. We have sat quietly by and watched. We have not put out a single production since "The Million Dollar Mystery"—because we know that a film novel must be an exceptional piece of work if it is to be a big success.

We waited nearly two years. During this time we were searching—searching for the stars, for the story, for the producer. And now we are at work on a new film novel that we believe will surpass "The Million Dollar Mystery." We have the goods:

The stars will be Billie Burke and Henry Kolker; the story, a society play by Rupert Hughes; the producer, George Kleine.

The successful film novel must be sensational. It must be big—bigger than any ordinary production. It must represent a lavish expenditure because it must be right.

## MORE KEYSTONE COMEDIES AIM

### Mack Sennett Declares More Money Will Be Spent in Future to Increase the Number of Humorous Films

Announcement comes from Mack Sennett, manager of the Keystone Film Company, that plans virtually have been completed for the increase of Keystone comedies. Mr. Sennett, in a recent interview, declared that even more money would be spent in the future than had been in the past to produce feature comedies of the highest order.

Mr. Sennett said that H. E. Aitken, president of the Triangle Film Corporation, had met with himself and Adam Kessel, Jr., president of the Keystone Film Company, and had entirely agreed with the plans he had formulated for the coming year.

"We believe in film preparedness," Mr. Sennett said when asked if the fact that three of the executives of the Keystone company were in the city had any especial meaning, "and we are only laying our plans to be ready to meet coming conditions."

Mr. Sennett was asked if these plans would mean a cutting down in the present cost of the features, and with one of his characteristic, forceful answers, gave a hint of what the company founded by him was considering for the coming year.

"By no means," the manager said, with a characteristic smile. "We are perfecting plans which, instead of meaning a smaller expenditure of money, mean that we will disburse many times more than we have in the past."

"The style change in comedy screen productions just as quickly as they change in women's millinery, for example. We have always set the comedy fashions for the

world just as Paris sets the millinery ones, and it is only because we intend to continue to do so that I asked Mr. Kessel and Mr. Aitken to take advantage of the weather back east and meet me here at this time.

"Our twelve producing companies will be increased to fifteen as soon as possible. We will do this because the stories I have in mind for summer and fall production will mean a greater outlay of money and will require more actors than any we have done in the past."

"Will the increase in the number of producing companies mean the Keystone will release more comedies per week than in the past?" Mr. Sennett was asked.

"Not necessarily," he replied. "At the present time we are releasing two comedies a week. When you stop to consider the time necessary to produce a story, you will find the answer to more companies needed."

Mr. Sennett then spoke of the task of finding people who could make up the personnel of the three companies he wants to add to the producing forces at the first opportunity. He said his past experience had shown him it was not practicable to engage either actors or directors for a new company, but that new people could be added to the old companies while the directors had to come from those who had been trained in Keystone ways.

"Our comedy is different from any other in the world," Mr. Sennett said. "It is individual to such an extent that the average director would be lost when given a scenario to produce. His first remark would be that the script was a drama rather than a comedy, and in a measure, he would be correct."

"Our stories have certain situations. They have a thrill, or rather they must have a thrill, while we have the comedians who can put in the comedy. There are a number of Keystone directors who have gone to other companies especially with the understanding they were to produce Keystone comedies. It cannot be done when they leave the Edendale plant, and in this I will stand by the judgment of any audience in the world.

"When watching a picture you often hear someone in the audience say, 'look, they are trying to copy the Keystone comedies.' At one time I thought this might hurt us, but have since found that it is one of our greatest advertisements, for with all those who have tried, I have yet to see the first Keystone comedy which was not produced in the Edendale studio.

"This makes it necessary that we train our directors and actors. The three companies which I shall put to work in the near future will be headed by people trained in Keystone ways, while the others necessary to fill the gaps will be placed a few in each company, where they will begin their course in Keystone comedy."

## Broadhurst in First Film

George Broadhurst, noted American dramatist, makes his initial film bow in the support of Dorothy Gish and Owen Moore in their dramatic Triangle play. It so happened that Director Paul Powell was filming some scenes on a golf links, and decided to use another character in the scene, but no one could be found to play the part. At this time Mr. Broadhurst stopped in his automobile to watch Director Powell work, and he discovered Dorothy Gish, who, when a child actress, played a part in his production, "The Coward." They exchanged enthusiastic greetings, and Powell took advantage of the situation and asked the dramatist if he would appear in the scene for him. He did. His small part was that of a wealthy dilettante, who was amusing himself by playing golf.



## NEW EXIT PLAN SUCCESS

**Essanay Believed to Have Solved Great Problem;  
Concern to Put Method in Permanent  
Effect at Once**

The new studio just opened by Essanay has given President Spoor the opportunity to test an idea which he has long desired to put into effect as a permanent method. There is now sufficient floor space to make entrances and exits match. No longer will there be any bursting out of a door in one set one day and taking the relative entrance into the adjoining room perhaps a week later.

Under the new plan a set will not be constructed of the customary two or three walls. There may be a dozen walls. The plan was tested with pleasing results in the filming of "The Havoc," a five-reel feature released through the V-L-S-E program. A complete suite of offices, a duplicate of a general manager's headquarters of one of the Chicago railroads, was constructed on the floor. Six private offices and the large main office with its dozens of clerks were constructed at once. So it was later in the same place when the scenes in a home were taken. A complete seven-room apartment was constructed on the floor.

Naturally, two cameras are required when making the exits match the entrances, but the effect is a revelation. So successful was the test that it has been ordered adopted as a fixed rule of Essanay.

## SPURS AMERICAN PRODUCERS

**Special Representatives of Famous Players and Lasky  
Tells of Trade Opportunities Offered by South  
America After a Visit There**

E. M. Porter, special representative of the Famous Players Film Company, arrived in New York on the steamer "Byron" last week after having spent four months in South America in the interests of the Famous Players Film Company and the Jesse L. Lasky Feature Play Company.

Investigation of film conditions in South America showed that the large majority of motion picture subjects now being exhibited in the principal cities were imported from Europe and that only a few inferior films were being exported by American picture men. Accordingly, it was decided by Famous Players and Lasky to send a special representative direct to South America.

Mr. Porter states that the American producer has a great many ill-founded illusions concerning the film conditions in South America which must be eliminated before he can adequately cope with the situation there.

"During the course of my stay in South America," Mr. Porter reports, "I visited most of the principal cities on the Atlantic coast, including Rio de Janeiro, Buenos Aires, Santos, San Paulo, Montevideo, Bahia and Rosario, and I can safely say that the average motion picture theater in these cities compares very favorably with the houses in the United States.

"One of the peculiar things about Argentine is the fact that there are more 'cinema bars' than theaters. These 'bars' are cafes in which films are exhibited, and these replace the usual theater in many towns, outside of Buenos Aires especially.

"Another peculiar Argentine custom consists in dividing the performances into four sections, each running an hour. When you purchase your ticket you state whether it is for the four sections or, if you desire simply to drop into the theater for an hour, you buy a ticket for one section.

"Each of these sections consumes about an hour's time. But the performance seems longer than that because the managers there divide a reel which we ordinarily term a 'single reel' into three parts. The lights are flashed up for an instant and the spectator has the unconscious impression that the performance is longer than is really the case. The attempt to create the impression of greater length films proves conclusively that the time is ripe for the exploitation of four and five reel features.

"In Brazil the very interesting custom prevails of having a huge lobby in the first-class theaters. Here the patrons sit and listen to an excellent orchestra if they arrive during the middle of a performance, as they are not permitted to enter the house proper while the show is in progress. So generally is this custom in force that it has become a daily habit to array one's self in one's best clothes and to display them to the admiring throng."

During the course of his study of motion picture conditions in South America, Mr. Porter took the occasion to introduce several Famous Players and Lasky productions to the theater managers. He declares that these pictures were well received.

## Rothapel to Open Rialto

S. L. Rothapel, director of the Knickerbocker theater, New York City, has returned to New York from Chicago after having successfully opened the Colonial theater in the Western metropolis for the Triangle Film Corporation. Mr. Rothapel will cease commuting between the two cities until the premiere of the Rialto theater, which he is building for himself on the former site of Hammerstein's Theater of Varieties, Forty-second street and Seventh avenue. The theater will be devoted to the policy which Mr. Rothapel originated—photo-plays with incidental orchestral music and soloists. All of the innovations and novelties he has evolved and which are now finding expression at the Knickerbocker theater, will be introduced at the Rialto on a scale more elaborate than anything ever attempted in the history of motion pictures.

## PLAN FILM ROOF GARDEN

**Washington, D. C., Show Men to Build \$100,000 Theater; Auditorium to Seat 2,500; Roof Will Accommodate 2,000**

Work will begin in Washington, D. C., within thirty days on a motion picture auditorium, which, it is declared, will be one of the finest south of New York. It is to be erected on the northwest corner of Fourteenth and Irving streets, at a cost of \$100,000, and will have a seating capacity of 4,500. The plan is to complete the theater and open it for business sometime during the summer.

The property was acquired by the Federal Amusement Company, and the purchase price is reported to be about \$35,000.

The main auditorium with the gallery will accom-

modate 2,500 persons, while an open air roof garden for use during the summer, will seat about 2,000. A moving stairway will lead to the roof garden. A striking feature of the arrangement of the open air theater will be an adaptation of the Spanish pergola, or latticed arbor. This archway, which will be covered with vines, will extend entirely around the three sides of the audience. Tables will be placed beneath the arch, and patrons may be served with refreshments while viewing the performance. A promenade will extend around the roof, outside of the arbor.

The management has announced the new theater will be devoted exclusively to the production of feature photoplays and that a uniform admission of 10 cents will be maintained.

The prime movers in the enterprise are G. L. Stabler and R. W. Power, fiscal agents for the Federal Amusement Company.

The site of the new auditorium is within two or three blocks of the Savoy, the Arcade, and other large motion picture theaters.

## CASH FIRST POLICY FAVORED

**Money-in-Advance Plan Inaugurated by the V. L. S. E. Wins Approval of Trade Throughout the Country**

The cash-in-advance policy for films, adopted by the V. L. S. E., is reported to be steadily growing in favor among not alone the exchanges of other organizations, but of substantial exhibitors as well. Cleveland exhibitors and the film representatives in that city have effected an agreement looking towards putting this plan into effect universally in that city.

In Minneapolis, also, the exchanges have organized for the purpose of reaching a common agreement upon the subject, and to regulate credit matters of all kinds.

When the V. L. S. E. established its cash-in-advance policy, many film men felt that they were rushing in the face of danger. The Big Four's confidence that the great majority of exhibitors throughout the country were men operating in good faith, and that they were, therefore, entitled to protection from a small class of their associates who lacked their stability, has been amply justified.

Far from creating any antagonism, except from an exceedingly small group of exhibitors, who either did not understand the purpose of the Big Four's policy or who were not responsible business men, this principle has won for the V. L. S. E. the respect and endorsement of all the representative exhibitors in the country.

Such respect was gained in an open and above-board manner to the exhibitors with the statement that in requesting them to pay in advance, the V. L. S. E. was simply asking its customers to share with it in the economy resulting from the elimination of poor-paying exhibitors who have in the past, harassed prompt paying exhibitors by reckless business methods, only because it was possible for them to indebt themselves considerably to each of the exchanges.

"We cannot consistently differentiate," said an official of the Big Four, "between a known good pay and apparently good, so the same rule must apply to all, to which we believe only the poor pay and the fellow who is in favor of helping to support them, can object."

## NEW SELIG-LUBIN RELEASES

**Picturization of Clyde Fitch's Great Play, "The Woman in the Case," Among Several Notable Features**

The Lubin company soon will release, through the Big Four, the picturization of Clyde Fitch's great play, "The Woman in the Case." Joseph Kaufman will direct the production. It will feature Ethel Clayton and E. K. Lincoln. A capable company will be in support.

It is said that Mr. Kaufman has been given carte blanche in expenditure in making this production and that the art directors of the Lubin company have been instructed to exceed all previous records in providing "atmosphere."

Through the same distributing company, Lubin will release in the immediate future a picturization of Albert Payson Terhune's "Dollars and Cents." This is a story of the influence of personal finance upon domestic serenity, and was one of the most widely read novels which appeared in both magazine and book form in recent months. Ethel Clayton and Tom Moore appear as leads in this production.

Selig is preparing a feature play, entitled "Into the Primitive," for release on the V. L. S. E. program. This is a dramatization of Robert Ames Bennett's novel of the same title. The story concerns the adventures of a foreign nobleman, a rough and ready American, and a young society woman who, after a wreck at sea, are cast upon the uninhabited shores of South Africa. There they encounter many hardships and perils, the plot lending itself logically to the introduction of numerous wild animals indigenous to that country. Kathryn Williams, Guy Oliver and Harry Lonsdale will have the principal parts.

## PARAGON IN NEW HOME

**Fort Lee, N. Y., Studio Pronounced by Experts as the Last Word in Film Producing Perfection; Many Innovations**

Paragon's new plant at Fort Lee, N. Y., is completed. Experts have pronounced it the last word in perfection. The studio is said to be past criticism.

It is said that scarcely a single foot of its five-acre studio, factory and adjuncts do not contain some radical departure from all former methods in construction.

Two hundred feet length of studio floor, with automatic platforms at the east and west ends opening automatically; thirty feet width, automatic camera bridges; automatic, self-starting and almost self-directing lights are but a few of the fairly startling array of innovations.

Adopting as their cardinal principle in their aim to make only "best pictures" the entire plant has been planned to achieve in every department facility without friction, reality and even opulence without waste.

It is said that the Paragon factory's facilities for turning out perfected films from the raw negatives will exceed the hitherto inconceivable output of 2,000,000 feet per week. A night shift of operators could increase this quantity almost double, it is declared.

Director Tournear aims to make the Paragon factory the resort of all producers who may have occasion to have their work done outside of their own plants.

There are also many new innovations relative to

stars' dressing rooms, make-up rooms, costume factories, cutting rooms, etc.

The new plant represents an investment approximately of three-quarters of a million dollars. Within the next few weeks it will have on its payroll not less than several thousand persons.

The Paragon, releasing through the World Film Corporation, has a franchise calling for the delivery of not less than twenty-four five-reel features a year.

## "HISTORIC INDIANA" NEW FILM

**Selig Polyscope Company Begins Work on Feature Motion Picture Production Which Will Relate Story of Hoosier State**

Robert M. Cass, of Indianapolis, representing a group of Indiana patriots and acting with the full approval and support of the Indiana State Historic Commission, has signed a contract with the Selig Polyscope Company of Chicago for the filming of a spectacular production in eight parts which will picture the history of the Hoosier state from the time of LaSalle to the present. The production, when completed, will cost, it is said, \$100,000.

Production of "Historic Indiana" will start at once at the Chicago studios of the Selig company. Gilson Willets, well known writer, has been engaged to prepare the special scenario. According to Mr. Cass, an endeavor will be made to have James Whitcomb Riley, the beloved Hoosier poet, write the subtitles for the production in verse.

Meredith Nicholson, Booth Tarkington, George Ade and others of the Indiana literary circle are expected to contribute to the support of the feature film, by special articles and so forth. When completed, the film will be shown throughout the state of Indiana to foster state pride and patriotism. A share of the profits of the film are to go to the Indiana Historic Commission.

## ORGANIZE FOR CONVENTION

**Members of Motion Picture Exhibitors' Association of Illinois Meet in Chicago to Plan for National Assembly in July**

The Motion Picture Exhibitors' Association of Illinois, affiliated with the Motion Picture Exhibitors' League of America, will hold its convention in Chicago, beginning on Tuesday, March 14.

Members of the executive committee are arranging for this convention and also the national convention, which will be held in Chicago early in July.

Every film manufacturing concern in the United States, large and small, will be invited to take part in both gatherings. Many have already signified their intentions of taking an active part in both conventions.

The executive committee is composed of Fred Hartman, George N. Laing, August Lilligen, Julius A. Alcock, H. L. Lieberthal, chairman; M. A. Choynski and M. S. Johnson.

The officers are George Henry, president; John H. Freundt, vice-president; William J. Sweeney, treasurer; Sidney Smith, secretary; and Abe Ballaban, sergeant-at-arms.

Those who are taking an active part in completing the details surrounding the preparation of arrangements for the success of the conventions include Robert R. Levy, Chris Whelan, Louis H. Frank, Fred Schaefer, J. Freundt and Max Hyman.

## HOPPER LIKES CALIFORNIA

**Fine Arts-Triangle Star Brings Wife and Baby to West Coast; Enjoys Long Automobile Trips on California Roads**

De Wolf Hopper has decided to make Los Angeles his home for a year.

A "brilliant offer" from the Fine Arts branch of the Triangle Corporation caused him to decide.

Since reaching California a few days ago, Mr. Hopper has become an ardent admirer of the state and its environs. Upon the excellent roads he entertains himself on the off days at the Fine Arts studio and his motoring pleasures include frequent trips to San Francisco, Santa Barbara, Riverside and San Diego.

He occupies a palatial bungalow in the heart of Hollywood, where he says he is perfectly contented. Hopper's wife and baby came to California with him and they also are enthused with the climatic conditions and the western hospitality.

Recently Mr. Hopper said:

"California is an ideal place for a home. I have made any number of friends and I was somewhat surprised to find many of my eastern acquaintances in Los Angeles. We have formed a sort of a circle out here, and we entertain one another at dinners given in our bungalows, which is almost impossible in New York, as we are usually separated by our theatrical engagements."

## Weird Notes to Film Editor

"Jack" Wheeler, editor-in-chief of the Selig-Tribune, the "reel" newspaper, released twice a week by the Selig Polyscope Company, has enumerated a list of startling propositions made to him in the course of a day's work. Here they are:

Jim Johnson of Big Springs has an ossified man and the Selig-Tribune can have the real thing for a stated remuneration.

A gent in Aurora has the only five-legged calf in captivity. Offers calf to the Selig-Tribune for one hundred "bones."

Uncle Chris Culp claims to be the oldest living mayor in the United States. He'll come right on and pose for all expenses and ten dollars daily.

"Bosco," He-eats-em-alive, comes to life and "wishes" himself on a long suffering film editor.

And then there's Clara, the Albino; Chief Big Shot, who fought against Custer; a real-for-sure Russian countess; the world's greatest dancer; last surviving member of the Jesse James outlaw gang; the man with the trained fleas, and a host of other attractive propositions which are ready and waiting.

The life of an editor of a film newspaper is not a happy one. He is obliged to barricade himself for protection from emissaries of all descriptions and he would have little time for work should he listen to all the wonderful propositions that are always ready to be poured into his ear.

Hal Clarendon, who successfully directed the production of "One Day," by B. S. Moss, has accepted a temporary engagement with the Universal. He began work for the Universal folks last week, directing Hobart Henley, late star of "Graft," in a feature, entitled "The Other Man."



## NEW PLAY FOR GAUMONT STAR

**Henry J. Vernot Writes Another Five-Reel Feature  
in Which Miss Marguerite Courtot Will  
Be Starred**

The success of Miss Marguerite Courtot in "The Dead Alive," written by her director, Henry J. Vernot, has won her a place in another Gaumont five-reel feature from the pen of Mr. Vernot.

"Feathertop" soon will be completed. Then the little star will begin at once on the new photoplay. Sydney Mason has been featured in Miss Courtot's support in both "The Dead Alive" and "Feathertop." In the new photoplay, as yet unnamed, the strongest male role will go to Henry W. Pemberton. He has been accepted as the ideal type for the unusually strong part which is the foil for Miss Courtot's own role. Because of the fact that certain features of the plot are new to the screen, no announcement of the story in its entirety is being made at this time by the Gaumont company.

Friday, the Thirteenth, the hoodoo day of the year, is pleasantly satirized in the animated cartoon made at the Gaumont studio by Harry Palmer for release on the split reel with the Gaumont scenic series, "See America First." This is for the release of March 12 by Mutual. Mr. Palmer takes a superstitious gentleman through a day of troubles, all because it happens to be Friday, the Thirteenth. On the same reel are interesting views of Monterey, Cal.

The cast of Gaumont's "The Quality of Faith," five-reel feature, has been completed. It is being produced at the Jacksonville studios. The leading roles are being enacted by Alexander Gaden and Miss Gertrude Robinson.

When Miss Gertrude McCoy was signed by the Gaumont company two weeks ago to star in its five-reel features released as Mutual masterpieces, de luxe edition, it was announced that her first photoplay would be "The Quality of Faith." No sooner had this been announced, however, than F. G. Bradford, general manager of the Gaumont company, received from Paul M. Bryan an original manuscript which he recognized at once would make a remarkable vehicle for Gaumont's new star. Mr. Bradford immediately wired the Gaumont winter studios at Jacksonville, Fla., to hold Miss McCoy for this new photoplay. This five-reel feature, called "The Isle of Love," is a dramatic story of a stage favorite, played by Miss McCoy, who is courted by all New York. By accident, the light opera queen finds herself on an island in the South Seas, married by force to a sea captain whom she has once spurned. Paul M. Bryan, author of "The Isle of Love," has written a great many Gaumont successes, among them being "The Idol of the Stage" and "Lessons in Love."

### "Old Homestead" Success as Film

Just prior to the appearance of the Famous Players Film Company's adaptation of Denman Thompson's "The Old Homestead" on the Paramount program in December, Adolph Zukor, president of the producing company, made public his belief that the simplicity and old-fashioned wholesomeness of the story, together with the international reputation of the original play, would win great popularity for the motion picture.

At that time Mr. Zukor declared it to be his view that amid the amount of sensational and salacious

films which entered the market, the public would welcome such a story as "The Old Homestead," with its real farm life, its familiar tale of parental faith, and the final redemption of the erring youth through the unshakable devotion of the old man. He stated that he believed the quiet comedy of the old play would appeal strongly in contrast to the deluge of slap-stick trash which has flooded the motion picture screen.

The film, after being on the screen for a little more than two months, already has occasioned many comments from exhibitors, all of whom bear out the prophecy of Mr. Zukor.

### Stage Men War on Intermission

Massachusetts vaudeville and motion picture forces are lined up against each other over a bill requiring intermissions between motion picture films. Representative Charles Chapman, better known by his stage name of Sandy Chapman, the Cambridge legislator, and the only actor to serve in the legislature in a generation, appeared before the committee on mercantile affairs of the legislature as the parent of the bill. Jeffrey L. Whalen of the White Rats and Henry Sterling, legislative agent of the Massachusetts branch of the American Federation of Labor, were others present.

Chapman opened the hearing, outlining the bill with a second bill introduced later, the first requiring ten minute intermissions after each thirty minutes of motion pictures and the second requiring eight minutes intermission after each twenty-five minutes of films. Opponents of the bill declared that an investigation of many of the houses putting on vaudeville between films would justify the contention continuous motion pictures were preferable to the vaudeville acts. After the committee had listened to all desiring to speak, it announced that consideration would be given the measure and a report would be made to the legislature within a few days.

### Urges Girl Workers See Films

The Selig Polyscope Company has made public the following letter, received by them, which is an attack upon the so-called reformers who have waged unrelentless war upon the motion picture:

"It will be the writer's pleasure to place attractive photographs of Selig stars in our sewing department, where they will be recognized by five hundred or more girls. Our interest in the matter is this: We prefer that our girls go to the picture shows in preference to other amusement not so productive of good influence."

The letter was signed by O. T. George of the Maysville, Ky., Woolen Mills.

### Sothorn Studies "New Art"

Preparations are being made at the Vitagraph studio in Flatbush, N. Y., for the feature productions in which E. H. Sothorn is to make his bow to the motion picture public. Although he does not begin work until May 1, the noted Shakespearean thespian is spending his spare time at the studio studying the acting, learning the new art of make-up and being instructed by Vitagraph directors in technical requirements of his new profession.

"Too say that I am deeply impressed is putting it mildly," Mr. Sothorn said recently, after one of his visits at the Vitagraph plant. "While I realized in a general way that the film art won its way to popular favor through merit, I had no idea that it was so firmly established on a foundation of esthetic genius."

# Current Releases Reviewed

## "Ben Blair"

Pallas-Paramount Production with Dustin Farnum  
Reviewed by Thomas C. Kennedy

THERE is much beautiful Western scenery, finely photographed, and Dustin Farnum in the latest Pallas offering, "Ben Blair," but there is little else. Mr. Farnum has the name



part, and that part is everything in this story by William Lillibridge. Ben is an ardent lover, an expert rider, a crack shot, and he fears no man. He wins the object of his affection by resorting to cave-man methods.

Dustin Farnum, as is well known, can play that sort of role with fine effect. Ben is a character such as one finds in the story books and one which would tax the ability of any actor. That "Ben Blair" is as interesting as it really is cannot be charged up to the story, for as a matter of fact there is none. The picture goes from scene to scene in which this determined cowboy does things which only extraordinary men could do.

"Ben decides to take him alive" and "Ben takes a walk," are two subtitles which give a clear idea of how much Ben means to this picture, particularly when there are numbers of others like them. But for all of that "Ben Blair" is an entertaining picture, and no doubt about it. The impressive settings and excellent photography are two good reasons for pronouncing this a feature offering.

Tom Blair causes, by his cruel treatment, the death of his ill wife. After her death and Blair's departure, Ben, Jennie's son, is taken to the home of John Rankin. The ranch adjoining Rankin's is owned by Scott Winthrop. Winthrop's daughter and Ben grow up together, and the time comes when Ben confesses his love and asks Florence to marry him. She refuses because she longs for the pleasures which her mother describes as being a part of society.

Florence with her father and mother leaves for the city. There she soon becomes a prominent figure in a certain fashionable set and considers marrying a youth of not admirable habits because of the social advantages of such a match. But Ben comes to the city and takes Florence back to God's country with him.

William D. Taylor produced the picture and he did so very ably. The production is remarkably good. Supporting Mr. Farnum there is a cast made up of effective players. Winnifred Kingston is a pleasing Florence and Gordon Griffith as Ben Blair, the boy, is quite one of the most impressive actors in the picture. F. Burns, Frank A. Bonn, Lamar Johnstone, Virginia Pultz and Herbert Standing complete the cast.

## "Little Mary Sunshine"

A Five-Part Pathe Gold Rooster Play Released March 3.  
Reviewed by George W. Graves

THE common but expressive term "delightful" may be used in reference to any and all parts of this play, produced by Balboa for release on the Gold Rooster program, in which the tiny three-year-old leading lady, Marie Osborne, is featured.

The unconscious, unaffected acting of this star, or starlette, is marvelous, and it is doubtful if ever any child has departed itself better before the camera.

"Little Mary Sunshine" is a play that will not only appeal greatly to children, but its pathos will also take the older people by storm. Some of the most refreshing diversion ever put into a film is afforded by the antics of a house bear, which at times is more of a kid than "Little Mary." The comedy in which the bear and child figure takes up a large portion of film but not an inch too much. Some of the funny incidents which have to be seen to be fully appreciated, are Bruin's drinking from a garden hose, his lumbering efforts to get the contents of a milk bottle down his throat, a good share of it missing the mark, and a bath which "Little Mary" gives the animal.

The story itself contains a well constructed plot which gives the little actress' charm full sway over the feelings of her spectators. Besides Marie Osborne, in the cast are Henry King, Marguerite Nichols and Andrew Arbuckle, whose efforts all have a telling effect.

Her father a hopeless drunkard, soon to die, "Little Marie" sets out to find the way to heaven and her mother. Bob, who has fallen out with his sweetheart on account of drink, finds the child in the tonneau of his auto and takes her home. The uplifting influence of the little girl upon Bob gradually effects a change in his whole system, and awakens his dormant propensities to such an extent that he forsakes drink and begins to pine for the restoration of his sweetheart's affections. Then it only remains for a "fixer" to arrange things right, and a happy ending ensues.

Although this picture is not rampantly dramatic or especially profound, its tender heart-interest qualities are remarkable. It is a play that takes a refreshing turn from the conventional



at all points and fulfills every requirement that can be expected of a drama of light vein. It deserves the hall-mark of a flawless product. The credit for the direction belongs to Henry King.

## "According to Law"

Mutual Masterpiece, De Luxe Edition, Released  
March 6. Reviewed by Thomas C. Kennedy

IN THE course of its development the story of "According to Law" undergoes some changes. This play by Paul M. Bryan and Joseph Trant starts out to be of the problem sort, but the domestic question is dropped without ceremony and not altogether to the regret of the spectator, for then there is commenced a story which in fundamentals is perhaps of less consequence but easily more pleasing and entertaining.

The story has a production of the usual Gaumont effective type and the acting while not exceptional, is good. Richard Garrick directed and he has treated the subject commendably. Mr. Garrick also acts the role of William Proctor well. The settings are real and the photography good.

Mildred Gregory is featured. Miss Gregory brings good looks to her part and in the lighter moments she acts effectively. She would be more consistently effective, however, if she had

at her resource more expression than deep, rapid breathing in the dramatic situations. Miss Gregory is Isabel Bland, the butterfly wife of a wealthy and home loving man. Apparently shoe does not care much for her husband. The opening scene



of this story shows Robert Bland seated in his library reading a book entitled "Should Women Have Children," and even if one does think that he would be better off were he absorbed in "Little Red Riding Hood" the fact that he loves children and his wife does not is at once conveyed.

Isabel remains indifferent to Bland, so he turns for companionship to another woman. The wife learns this and divorce proceedings follow. Upon receiving her decree Isabel retires to her country home on an island and Bland takes up his residence in an isolated spot. Circumstances bring them together again. A year after the reconciliation Isabel dies in giving birth to a baby girl. Then there is a lapse of twenty years and from this point on the story tells of Bland's daughter's romance and her efforts to gain the property, which though in the hands of an unscrupulous uncle, is rightfully hers.

Prominent in the cast are E. K. James, Alan Robinson, Charles W. Travis, Helen Marten and Mathilda Baring. The scenes laid in the Florida Everglades have a realism which makes them the most memorable of any in the picture.

### "The Gulf Between"

Lubin Three-Reel Release of March 16. Reviewed by Genevieve Harris

THE struggle between love and duty is the theme of this play, which Edward Sloman produced from a story by Tom Gibson. The situation is brought about when a detective, working to capture opium smugglers, falls in love with the daughter of the leader, not knowing who she is. This sort of a conflict is always interesting, and in this case the struggle is well handled. The best point in the play is the situation when the young man must choose between betraying the girl he loves or being untrue to his pledge to his superiors.

Unfortunately, the events before and after this point are not so well handled. The acting of the cast is very good throughout, but there are several important points in the plot left unexplained, and coincidence in one place at least goes beyond probability. The characters are more plausible than the story, as developed. Helen Wolcott, in the leading feminine role, Helene Vorec, the daughter of the smuggler, acts with her usual skill. Melvin Mayo stands out pleasingly as Vorec, who keeps his daughter ignorant of his real business. Allan Forrest, as Fred Mason, the detective; George Routh, as Bent, Vorec's partner, who betrays him; and Jim Morely, as Bob Austin, Mason's friend, all fill their roles naturally and effectively. Adelaide Bronti, in a small part, as Mrs. Barrows, is worthy of mention.

Fred Mason, a young man of leisure, decides to follow his friend Bob's profession and be a detective in the national service. His first assignment is to trace a band of opium smugglers, headed by James Vorec. The only information given him is that the leaders of the band are accustomed to live at the best hotels. So the young detective goes to a hotel to live, and there meets and at once falls in love with Helene Vorec. The fact that Mason chose at once the hotel at which the smugglers live is, it seems, pure coincidence. From that time on he makes no effort to locate the men he is after, giving his whole attention to Helene. Their love affair angers Vorec's partner, Bent, who

loves Helene, and when Vorec refuses to interfere, Bent tells Mason that Vorec is the smuggler he is after, and that the daughter is also in the game. Then Bent tricks Helene into a situation which seems to prove her guilt, and Mason's duty clearly is to have her arrested. Helene learns of her father's guilt, and to save him, declares that she alone is the smuggler. Mason, duty having triumphed, has Helene arrested. Meanwhile, Vorec has learned of Bent's treachery and attacks him. In a struggle Vorec is shot and fatally wounded, but he shows amazing vitality in capturing Bent and handing him over to the police before he succumbs to his wound.

After that Helene is alone, and she becomes a maid in the home of Mrs. Burrows. At a party she and Mason meet, but Mason gives no sign of recognition. Later, Mason's friend brings about a reconciliation between the two, and all ends well. But Mason forfeits sympathy to a large extent when he refuses to recognize Helene at first. Caddishness is harder to forgive than villainy, and his act, whatever its intention, appears cadish. The acting in the play is worthy a better story.

### "Overalls"

American Five-Reel Masterpicture Released March 18.

Reviewed by Genevieve Harris

IN this play, characters and events are nicely balanced as to importance and the settings aid both. William Stowell plays the hero, Herbert Drew, nicknamed "Overalls," head of a railroad construction gang. The picture opens with a number of interesting scenes of the gang at work and at play. Peggy Malone and her mother, Widow Malone, keeper of the boarding house, are introduced. Peggy is very well played by Estelle Allen, while Sylvia Ashton, as her mother, is a delight. Peggy is adored by all the boys at the camp, but she is in love with Drew, who regards her only as an amusing little girl.

In the east, the man who is financing the work dies, leaving his interests in the hands of his lawyer, Daniels, until his daughter, Bettina, shall marry. After her father's death, Bettina and Daniels visit the construction camp. Rhea Mitchell plays Bettina, and she, as the dainty eastern girl, Peggy, as the product of rough western surroundings, are an interesting contrast, each appealing in her own way.

Daniels and Drew are also contrasted, to the discredit of Daniels. The struggle begins at once, when Daniels first arrives at the boarding house and has an encounter with Peggy. Drew interferes to aid Peggy and wins Daniels' hatred. As the latter is now in charge of the project, he dis-



charges Drew as manager. This leads to rebellion among the men, and there are a number of exciting encounters between the new gang and the old. Drew, who is in love with Bettina, tries to bring some order out of the chaos so that the work may go on. To complicate affairs, Bettina, who



has fallen in love with Drew, believes that he is engaged to Peggy.

While visiting the scene of the railroad construction one day, Bettina gets into a dangerous situation and Daniels is afraid to come to her aid. Drew saves her, and all the men turn to him for his heroism. Daniels, who hates Drew the more as Bettina and the men admire him, hires Finnegan, whom Drew had once discharged, to get him out of the way. Finnegan and his gang attack Drew and torture him, but his friends save him in time. Then Peggy confesses her falsehood to Bettina, and things come out right for her and Drew, while Peggy turns to one of the men who has loved her. Daniels gets his just deserts from the men.

The story will please, particularly the scenes like the dance given by Mrs. Malone in Bettina's honor. Jack Hallowsay directed the production, which includes Perry Banks, Warren Ellsworth, George Ahern, Mack Prescott and George Bailey in the cast.

## "In the Web of the Grafters"

Five-Part Signal Mutual Masterpicture Released  
March 13. Reviewed by Genevieve Harris

A VERY melodramatic play with many thrills and much excitement, in this first picture which the Signal Film Corporation has made to release as a "Mutual Masterpicture." The fact that the villains which must be foiled are high in power, being police officers, adds to the danger and suspense.

An upright mayor is trying to do away with graft in police circles and is rapidly winning the enmity of a number of corrupt members, when the story opens. The mayor has one daughter, Ethel, played by Edythe Sterling. She is aided one day by Bruce Kerrigan, a traffic policeman, and then asks her father to assign the man as doorman at their coming reception. The story gets under way at this reception, for Kerrigan captures Whitey, a crook, who comes to the reception to steal documents of evidence against various resorts. These "papers" play an important role in this melodrama, and figure in many exciting episodes.

Whitey having been captured, the mayor offers to free him if he will assist in getting more evidence. Whitey accepts the offer, then lays the case before his pals at Madame Adelaide's establishment. They plot now not only against the mayor but against Kerrigan, the policeman. With the aid of a corrupt superior officer, Kerrigan comes under suspicion of running a gambling resort. Then Ethel is kidnapped and brought to the Madame Adelaide's resort, and finally plots are laid to injure the good name of the mayor. Kerrigan manages to be present to rescue his friends, but in such a way that he falls under suspicion.

Then Whitey murders the mayor, and again Kerrigan is on hand to be accused of the murder. Ethel, to save him, tries to confess herself guilty, but evidence is against her. Kerrigan escapes and assumes a disguise in order to gather evidence as to the real murderer. His disguise is effective, but in a secret meeting with Ethel he is discovered. Again he escapes, after a thrilling battle in which he rescues Ethel and the precious documents.



The plot by which the evil-doers are trapped is clever and novel. They are convicted through their own superstitions. For Ethel bribes a fortune-teller to allow her to appear in her place. The men are summoned by mysterious

messages, and when they arrive, the weirdness of the surroundings, and the veiled accusations of the fortune-teller, prey on the nerves of the dope fiend, Whitey, who confesses the murder. There are enough upright policemen on the staff, it seems, to capture the wrong-doers, and all ends well for Kerrigan, who is again given his position, and Ethel, whom he marries.

While not at all plausible, the story fills its purpose as an adventure play. Norbert A. Myles plays Kerrigan, Francis J. MacDonald is Whitey, and Louise Hutchinson is Madame Adelaide. The roles are well handled. Murdock MacQuarrie directed the play, from a scenario by Al. V. Jerrerson.

## "Curlew Corliss"

Three-Reel American Mustang Drama. Released  
March 17. Reviewed by Genevieve Harris

THERE are so many delightful touches in this play that it must be a difficult audience which is not charmed by it. It is full of local color. It is beautiful, in setting and photography. It is about very human people. It should fill its



mission of presenting a most enjoyable entertainment. Crime comes into the story in one episode, the robbing of the stage coach. This, and another scene of gunplay, do not add to the story. They do not very seriously injure it, but the strong features of the story, the things which will be remembered, are not the "thrills" but the human side. Director William Bertram is to be commended for his picturing of little details which give one the impression of being really with the players.

The play begins with a charming scene of the playground of a country school. That and the several scenes in the school room will delight especially anyone who learned his A. B. C.'s in such surroundings, and there will be no criticisms on its reality.

Art Accord, of "Buck Parvin" fame, and Nita Davis, a newcomer to the American forces, are the featured players. Dixie Stratton and Joe Massey also from the "Buck Parvin" cast, have small parts. Accord plays his role of a cowboy, Curlew Corliss, very well and has several chances to show his skill in riding. His white horse will also win admiration. Nita Davis, the heroine, is Tina, the country school teacher. John Gough gives an excellent characterization as her brother, a dope fiend.

The story is the least important part of the play. It begins when Curlew Corliss, happy-go-lucky cowboy, meets Tina, the attractive little school teacher, who takes her responsibilities very seriously. It is under unfavorable circumstances for Curlew. One of the urchins on the playground threw a ball at the cowboy's horse and Curlew, as mischievous as the boys, drives his horse directly towards them. One little chap falls and is slightly injured, which arouses the wrath of the teacher against Curlew. Later, when school is dismissed and the teacher and children are on the road home, Curlew rides by them, very self-conscious, but the teacher "can't see him."

To win the teacher's interest, Curlew orders from a catalogue a necklace and awaits eagerly its arrival, especially since he seems to have a rival in a rather disreputable youth, a newcomer to town, with whom the teacher is friendly. The young man is really her no-good brother. Then the stage coach arriving with the mail which contains the present is robbed, and circumstantial evidence makes the teacher believe Curlew is guilty. She goes away during the summer. In the fall she returns with her mother, who keeps a boarding house. The plot is

manipulated so that the mother marries, through Curlew's management, a wealthy rancher; the wayward brother, really guilty of the stage robbery, is discovered and warned by Curlew, whose worth the teacher discovers in the end, and all are happy.

A word of praise should be made of one especially well handled dissolve, the scene when Curlew looks at the clock at four p. m. and sees in it a distinct miniature scene of the school room as the teacher dismisses the pupils for the day.

## "The Redemption of Jim Halsey"

Selig Three-Reel Release of March 13. Reviewed by Genevieve Harris

THE submerged tenth of humanity is pictured most vividly in this play, in which good characterization sustains the interest throughout. Colin Campbell has directed it, and Thomas Santschi and Bessie Eyton have strong roles. The plot is good, and there are several thrilling scenes to finish the story. The play is strengthened by the avoidance of the conventional ending.

While interest is always with the man who is trying to "come back," in this play our sympathy is also with the woman who helped him. Jim Halsey (Thomas Santschi), captain of a ship, comes home after a successful voyage to find a tragedy in his own home, his wife and another man having committed suicide together. The types of characters among the sailors whom Jim meets when he comes ashore are interesting.

The change in Jim is well portrayed, from the cheerful, capable sea captain of the first act to the broken down drunkard of the later acts. Meg (Bessie Eyton), a dope fiend, is moved to pity at the wreck of the captain, gets him out of trouble with the police, and manages to keep him from drinking until he again gets possession of himself. When he is able to resume command of his ship, Jim leaves Meg, giving her money, but telling her that after his recent experience he has come to hate all women. Meg, not having anything to hold her to her old life, follows Jim as a stowaway on his ship. When she is discovered Jim is very angry, but he protects her from annoyance by others of the crew.

Jim has an enemy among the crew, Jed Blake (Guy Oliver), who was his rival for the captaincy. Jed stirs up rebellion among the men, and they attack Jim and throw him overboard. Meg, who has seen the fight, jumps overboard and saves Jim's life. They manage to reach shore, but are dashed on the rocks, and Meg is injured so that she dies. Then, too late, Jim realizes her worth. The ending, although

back some very interesting snow pictures and much of the atmosphere of the northern mining country. The dog teams, the sleds, the snow trails, and the Indian and the miner's costumes are very interesting for themselves, regardless of the story.



The story itself fits well into the surroundings, portraying the keen, merciless struggle "beyond the law," the cruelty of men as well as nature. Being a sequel to a play already produced, this one starts "in the midst of things," without any explanation. But the situation is clear, even to one who did not see the earlier play, and the abrupt beginning is pleasant.

Rivers, "The Snowburner," of which E. H. Calvert gives a very forceful presentation, has been driven away from his mine. He falls exhausted in the snow, while in the background is seen the fire from his burning camp. Meanwhile, Shanty Moir (Jack Mersdith) is operating a secret gold mine, the owner of which, MacGregor, he is supposed to have killed. In reality, he is keeping him in subjection and killing him with work. As a last act of cruelty, he plans to kidnap MacGregor's daughter, Hattie (Marguerite Clayton), who is with her uncle in the north, trying to locate her father.

Shanty Moir's messenger captures Hattie, but as she is being taken to the mine, "The Snowburner," desperate for food, kills the messenger. Maggie's uncle has followed them, and takes both to camp, where MacGregor is nursed back to health. Later, Rivers manages to locate the gold mine, with the aid of two Indian women, and there he kills Shanty and rescues Hattie's father. His object, however, was the gold, not the rescue.

Just why the subtitle, "The Snowburner Pays," is followed by a conventional "happy ending" is not clear. MacGregor and Hattie are supposed to have fallen in love, but this is not convincing. It would have been much more effective, in the writer's opinion, to have let "The Snowburner" go out of the picture alone, instead of having Maggie, scarcely waiting to welcome the father she was so eager to find, decide to go with him.

## "The Flight of the Duchess"

Mutual Masterpicture Picturized from Browning's Poem. Reviewed by Thomas C. Kennedy

"THE Flight of the Duchess," a five-part Thanhouser production, has much to recommend it. There is a cleverly put together story by Virginia T. Hudson, highly artistic treatment by Director Eugene Nowland, and capable acting. The photography ought to be much better if it is to be classed with the other departments of this picture.

Miss Hudson constructed an admirable scenario, which she has based on the poem by Browning. And every bit of good in that scenario has been brought to the surface by Mr. Nowland's deft handling. But in dealing out praise for "The Flight of the Duchess" one must not give the impression that Gladys Hulette's acting is less brilliant than the efforts of anybody else connected with its making.

Gladys Hulette has at her command every qualification a true star should have. There is no actress playing before the camera who has a better right to the significant title star than Miss Hulette, and in noting that we have in mind all the real stars as well as the near stars who are widely heralded as such today.

Burnett Parker does some splendid acting as the Duke who, upon returning to his native land, orders all his servants and tenants to dress in the costumes of medieval days, and to



said, is effective, and the scenes before it are thrilling. Much of the appeal of the play is due to the sincere playing of Miss Eyton, who makes Meg very real, while Thomas Santschi portrays Jim excellently.

## "Beyond the Law"

Three-Reel Essanay Drama Released March 4  
Reviewed by Genevieve Harris

FOR this story, which is a sequel to "The Snowburner," E. H. Calvert, who directed it and who plays "Hell Camp" Rivers, known as "The Snowburner," took a company of players to northern Minnesota, near Virginia. As a result, they brought

observe the ancient customs. He has a difficult time of it in conforming in word, deed and dress to the days of chivalry. Soon his plan calls for a wife. Accordingly he sends a courier to the Earl asking for the Earl's ward in marriage. The ward



returns with the courier, taking the whole matter as a huge joke.

The prospective Duchess, after a short stay at the castle, decides against becoming the wife of this silly nobleman, and she makes off with a gypsy woman with a determination, which is realized, to marry the handsome gypsy blacksmith she met while on her way to the castle.

The play is bright and diverting. It contains comedy that is entirely enjoyable. The settings which Mr. Nowland has supplied are indeed artistic. Seldom does one find a picture whose every scene has a background so tasteful and real. Mr. Nowland's direction is of a high order and throughout the picture one is forced to remark his fine artistry in the treatment of the story.

Nellie Parker Spaulding as the Duke's mother, Robert Gary as the Earl, and Wayne Arey as the gypsy blacksmith, support Miss Hulette and Mr. Parker effectively. In the past there have been better stories, no doubt, but taking everything into account, "The Flight of the Duchess" is a delightful, fantastic comedy in which the acting and production reach artistic heights.

### "Man and His Angel"

Five-Part Equitable Production Released March 13  
Reviewed by Hugh Hoffman

WE HAVE in this offering the more or less staple story of the secret love of a hunchback for a beautiful woman. The basic idea goes as far back at least as "The Hunchback of Notre Dame," by Victor Hugo, and for that matter Francesca di Rimini, and perhaps others. The misshapen individual in this picture is modernized, by way of variety, and the part is played by Henri Bergman with considerable force and skill. Jane Gray appears as the girl, and honors are shared back and forth between herself and Mr. Bergman.

As usual in most hunchback plays, the part of the cripple is a heavy. This is really the main character, even though Miss Gray is the featured lead. Mr. Bergman's work dominates the production, and the attention is centered principally upon him. He is certainly convincing as a more or less repulsive and defective citizen. Mr. Bergman could have played this part in a way that would have gained much sympathy, because he has a personality that is extremely winning if he chooses to act a pleasing part. The main idea of the author, however, was to convey in a semi-allegorical way, the struggle of this man with inward tendencies, the evil and good. The good and the bad in the character were visualized occasionally by photographic trickery, the good in him being typified by an angel, and the bad in him by our old friend Mephisto.

It is a clean story, minus the stereotyped melodramatic villain. Mr. Bergman deserves some thanks for keeping his actions well clear of the 10-20-30 variety of heavy that will creep in no matter how hard critics try to keep him out.

The heroine is brought to America during her childhood by her father who is an exiled prince. The father opens a book store in the Bronx, and receives packages there addressed to himself in Hester Street, which is neither here nor there so far as the story is concerned. In the store the girl grows to be a woman, and her father's sole companion. One day a hunchback thief is arrested stealing a book, but instead of pressing the charge, these good people take him in and

give him a job. The girl through friendly assistance becomes a famous singer, and after her father's death, the hunchback becomes manager of her affairs. He takes advantage of his nearness to her to throw obstacles in the way of the young lady's love for a young society man as well as to shape things in favor of his own ambition to win the girl.

His plans are maturing nicely up till the time when his good and evil spirits appear to him together. He wavers between the two, and by inclining toward the good angel, in one of his impulsive moments, he undoes what he has done to win the girl and loses his life by an accidental shot. According to this, it would appear that the better side of his nature prevailed in the end, because his life was given to save his rival, the very man whose death he had just been planning.

One of the best parts in the picture was played by Willard Deshelle as the father of Miss Gray. He died somewhere in the second reel. While he was in the picture, he was just about as good as anybody in it. The interior settings are elegant and tasty, and the photography is the very best. The picture was written by Stanley Dark and produced by Burton King. It is a feature that will be found acceptable because it keeps out of the rut of cheap melodrama, and endeavors to teach a lesson.

### "The Soul Market"

Mme. Petrova Featured in Metro Society Drama  
Reviewed by Thomas C. Kennedy

"A STORY of Broadway" is the apt classification the producers of "The Soul Market" have given this picture. The central figure in the story is an actress who is wearied by her unlovely, more than that, base environment. Upon this character everything depends and as Mme. Petrova portrays the role the picture has merit.

Mme. Petrova is an exceedingly fine screen actress. Her presence is at once charming and commanding and she combines emotional warmth with natural restraint, which is a very happy combination. Mme. Petrova is worthy of plays far better than "The Soul Market." The story lacks impressive qualities to a distressing degree, but the star, particularly, and the producers, who have supplied a splendid setting, come to the rescue and make "The Soul Market" a quite worth while offering; one which will make a decided appeal.

Arthur Hoops is an interesting Oscar Billings, the theatrical manager who persistently sues for Elaine's hand in marriage. Wilmoth Merkel has the heroic role. He is Jack Dexter, millionaire clubman and in love with Elaine. Dexter's attempts to meet the star are unsuccessful, so he arranges to take a position as her chauffeur. In this way he gains the opportunity to tell her of his love. Dexter does not disclose his identity, or at least the fact that he is wealthy. Dexter's proposals are clumsy and ill-timed. One feels certain that Dexter would never win Elaine in such a bungling way in real life.

Elaine, however, is impressed with him. Because of the professional advantages of a marriage with the manager she



decides to accept Billings, and sends a note by messenger. Then the marriage follows, and following that are unhappy developments for Elaine. Billings proves an unfaithful husband and his conduct brings about his shooting by Elaine. In fleeing from the scene of the killing, Dexter and Elaine plunge over a cliff in their automobile. Then Elaine wakes up and determines



to marry Dexter, which she does. It takes some time to realize that all this action occurred in a dream, as there is nothing to indicate that such is the case.

"The Soul Market" was produced by the Popular Plays and Players Company. Francis J. Grandon's direction is commendable. The settings are remarkably good. It is a colorful production. Fritz De Lint, Charles Brandt and Franine Fraunholz are included in the supporting cast.

## "A Corner in Cotton"

**Metro Light Drama a Quality Production. Reviewed by Thomas C. Kennedy**

PEGGY AINSLEE, as seen in the person of Marguerite Snow, who is featured in "A Corner in Cotton," is an altogether appealing and lovely young woman. This is as it should



be, for the story concerns itself entirely with the affairs of Peggy, as far as its hold upon the spectator goes. The picture tells how Peggy opposes her father in a business transaction to save a proud Southerner from ruin and to better the conditions of the people who work in this mill.

For thrilling action "A Corner in Cotton" has Peggy's sensational auto race to catch a train for New York, and some scenes in the cotton exchange during her father's attempt to corner the market. The auto race is stirring but the scenes which show brokers shouting over the telephone, grimacing and tearing their hair the while, failed to do anything but bore us.

The story is simple and interesting. The latter qualification is the result of Miss Snow's charming personality and judicious acting. "A Corner in Cotton" is familiar material familiarly treated, but withal it is a satisfying picture. It is a wholesome and a pleasing offering.

"A Corner in Cotton" is the story of a girl who takes a great interest in the poor and uses the allowance her wealthy father gives her to better their unhappy conditions. Her fiancé, spurred on by a jealous girl, objects to Peggy's visits to the slums. Peggy then breaks her engagement, as she had promised to marry Algie to please her father. The following day she leaves for the South to visit a certain cotton mill where she has heard the conditions threaten to become alarming. Learning the cause of Colonel Carter's impending ruin, with its serious consequences to the mill hands, Peggy hurriedly returns to New York, and with the shares in cotton her father gave her, she breaks his corner in the market.

Produced by the Quality Pictures Corporation under the direction of Fred J. Balshofer, "A Corner in Cotton" is a well acted and effectively staged subject. Zella Call, Frank Bacon, Wilfred Roger, J. W. Goldsworthy, Lester Cuneo and Helen Dunbar have important roles.

## "The Heart of Tara"

**Horsley Mutual Masterpicture a Story of India Reviewed by Thomas C. Kennedy**

THOUGH the lead on "The Heart of Tara" announces that Margaret Gibson and the Bostock animals are featured, neither Miss Gibson nor the justly celebrated animals have very prominent parts to enact. Miss Gibson, as the self-sacrificing Hindoo girl who is the favorite in the harem of Jahar Selim, is convincing in appearance and actions.

This story by Theodosia Harris is strict melodrama, with

melodrama's incredulous characters and situations. However, when one catches the spirit of the play one is interested in the impossible schemes of the Rajah and the not especially intelligent actions of the other characters. William Bowman, who directed "The Heart of Tara," has done considerable with his material.

The story is of an Englishman who is sent to India to investigate the disappearance of some jewels. He goes there as the Consul General. In his youth Captain Delmar had been in the English service and his love affair with the Rajah's favorite still rankles in that shrewd native's breast. The Rajah seeks revenge. He will capture the new commander and make his daughter mistress of the harem. To do this without arousing the suspicion of the authorities, he has a tunnel to the Captain's quarters dug.

The outlet of the tunnel is at the rear of Delmar's bungalow. Also the outlet of the tunnel is concealed by a huge boulder which two Hindoos swing into position with great ease, even nonchalance. When everything is in readiness the Consul and his daughter are kidnapped. The servants of the Rajah set fire to the bungalow to allay suspicion. But the Rajah's plans fail. A young lieutenant, Dorothy's fiancé, discovers the tunnel and by it reaches the harem. With the aid of Soma, Grey rescues Dorothy and her father.

William Clifford has a part which in importance shares evenly with that of Sherman Bainbridge, who makes the Rajah a deep-dyed villain. Mr. Clifford is a satisfactory Captain Delmar. Marvel Spencer is a coquettish Dorothy and Walter Spencer a dashing lieutenant. In settings and costumes the picture is plentifully bizarre and consequently oriental.

## "The Suppressed Order"

**Three-Reel "Flying A" Drama Released March 14**

**Reviewed by Genevieve Harris**

A PRETTY and very interesting Civil War story is "The Suppressed Order," which Thomas Ricketts has directed with Winnifred Greenwood, Edward Cuxen and George Field in important roles. The photography is good and the settings are very attractive. The human interest of the play is emphasized, above the events, which are frequently very stirring. The love story between Jasmine, the daughter of a tavern keeper, and Hugh Bradford, son of a proud Virginian family, forms the principal theme of the plot, which is not of the hackneyed order. Winnifred Greenwood handles very sympathetically the role of Jasmine, who, when the war breaks out, finds her affections divided between the southern cause, to which her lover is devoted, and the northern, which her much adored brother is aiding. This is a variation of the triangle theme used in most pictures of this period since both of the characters are southerners.



The opening scenes show the interior of the village tavern, the various guests, Tobias Phillips, the proprietor, played by Charles Newton, and his daughter, Jasmine, who entertains the guests by her songs. Her brother, Allan, is also introduced, and the comradeship between the two is emphasized. In these scenes the characters are well drawn and the photography is good.

The plot is started just before the outbreak of the war. Hugh Bradford (Edward Cuxen) has fallen in love with the tavernkeeper's daughter, which angers his proud father very

much. And Allan Phillips has aroused the wrath of his fellow townsmen by defending the arguments of the north. Then comes the news of the outbreak of war and its effect is shown on the people of the village. It reunited the Bradfords, both of whom enlist for the south. But Allan Phillips becomes a spy for the northern forces.

The scenes which follow suggest very well the effect of the war in that part of the country. No wonderful or elaborate scenes have been shown, but there is no pretense of portraying the whole Civil War, just the little part which touches these characters. Jasmine becomes her brother's confederate, in so far as she can be. Hugh Bradford becomes a leader of a southern band of raiders. After his father's death, he asks Jasmine's promise to marry him, which she gives. Then her brother's work, which she has aided, endangers the life of her lover, and the suspense of the situations is well handled. Jasmine proves her willingness to make any sacrifice for her brother, but asks him to spare Hugh. Allen tears up the order which was to trick Hugh's men, then is killed in a struggle to protect his sister. Hugh and Jasmine are of course married at the end of the story.

### "To Have and to Hold"

A Five-Part Lasky-Paramount Production Released March 5. Reviewed by George W. Graves

THE Jesse L. Lasky Feature Play Company has erected on the substantial foundation of Mary Johnston's "To Have and to Hold," a photodrama of lofty and imposing stature, one which is fairly alive with appeal to the emotions. The story teems with adventure and is presented with gratifying clearness of motive and action. The scenario was written by Margaret Turnbull.

The wardrobe of the cast and extras calls for everything from the elegant finery of James the First down to the apparel of a pirate band. A sea fight between a ship flying the ensign of the skull and bones and a vessel transporting Virginia's new governor to the colony, is one of the many spectacular scenes offered in this production. There is no unnecessary detail to retard the action, which moves with such absorbing rapidity that surrounding objects and persons fade from the mind's view and one concentrates all of his attention upon the exclusive enjoyment of the picture before him.

Those who have witnessed the past performances of the dainty and resourceful actress, Mae Murray, can easily imagine how perfectly she graces the part of Lady Jocelyn Leigh in this picture of the "good old days" when roving pirates and unprincipled kings held sway. Her exquisite emotional expression never fails to convey the spirit of the characterization. Wallace Reid carries the part of Captain Ralph Percy with distinction and force.

Lady Jocelyn Leigh, the ward of King James the First, escapes to the colony at Jamestown to avoid marriage with



the dissolute Lord Carnal, the King's favorite. Under an assumed name Lady Jocelyn marries the stalwart Captain Ralph Percy, who, soon after the marriage discovers that the girl was forced to marry him by circumstances and was not actuated by love. Just as the two begin to understand each other, Lord Carnal arrives and plots against them.

How he is hopelessly beaten in all of his schemes by Captain Percy, and the manner in which the wife comes to

love the latter affords the strong drama and pathos of the picture. To make the defeat of Lord Carnal complete, another usurps his place as the favorite of the King and the latter sanctions the marriage of his ward to Captain Percy.

George H. Melford directed the picture. Tom Forman makes a very convincing Lord Carnal. Others in the cast are Raymond Hatton, William Bradbury, James Neill, Bob Gray, Lucien Littlefield, Camille Astor and Bob Fleming.

### "The Price of Malice"

Metro Production an Enjoyable Romance with Detective Story Flavor. Reviewed by Thomas C. Kennedy

ITS STORY based on jealousy and containing that fascination which attaches to detective plays, "The Price of Malice" is a picture of great entertainment value. Hamilton Revelle as the



magnetic Englishman who is led to a solution of a theft by coincidence's long arm, and Barbara Tennant in the role of an American heiress, play with a vivacity which gives the picture a breeziness such as one delights to find.

"The Price of Malice" will give its spectators much in the way of amusement and plenty of really interesting action. This picture holds jealousy as a most despicable passion, but it does just that in an enjoyable way. It is not ponderously serious in drawing its moral. While "The Price of Malice" holds the screen one is pleasantly entertained and when Capt. Mills pays the penalty for his malicious deed, which was prompted by jealousy, one is impressed with the dangers and the meanness of that common human failing.

Hamilton Revelle is James Clifford, whose popularity with everybody connected with England's official service makes Captain Mills, a part splendidly played by Wm. Davidson, insanely jealous. Mills grows furious after hearing Clifford referred to as the best man in the service, and he steals an important document with the hope of breaking the detective. In solving the problem Clifford enters upon a romance with an American girl, whom he finally wins.

Miss Tennant brings much charm to the role of Grace Weston. Helen Dunbar, Wm. Callahan, Frank Glendon, Wm. Heck and Hugh Jeffrey are the other members of a pleasing cast. This Rolfe-Metro offering was directed by X. O. A. C. Lund with praiseworthy results. The action throughout is artistically and effectively framed.

### "Out of the Drifts"

Famous Players-Paramount Release a Romance of the Alps. Reviewed by Thomas C. Kennedy

WHAT the story through which "Out of the Drifts" takes one may lack in depth of theme or novelty of treatment is compensated for by the presence of Marguerite Clark in the fullness of her captivating influence and the exquisite photographic effects. The quantity of strikingly picturesque snow scenes and the sheer delight of that charm which the spectator experiences when witnessing a Marguerite Clark picture will be considered ample return by those attracted to the theater showing "Out of the Drifts."

The story tells of the elevation of a rakish youth's character through his love for a sweet little Alpine girl whose only guile is her infinite purity and innocence. In the develop-

ment of his theme the scenario writer has not accomplished anything above the ordinary. There is, in fact, much action which the story itself does not warrant. But just as surely is there justification for these numerous scenes in the person



of Marguerite Clark and the settings chosen from Canada's rugged, snow covered hills by Director J. Searle Dawley.

Miss Clark is Elise, the orphan girl who battles the severe elements and earns her living as a shepherdess. Elise is loved by Rudolph, a guide, who courts her with perseverance and sincerity, but his love is not returned by the girl who steadfastly maintains that she wishes him to remain her friend always but she cannot think of marriage.

George Van Rensselaer, wearied of the sham and deceit of his society in London where he has been deserted by one "Cleo," a girl whose interest in him had its inspiration in his wealth, comes to the celebrated Pass to forget. Van Rensselaer is at once attracted by the little shepherdess, and Elise looks with favor upon this handsome young man whose deportment is so polished.

Van Rensselaer gains the girl's consent to return with him to London on his promise to marry her. By accident, Rudolph learns this and upon Van Rensselaer's admission that there will be no marriage the guide determines to lead him into the drifts and there abandon him. Van Rensselaer is rescued by Elise and taken in a rather numbed condition to her cabin. An avalanche partly buries the cabin and it is while there that Elise's true nobility of character brings Van Rensselaer to a realization of the best that is in him, and the happy ending follows.

William Courtleigh, Jr., plays opposite Miss Clark in a capable manner. J. W. Johnston as Rudolph gives a performance which is even in its sincerity and effectiveness. The balance of the cast is good.

## "The Moral Fabric"

Triangle-Kay-Bee Five-Part Feature. Reviewed by Genevieve Harris

WHEN a play sets forth its argument in a foreword, we watch the development of the theme with close attention for the least flaw in its logic. "The Moral Fabric" at its outset challenges definitely the so-called advanced thinkers who declare that one may with perfect right defy all law, and tear aside "the moral fabric" when love calls and that one who defies laws and conventions proves himself greater than they. And the play is a masterly argument, carrying every point with keen logic to its merciless conclusion.

The answer which this play gives clearly is that the best way to disprove these individualistic theories is to really follow them, that the worst punishment to be given the people who plead for freedom of this sort is to grant them the freedom. Suddenly given the liberty they wish, the "radicals" in this story use it to wreck their lives; then the tables are turned, and their own arguments, word for word, are used against them. The thing is exquisitely done.

There are only three people who count in the play, which C. Gardner Sullivan has written. They are the husband, Winthrop (Frank Mills), his wife, Amy (Edith Reeves), and the other man, Stuart (Howard Hickman). The wife is a frivolous, discontented woman; the husband is a strong, fair dealing man, of the sort known as "a fine chap" by his fel-

lows, while the other man is a wealthy idler, fond of the adoration of the shallow, frivolous women, who, having nothing better to do, follow various fads and fancies.

The three characters are finely drawn. They are consistent in every point, and they are acted with much skill. The play is developed in a leisurely manner, yet without a trace of useless material. There are many excellent points in the presentation of the drama which almost escape attention just because they fit in so well. An interesting method of emphasis is the shadowing out of a scene all but the important persons. This is frequently more effective than a close-up would be.

The story, in short, is of the woman who, tired of her husband, listens to the theorizing of the leader of the "Invictus Club" regarding the soul's freedom to follow its destiny, etc., and in a short time is willing to elope with him. The husband not only gives his wife her freedom, when he learns how matters stand, but forces the two to live up to their idea of "defiance of the law" by publishing the whole affair.

A few years later, when the elopers, now married, are living abroad, the ex-husband comes into their lives again. This time he is as "a friend of the family" is the one who wins the wife, and although the two had made a sorry affair of the second marriage, the present husband is unwilling to free his wife. Word for word, the former radical is answered by his own arguments, until he is thoroughly shown up in all his meanness. Then when that is accomplished, Winthrop coolly turns away Amy, whom he had won back, telling her he despises both her and her husband, and merely wanted to see whether their "higher ideals" would bear investigation. Brutal, but even at this point sympathy is with Winthrop.

The subtitles in the play are very important. There are not too many, and they are used most effectively to drive home the point in each tense situation. There are many pretty scenes in the play, which is unusually interesting as a story. The fanciful dissolves of the building and crumbling of air castles and interpretative designs used with the subtitles are very effective.

## "The Strange Case of Mary Page"

Essanay Serial, Chapter 7, "A Confession." Reviewed by Genevieve Harris

LIGHT is turned on the events of Mary Page's life when she first went on the stage, in this episode of the serial featuring Henry Walthall and Edna Mayo. As in the preceding installments, the story is told by flashback scenes as the witness on the stand tells his story. When this chapter opens, Philip Langdon, Mary's lawyer (Walthall), calls to the stand Amy Lerue, an actress companion of Mary's. The girl relates various episodes during the time she and Mary were seeking theatrical engagements. They are shown in an apartment for which they cannot pay the rent, and the girl tells of the time they stole a dinner from the dumb waiter, and of Philip's fortunate arrival to get them out of an embarrassing situation. She tells of Mary's reason for refusing



to marry Philip at that time, the fact that she was liable to fits of mental disorder.

Then the pictures show Mary's early appearance on the stage, as the witness' story continues. First she was a chorus



girl, then she was given a small part, and at last she was made leading lady. Later the girls accepted an invitation to take dinner with their manager, and on that occasion met Pollock. During the evening Mary was annoyed by his unwelcome attentions.

There is an interruption and a note is given Landon stating that Dave Page has been found. The lawyer asks for an adjournment. Then he and the detective seek out Page, Mary's father. He is at first sullen, then astounds them by exclaiming that his daughter is innocent. He killed Dave Pollock.

While there have been more interesting chapters in the play, this one advances the plot well, and is skillfully handled. The closing scene will leave every spectator with a great curiosity to see the next installment.

## "The Hunted Woman"

A Romance Produced by Vitagraph and Released by  
V. L. S. E. Reviewed by Thomas C. Kennedy

ADVENTURE is the chief ingredient of "A Hunted Woman," which was produced by Vitagraph for the V. L. S. E. program, and a highly entertaining adventure it is. The picture is not devoid of thrills and from the beginning the action is fast. S. Rankin Drew has made the action all very real, and to him and his company there should go more credit than to the story of "A Hunted Woman," for the story while furnishing the actors with good material for melodramatic effect leaves things to be desired in general.

Situations which are carefully planned and worked up fail to realize the element of suspense naturally expected of them. On the other hand there are dramatic moments which arrive suddenly and interest greatly. The story is based upon the novel of the same name by James Oliver Curwood.

Joanne Fitzhugh is the central character. She is the wife of a worthless fellow, and though she endeavors to obtain a divorce, her attorney informs her that it is impossible under the English laws. Joanne secretly leaves England and returns to her native land, Canada. Shortly after arriving there she receives a newspaper clipping which states that her husband was killed while on a hunting trip in America. A former friend tells her that this cannot be so, for he had seen Fitzhugh but a shore time ago.

To learn whether or not her husband is dead Joanne leaves for British Columbia. At a construction camp there she falls into the hands of Bill Quade, who is notorious in the camp. She is rescued by a young novelist. Aldrous takes her to his friend's home and she is invited to stay by Blackton's wife. Quade swears he will have Joanne and to accomplish this end he enlists the help of a man of whom there is little known, except that he is quite as villainous as Quade.

Aldrous' guide finds proof of Fitzhugh's death. The marriage of Joanne and Aldrous is precipitated by circumstances of a melodramatic nature. Then it is found that Quade's partner is none other than Fitzhugh. The death of these two follows their attempt to abduct Joanne, which clears the way for the future happiness of the novelist and his bride.

Virginia Pearson as Joanne and Mr. Drew as Aldrous have the leading parts and their enactment of them is entirely good. Frank Currier adds greatly to the picture in the role of McDonald, the guide. Mr. Currier is a picturesque figure in this character. He gives a colorful touch to the delightful, atmospheric outdoor scenes.

Ned Findley is a convincing Bill Quade, and George Cooper a satisfying Fitzhugh. Billie Billings is a thoroughly pleasing Marie. The part is not remarkable but Miss Billings is. Denton Vane and Mae Greene also give good performances.

## "The Girl and the Game"

Chapter 11, "The Salting of Superstition Mine." Signal  
Serial. Reviewed by Genevieve Harris

A NEW turn has been given this railroad story of "thrills" by the introduction of a number of mining scenes in this installment. Seagrue, beaten in his race to build a rival railroad across Superstition Range, decides to get the best of Rhinelander by selling him Superstition mine, which Seagrue knows has proved worthless. He has his men haul ore into the mine and tricks Rhinelander into buying it on the ground that it is rich but he cannot handle the produce without his railroad. This situation lays the foundation for the spectacular features of this chapter.

In chapter eleven, Spike, the escaped convict, appears only at the beginning, when Seagrue carries out his threat

and turns him over to the police because he has aided Helen against Seagrue. This arouses Helen's indignation. Then she is told that Spike had a part in her father's murder.

Then comes the offer of the mine. Helen, Storm and



Rhinelander visit it, and Rhinelander buys it. A load of ore ready for shipment is included in the sale. There are several pretty scenes of the mine; then comes the plot of Bill and Lug, Seagrue's men, to steal the ore from the train on its way to market. This gives occasion for a chase and several struggles, which are equal to those in preceding chapters.

The men overcome and bind Rhinelander's guards and attach the ore car to a way-freight. One of the guards escapes and warns Helen and she and Storm set out to meet the train, driving a team of horses hitched to the camp wagon. First Storm, then Helen, leap from the wagon to the moving freight train. Then there follows a struggle on the top of the cars, but Bill and Lug are overpowered, captured, and taken prisoners to Superstition mine.

The race between the train and the horses is as interesting as any automobile race. There are some interesting desert views in the picture also, and the chapter, while not as thrilling as some which preceded, is interesting.

## Paramount Picks New Press Chief

Charles E. Moyer, a well-known newspaper man and magazine writer, has been named general press representative and manager of the press department of the Paramount Pictures Corporation, to take the place of Tarleton Winchester, resigned, who is spending a few weeks in the country because of ill health. Mr. Moyer has been with the Paramount company for the last six months and prior to his affiliations with this concern was the dramatic editor and special representative of a number of newspapers throughout Pennsylvania, coming to Paramount from the Reading *Telegram* and *News-Times*.

## Sees Film at Close Range

The following item appeared in the *Advance*, published at Snohomish, Wash., recently:

"The patrons of the Orpheum theater were kept waiting for the film, 'No Greater Love,' last Wednesday night, but upon its arrival and showing the crowd concluded that they were well paid. In fact, Dr. Kennicott was so well impressed with the first few feet of the reel that he excitedly arose, obtained a rain check from the door attendant, giving him strict instructions to save his seat. The doctor soon returned, all out of breath, bearing a twelve-power pair of binoculars under his arm. These he trained on the picture showing Miss Regina Badet in her wonderful dancing part of 'Sadunah.' Not a motion of the artist was lost to the doctor, who sat through two shows."

# News of the Week as Shown in Films



*Double wreck on New Haven railroad at Milford, Conn. Mutual Weekly.*



*Frank Chance, manager of Los Angeles ball team, photographed on his farm. Hearst-Vitagraph.*



*Canadian troops in maneuvers near Winnipeg before leaving for front. Hearst-Vitagraph.*



*Subway halted for hours while rain is pumped from tracks, New York. Universal.*



*American and Mexican health officers disinfect Mexican emigrants. Selig-Tabane.*



*Waiting in the trenches at Souchez, France, for call to battle. Pathe.*

# Sifted From the Studios

## ATLANTIC COAST NOTES

**Clifford Bruce**, the newest Metro star, soon to be seen in "Hearts Aflame," started his professional career in Canada with an "Uncle Tom's Cabin" company when he was fourteen years.

**Hazel Dawn** will appear with her violin in her next Paramount picture.

**Pauline Frederick** has returned to New York from Florida, where she has been working in a picture.

**Niles Welch**, who appears with **Ethel Barrymore** in "The Kiss of Hate," is a great-great grandson of Elisha Niles, a famous New England circuit rider.

**Marguerite Snow** was raised near the cotton fields around Savannah, Ga., where many of the scenes for her last play, "A Corner in Cotton," were taken.

**Thomas Meighan**, who played the revenue officer in the Lasky production of "The Trail of the Lonesome Pine," and is working with **Blanche Sweet** in "The Sowers," was very successful on the spoken stage, appearing with **Henrietta Crossman**, **Grace George**, **Elsie De Wolf** and other stars.

**William Nigh**, now directing **Ethel Barrymore**, recently received five pounds of home-made molasses candy, sent by the little daughter of a Polish miner whom he met while directing a play at the Sterling mines near Tuxedo.

**Herbert Brenon**, in Jamaica directing the **Annette Kellerman** picture for **William Fox**, is now ready to film the bird life episodes which will form one of the most spectacular and picturesque phases of the production.

**Mme. Petrova** is a talented literary woman. Besides contributing to magazines, she recently edited a set of classical dramatic books. She is an authority on Ibsen, Sudermann, Bjornsen, Shaw and Tolstoy.

**Mary Miles Minter**, whose real name is **Juliet Shelby**, is a direct descendant of **Isaac Shelby**, the first governor of Kentucky.

**Harry Neville**, character actor in Metro plays, once produced Shakespeare's "Julius Caesar" with a complete Hindoo cast. This was in India when Neville was on a tour of the world.

**Mabel Taliaferro**, soon to be seen in the Metro play, "Her Great Price," began her professional career twenty-five years ago with **Robert Hilliard** in "Blue Jeans." She was two years old.

**Edward Brennan** has many admirers among English picture audiences. They remember him for his work in England on the speaking stage several years ago.

**Violet Mersereau** was reproved recently by a Central Park policeman for speeding, not in an automobile but on horseback. She is an accomplished horsewoman, but that time her horse was running away.

**Carter De Haven**, supported by **Flora Parker De Haven**, wrote the scenario, directed and played the leading role in the fifth Bluebird release, "The Wrong Door."

**Mary Fuller** will soon be seen in two coming Universal features. "Thrown to the Lions," written by **Wallace Irwin**, and "The Huntress," from a story by **G. Vera Tyler**.

**Ben Wilson's** next production will be "The Voice on the Wire," in five two-reel episodes, each portraying an experience of a voice on the wire. The serial will be syndicated through the Hearst newspapers.

**Harry Benham**, the Universal leading man, has just completed a two-reel comedy with **Edna Pendleton**, directed by **Jack Harvey** and called "Held for Ransom."

The Universal serial to follow "Graft" is announced as "The Yellow Seal." It was written by **Frank Packard** and ran in *The People's Magazine* as "The Grey Seal."

Since pictures featuring **Myrtle Gonzalez** have been shown in Mexico, the Universal star has received many complimentary letters from that country.

**Lucius Henderson**, the Universal director, is a fancier of the spoken terriers. He owns several prize-winners.

**Philip Hahn**, who plays the role of an artist in "Playing with Fire" with **Mme. Petrova**, was a famous painter in Amsterdam, Holland, until he became color blind. Then he turned to the stage.

**Burton King** is now a director on the Metro staff and has begun work on "Hearts Aflame," with **Clifford Bruce** and **Dorothy Green**.

**Pierre Le May**, graduate of Columbia University, formerly a Wall street broker, afterward a star on the legitimate stage, has an important role in "Playing with Fire," the Metro play.

**Ethel Burton**, who supports **Burns and Stull** in the "Pokes and Jabbs" series of Vim comedies, has especially important

roles in "A Pair of Skins" released March 17, and "Behind the Footlights," March 24.

**Elsie MacLeod**, now in Vim comedies, began her picture career with the Edison Company, in child parts, later becoming a leading lady.

"Bungle's Rainy Day," Vim comedy, will be released March 24; "Their Vacation," with "Plump and Runt," will be released March 30, and on March 31 "Something Doing," with "Pokes and Jabbs," fills the bill.

**Wayne Arey** plays the gypsy blacksmith in the Thanhouser Mutual Masterpicture, "The Flight of the Duchess."

**Harry Smith Hilliard**, who played opposite **Vivian Martin** in "Merely Mary Ann," is a graduate of the Miami Medical College.

**Gladys Huette**, who plays lead in "The Flight of the Duchess," Thanhouser Mutual Masterpicture, has been in pictures two years, appearing before that on the legitimate stage in "The Blue Bird" and "Little Women," also in support of **De Wolf Hopper**, **Madam Bertha Kalish** and other stars.

**Louis FitzRoy**, player in Cub comedies, has been called to San Francisco by the death of his father. This is Mr. FitzRoy's second recent bereavement, his infant son having died a short time ago.

**Irene Hunt**, now with the Universal staff at Leona Heights, N. J., began her stage career when four years old. She has played in stock companies and on the vaudeville stage, and in several picture companies.

**William H. Tooker**, of the William Fox players, and his wife have adopted a four-year-old little girl whom they became attached to while playing in Georgia.

## Financial Market Quotations and Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc., ...	90	97
Biograph Company .....	42	51
Famous Players Film Co. ....	70	105
General Film Corp., pref. ....	43	46
Mutual Film Corp., pref. ....	43	50
Mutual Film Corp., com. ....	43	50
No. Am. Film Corp., pref. ....	90	98
No. Am. Film Corp., com. ....	55	66
New York M. P. Corp. ....	48	54
Thanhouser Film Corp. ....	4 1/2	5 *
Triangle Film Corp. ....	4 1/4	5 *
Universal Film Mfg. Co. ....	200	..
World Film Corp. ....	1 1/4	2 *

\*Par \$5.00.

Mutual Film Corporation: Final plans of the Charlie Chaplin Company, so far as capitalization is concerned, call for \$400,000 7 per cent preferred and \$1,100,000 common. One of the officials of the Mutual corporation states, without reserve, that on 20 weeks of the Chaplin releases alone, they estimate sufficient net earnings to the Mutual Film Corporation—on the 30 per cent basis—to pay the entire preferred for the year and 24 per cent on the common. Stock advanced

from a low level of 37 for the common, about a month and a half ago, to sales as high as 47; preferred, from 38 1/2 to sales at 45 1/2. Several large blocks of common stock, which were listed at between 45 and 50, have now been entirely withdrawn from the market. One of the directors is authority for the statement that, on a recent audit, the net assets of the Mutual would be sufficient to pay out par for the preferred and 70 for the common.

North American Film Corporation: The most recent estimates of profits on "The Diamond From the Sky" from England and two other foreign countries are placed at \$150,000. This is released through the Gaumont Company abroad, and, aside from their percentage and 1 per cent royalty paid to the American Film Company, Inc., all of the profits come to the North American Film Corporation. Sufficient funds have been set aside to retire almost all of the preferred stock when the directors decide upon a redemption date.

Universal Film Manufacturing Company: This company reports a decided increase in business over the last three months, and 200 is now bid for the common stock.





Virginia Pearson wearing her love silhouette.  
Miss Pearson is featured by the Fox  
Film Corporation.

## PACIFIC COAST NOTES

The Sports Club at Monte Carlo, haunt of adventurers, has been reproduced for "The Moral Fabric," the Triangle Kay-Bee play featuring Frank Mills. A replica of the noted Palisades cafe was also used.

"When the Light Came" is a western drama, directed by Thomas Chatterton, who plays lead. Anna Little and Jack Richardson are in the supporting cast.

James Marcus, who played the peasant father in "The Serpent," a William Fox feature, appears as a western ranchman in "Blue Blood and Red."

Louise Glaum designed the unique gowns she wears in her "Vampire" role in a coming Triangle-Kay-Bee picture.

David Horsley is now well settled in his new \$50,000 home in Los Angeles. The home in Gramercy Place has been furnished according to Mr. Horsley's own ideas of comfort and beauty.

Carl LeViness, a newcomer to the American directing force, is starting work on "Four Months," written by Karl Coolidge. Vivian Rich, George Periolat and Alfred Vosburgh play the story, which tells of a young man who has but four months to live.

A seven-dog team adds realism to the last of the "Buck Parvin" stories, "Snow Stuff," which William Bertram has just finished.

Lizette Thorne, Edward Coxen and George Field appear next in "A Broken Genius," a story of a wife who does not appreciate her husband's artistic ability.

Rhea Mitchell returns to Mutual pictures as a featured player in the "masterpicture," "Overalls." She recently appeared with De Wolf Hopper in "Don Quixote."

Vivian Edwards plays the lead in "The Village Blacksmith," a two-reel Triangle-Keystone.

Victor L. Schertzinger wrote the music for "Hell's Hinges" in three days, and with the assistance of a corps of arrang-

ers, delivered a complete score for a twenty-piece orchestra two days later, making a total of five days' time to do the work.

Anna Luther, who has been kept out of picture work by illness for some time, will be seen again in "The Village Vampire," opposite Fred Mace.

Some especially difficult dissolve effects have been used in "Honor's Altar," a Triangle-Kay-Bee feature.

The "Peggy" song, written to accompany "Peggy," the play featuring Billie Burke, is very popular in Los Angeles.

Directors of the Long Beach Chamber of Commerce recently made an official inspection of the Balboa studio.

The Art Committee of the Press Club of Los Angeles has selected Edith Johnson of the Selig Company as the most beautiful blonde pictures actress in Los Angeles, and her picture has been hung in the club. The brunette to be honored has not been chosen.

"Love and The Leopards," a Selig wild animal drama, was planned, written and produced and the negative shipped to the Chicago laboratories in four days. Thomas A. Persons directed the story, in which Princess Olga Celeste and her group of trained leopards appear.

A set to depict the palace and walls of an Aztec city is being modeled by the Ince sculpturing department for scenes in the romance of the sixteenth century which William S. Hart is next to appear in. Monte M. Katterjohn wrote the story.



H. M. Horkheimer, president of the Balboa Company, and May Brotherton, head of the assembling department. Mr. Horkheimer is helping Miss Brotherton in a newspaper contest to win an automobile.

More than two hundred "extra" girls surround Bessie Barriscale in her present role of an Italian girl in the coming Triangle-Kay-Bee feature Charles Giblyn is directing. William Desmond plays the leading man.

Blanche Payson, who plays opposite William Collier in "Wife and Auto Trouble," was a policewoman in the Zone at the Panama-Pacific Exposition before she was engaged as an actress by Mack Sennett.



Mabel Normand—Keystone.

Myrtle Reeves is known by the nickname "Happy," but in spite of this fact she plays "vampire" roles in Balboa features.

William Collier has been re-engaged by Thomas Ince to appear in another Triangle Keystone comedy which C. Gardner Sullivan is writing.

William H. Thompson, now working in his third production under Thomas Ince, is in Monterey, Northern California, playing in set scenes. In this play, he is a lighthouse keeper. Margery Wilson has the principal feminine role.

J. G. Hawks of the Ince staff of writers is now preparing a light drama for H. B. Warner, who is at present working under Reginald Barker's Direction.

Leo Pierson is playing the role of "Jack Rose" in "At Piney Ridge," now being filmed at the Selig studios in Los Angeles.

In "A Strange Adventure," a forthcoming Selig release, Bessie Eytton appears as the princess of a mythical kingdom, and has a chance to wear several beautiful gowns. Jack Pickford is the leading man.

William F. Russell has signed a contract making him a director for the American company. He will play leads in his own company. "The Mis-mating," the first picture he will direct, is written by him.

An emergency hospital is to be constructed at the David Horsley studios in Los Angeles. Dr. F. C. S. Barlow will be in charge.

"The Purple Maze," in which Ed. J. Le Saint is directing Stella Razetto, tells of a stenographer who starts on the primrose path but turns back in time. Gladys Brockwell, Marc Fenton and George Hernandez have important roles.

"Peg of the Ring" is the new serial for Grace Cunard and Francis Ford. Miss Cunard prepared the scenario.

Ed. J. Le Saint is preparing to film "The Three Godfathers," a story by Peter B. Kyne. Harry Carey and Stella Razetto will be featured in this five-reeler.

Myrtle Stedman of the Pallas Company is at work in a feature picture opposite **George Beban**.

**William Desmond**, who played opposite **Billie Burke** in "Peggy," will again be a minister in "Waifs," a coming Triangle-Kay-Bee feature written by **J. G. Hawks**. **Jane Grey** will play opposite, as a girl of the slums.

**Helen Marie Osborn**, three and a half years old, will be the featured player in "Once Upon a Time," a Balboa play to be released through Pathe. **Henry King** appears with her. **D. F. Whitcomb** wrote the scenario.

**Jackie Saunders** is back at the Balboa studios after her trip east. She brought back some beautiful new gowns, which she will wear for the Pathe Weekly.

**Henry King** says his favorite book is Webster's dictionary.

**Edward Sloman**, who has been recently added to the American Company's directing staff, is a cousin of **David Belasco**. He was born and educated in London and began his professional career on the London stage, later appearing in many important productions on the American legitimate stage. He has directed for Universal and Lubin.

"The Love Pirates," Kalem series, has been renamed "The Social Pirates." **Ollie Kirby** and **Marin Sais** play leading roles.

"Undine," which opened the Palace Theater in Los Angeles, was most enthusiastically received.

**Franklin Ritchie** and **Winnifred Greenwood** will head the company **Edward Sloman** is to direct at the American studios.

**Fannie Ward** appears as a girl detective in "For the Defense," a Lasky play written by **Hector Turnbull**.

"The Sowers," **Blanche Sweet's** next



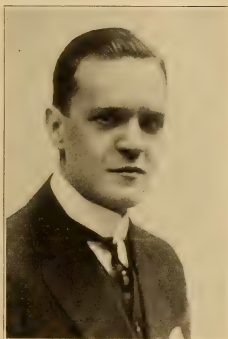
Hundred-foot dive. Scene in **Annette Kellerman** feature being made for **William Fox**.

play, is from the novel by **Henry Seton Merriman**.

**Mack Sennett's** mother, whose home is in Danville, Canada, is spending the winter with her son in Los Angeles and

## BROADWAY STAR BACK HOME

**John Junior**, well known Broadway star, and a recent addition to the Essanay family, is back in Chicago after a visit to New York. Mr. Junior starred for several seasons in Broadway productions. He was with **William Collier** three sea-



*John Junior—Essanay.*

sons, with **Charles Frohman** two and **Daniel Frohman** one. He played with **Arnold Daly** in "Steve" and was in the original all-star cast of "Officer 666," which played at the Gaiety theater in New York. He had just finished an engagement with **May Irwin** in "Number 13, Washington Square," when he returned to the Essanay family.

is a daily visitor to the Edendale studios.

**Edna Maison** is playing the lead in "Alias Jane Jones," in which she begins as a feminine crook and ends as a detective. **Ray Hanford** plays opposite, and **Ray Myers** is directing the story.

**Edgar Kellar**, who is a player and art director with the western Vitagraph forces, was a student at the Chicago Art Institute and the Art Leagues of San Francisco and New York. He was an exhibitor at the Panama Pacific Exposition.

**Marie Doro** has arrived at the Jesse L. Lasky studios at Hollywood and is at work on the play, "In Service," to be released by the Famous Players Film Service, April 24.

**Cleo Ridgely** and **Wallace Reid** have "The Love Mask" well under way. **Frank Reicher** is directing the picture for **Jesse-L. Lasky** from a story by **Cecil B. DeMille** and **Janie MacPherson**.

**Hector Turnbull** wrote the script for "The Race," which **George Melford** is producing with **Victor Moore** and **Anita King** in the leading roles.

**Richard Stanton** and several players in the "Graft" serial had a thrill not in the play recently, when the cable of a hotel elevator they were riding in broke and the car fell three floors.

One of the largest ballroom sets ever erected for a picture was filmed at the

Culver City studios for the play featuring **Charles Ray** and **William H. Thompson**.

**Alan Hale**, late of Biograph and Lasky companies, has left to look over the motion picture field in New York.

At the Lasky studios **Blanche Sweet**, **Theodore Roberts** and **Thomas Meighan** are completing important roles in "The Sowers," while **Victor Moore** and **Anita King** are working on the last scenes for "The Race."

**Neva Gerber** has finished her work in "The Impersonation," which **Harris L. Forbes** directed for the El Dorado Feature Film Company. **Lamar Johnstone**, **Rex Downs** and **May Cruze** also appear in the cast of this first El Dorado release.

**Donald Crisp**, who directed the production of "Ramona," has gone east with **W. H. Clune** and his manager, **Lloyd Brown**, to arrange for the exhibition of this drama.

**Henry King** is directing and playing the lead in a western five-reel drama at the Balboa studios. **Marguerite Nichols** appears with him.

**Thomas Chatterton**, **Anna Little** and **Jack Richardson** are at present working in "Silent Selby," another western play.

**Hal Cooley**, who played juvenile leads under **Rupert Julian** for the Universal Company, has joined the American forces in Santa Barbara. Cooley has also appeared in musical comedy.

**Henry B. Walthall's** work in "The Misleading Lady" delighted his admirers on the coast.

**Rollin S. Sturgeon**, having finished "God's Country and the Woman," is preparing for his next Blue Ribbon picture. It will have a French atmosphere, according to announcements. The cast is being chosen.



*Bessie Clark now leading woman with **George Ovey** in Cub comedies.*

**Edna Maison** is French. Her real name is **Carmen Edna Maisonave**.

What the producers call the most magnificent interiors ever filmed at the Ince plant have been constructed, under the supervision of **Robert Brunton**, chief art



Mack Sennett in action, illustrating the difference between supervising and directing. Above he is shown with Vivian Edwards and Walter Wright, who is directing a Triangle-Keystone production. Below he is seen at the helm himself.

director of the Ince forces, for the "vampire" story featuring Louise Glaum, under Raymond B. West's direction.

William S. Hart and a large company under Charles Swickard are at present in Topancho Canyon filming spectacular exteriors for the story by Monte M. Katterjohn, in which Hart will star. Ed Markey and Dorothy Dalton are in the cast.

A charge of cattle straight at the camera affords one of the thrills of "Ben Blair," the Dallas release featuring Dust-in-Farnum. Broncho busting, trick riding, branding and other exterior scenes were taken on a huge ranch which supports 50,000 head of cattle.

A prize fight between William Russell and Al Kaufman is a feature of "The Bruiser," a five reel American drama, directed by Charles Bartlette. Charlotte Burton plays the feminine lead in the play.

"Buried Alive," the twelfth installment of "The Girl and the Game," the Signal serial featuring Helen Holmes, contains mining scenes said to be as thrilling and dangerous as any of the railroad pictures.

Edward Sloman, the newest American director, has started work at Santa Barbara in a five-reel play featuring Franklin Ritchie and Winnifred Greenwood.

Dorothy Barrett is resting, after completing work with the Monrovia Film Company.

H. B. Warner, the English actor, came to America first as leading man with Eleanor Robson in "Merely Mary Ann." He expected to stay here six months, and has remained twelve years. Recent appearances on the legitimate stage were in "Alias Jimmy Valentine," "The Ghost Breakers," and "Under Cover."

Facial expression could not help the actors portray emotion in the early scenes of "The Green Swamp," in which Bessie Barriscale and Bruce McRae were starred, for the principals and all the other actors wore masks.

Howard Hickman had one of his fingers broken in a scene for "The Moral Fabric," the Triangle-Kay Bee feature, but that did not stop his work.

For "The Quagmire" Anna Little rode her horse into real quicksand. The scene in the play is very realistic, but it was almost too much so for the horse. It took two hours to extricate him.

Frank Keenan, the noted character actor, will be presented as a star by Thomas H. Ince in "The Stepping Stone," now complete. Mary Boland and Robert McKim appear in the cast.

Victor L. Schertzinger, musical composer for Thomas H. Ince, recently received a flattering offer from a New York publisher for the music he wrote for "Aloha Oe," the Triangle-Kay Bee feature starring Willard Mack.

Marcia Moore plays the name part in "Lavinia Comes Home," a story by Isabel Ostrander which William C. Dowlan is directing for the Universal Company. Thomas Jefferson, Helen Wright and R. Sterling are in the cast.

The Southern California committee of the Motion Picture Board of Trade met

recently at Mabel Condon's home in Hollywood to discuss a membership contest. J. C. Jessen, Clarke Irvine, M. G. Jonas, Kenneth O'Hara and Miss Condon were present.

Aeroplaning has become one of the popular diversions among members of the Balboa studio force. William Conklin is an especially enthusiastic "fan."

Hugh Russell, well known in Australia and Great Britain for work in light comedy on the legitimate stage, has arrived in Los Angeles. Later he will go to New York to do picture work.

Among the recent visitors to the Fine-Arts Triangle studios were Madam Nellie Melba, with her son, George Armstrong, and his wife, Mlle. Ada Sasseli, the celebrated harpist, her mother, and Frank Leger, Madam Melba's accompanist.

Donald MacDonald has completed the production of "April," a five-reel picture featuring Helene Rossion. Clifford Howard wrote the play.

Carl M. Le Viness is now directing one of the "Flying A" companies in Santa Barbara and has begun work on his first play, which will feature Vivian Rich, Alfred Vosburgh and George Periolat. Carl Coolidge wrote the drama, called "Four Months."

Orral Humphrey directed and played the lead in "Twenty Minutes in Magis," a one reel comedy by Al Santell, made at the American studios in Santa Barbara.



Boys will be boys.

And that old adage applies to a number of members of the Keystone company. When they are not needed in some scene being filmed, they're looking for some sort of boyish diversion.

The accompanying photograph shows Charles Murray standing on a ladder leading to the high-bar at the boys' playground at Echo Lake Park in Los Angeles. Mack Swain, equally famous as a Keystone player, stands below him asking if Mr. Murray is going to risk his life doing school boy stunts.

The click of the camera caught Mr. Murray as he announced that he was still young enough to do a few stunts, and, incidentally, he did.



Frank Borzage, prominent recently as a director, is again a leading man in a drama written by William Parker, which the American Company is now filming.

"The Bruiser," a five reel American Mutual Masterpicture, directed by Charles Bartlette, has been completed. William Russell and Charlotte Burton play leads. William Parker wrote the story.

With Sir Herbert Beerbohm Tree and Constance Collier in "Macbeth" are Wilfred Lucas as "Macduff." Mary Alden as "Lady Macduff." Ralph Lewis as "Banquo," and Spottiswoode Aiken as "King Duncan."

"Sunshine Dan," De Wolf Hopper's second Triangle play, is completed and Edward Dillon is now directing Hopper in "The Philanthropist," with Fay Tincher, Chester Withey, Marguerite Marsh in the cast.

Douglas Fairbanks has offered a prize of \$100 to the pupil receiving the highest mark in the Fine Arts school provided by the studio for its juvenile players. It includes George Stone, Carmen La Rue, Violet Radcliffe, Francis Carpenter, Ninon Fovieri, Beulah and Thelma Burns, Mildred Harris, Chandler House and Pauline Stark.

Dorothy Gallagher, playing in "The Hidden Law," a David Horsley production, was seriously injured by an automobile recently and was forced to withdraw from the cast. Marie Gavette has taken her place.

## CHICAGO GOSSIP

Bryant Washburn plays the heavy in "The Havoce" after a year of heroes. He says he likes to be a villain.

H. S. Sheldon, who wrote "The Havoce" for the legitimate stage, prepared the scenario of the play for the Essanay production.

Before "The Strange Case of Mary Page" is completed, more than 10,000 persons will have appeared in the series, in the big mob scenes, the theater and cabaret scenes.

Alfred de Mansby, the baritone and the new artistic director at the Colonial theater, was called to Chicago by Mr. Rothapfel on February 28, and therefore had to be away from home the 29th, the one day in four years on which his wife may celebrate her birthday.

George Fawcett and Lionel Atwell have arrived from New York to take leading parts in support of Thomas Santschi and Bessie Eyton in the Selig production of "The Crisis."

An anonymous admirer of Henry Walthall sent him recently a gallon of home-made horse radish.

Bessie Eyton's hair, which photographs black, is really a beautiful, deep red.

This is Thomas Santschi's first visit to Chicago since he first left for California, seven years ago.

Darwin Karr has purchased a saddle horse, a big black fellow, and has given up automobiling in favor of morning canters along the Lincoln Park bridle paths. His next purchase, he says, will be a motor boat.

A long lost cousin of Edward Arnold



Balboas who participated in bal masque at the Virginia Hotel at Long Beach, Cal., recently. Front row: Henry King as Balboa, center; back of him, Norman Manning as Punchinello; next to last row: Left, Daniel Gilfether as Francis Joseph of Austria; right, Mahato Inokichi as Mikado of Japan; R. H. Rockett as Uncle Sam.

saw the Essanay picture, "The Primitive Strain," in New York, recognized Arnold and has written to him.

An Essanay extra man thought Officer John J. Hardy, No. 162, of the Chicago forces, was a member of the company playing a role and gave him an energetic push into a mudpuddle. The extra man has not been seen since.

## MIDDLE WEST NEWS

By William Noble

### Oklahoma

George Skillett will open a modern motion picture theater at Nowata in the near future.

Carl Gregg has taken over the Broad-

way at Tulsa and will make a first-class motion picture theater of it.

Ernest and Rose Humphrey will soon open a new \$50,000 picture house at Enid which will be strictly up to date.

The Oklahoma Corporation Commission, hearing the case of the exhibitors against the Mutual, General and Universal exchanges on charges of unlawful combination, will wait for several weeks for the attorneys to file briefs. The case is interesting exhibitors throughout the state.

### Texas

E. A. Kinney, who recently leased the Aladdin theater in Denison, has relinquished the lease to L. M. Ridout and will open a new house at Belton.

Ed Kennedy has leased the Rex theater, a Dallas suburban house, and will open it soon.

J. L. Shulz is opening a new picture theater at Thalia.

W. E. Crow, formerly of Electra, will soon open two new picture theaters at Pelton.

Edwin and Arthur Haefs are to open a picture theater at Pecos.

G. S. Layton has purchased the Monogram theater at Childress from M. Peyton.

### Alabama

Lewis Pizita has purchased the Majestic theater at Birmingham and will turn it into a first-class picture house.

H. M. Newsome has purchased the Rialto at Birmingham and will open same soon.

## BRITISH TRADE GOSSIP

Two air raid alarms within a week cut down the attendance at cinemas along the east coast recently.

The "Exploits of Elaine" continue to



Mary Miles Minter—Metro.

attract the same large audiences as did the earlier episodes.

A grand opera company appearing in Hull while the Strand theater there was showing the Lasky production of "Carmen," with **Geraldine Farrar**, greatly increased attendance at the pictures. The people liked to follow a visit to the opera with one to the films.

There is talk in Spanish trade circles of the production of an elaborate state-subsidized version of "Don Quixote" in commemoration of the forthcoming tercentenary of Cervantes' death.

**George Smith**, for some time manager of the publicity department of the American company, has resigned his position to take up new duties with the L. and P. Exclusive Syndicate, Ltd.

Most satisfactory business is being done at the Birmingham house of Pathe with the first six "Gold Rooster" plays, the Cosmo exclusives and the two-reel "Who Pays?" series.

The Vivaphone singing pictures installed at the Picture House, Leith, are proving a good draw.

At the Central in Cardiff the chief attraction was that thrilling drama, "The Scapegoat," featuring **Edna Mayo** and **Bryant Washburn**.

"The Eagles' Nest" proved very successful at the Olympia in Newport recently, and "The Broken Coin" is well liked.

**Mary Pickford** in "Rags" and "Little Pal" proved a decided draw at the Savoy, on the West Derby road, recently.



Thomas D. Goldberger, manager of Goldberger Theater, Baltimore, Md.

## JACK DILLON—DIRECTOR

Jack Dillon, director of one of the Vogue comedy companies, believes in "Slapstick with a Reason." Mr. Dillon is resourceful. He will not permit weather conditions or anything else to delay his output of fun. During the recent weeks when southern California was held rigidly in the grip of inclement weather, Mr. Dillon was there behind the camera—sometimes in front of it—with W.

J. Brown industriously cranking to register every atom of fun that was going on before the lens. Mr. Dillon conceived the idea of making a motion picture of a cinema production, giving to the public a concise idea as to how films are made.

## ARTHUR JOHNSON

By Fred Mace.

How easily the public forgets a favorite was brought home to the motion picture actors a short time ago when Arthur Johnson, one of the first to gain fame on the screen, died suddenly in Philadelphia. The death of this popular player can only be compared to the end of the picture, when the last scene fades out before the audience, and is forgotten; for the death of one of the best known screen star has brought hardly a comment.

When the director working his com-



Arthur Johnson.

pany before the camera calls "fade" the cameraman turns a little crank, and while the picture can be seen growing fainter and fainter, it gradually fades away and is gone. Do we remember a great picture? Sometimes, for a few days, or, in some instances, longer. But in the case of the great actor it is different.

The one Great Director who assigns the parts we all are to play in the world drama has called "fade" to one of the greatest actors the screen has known. His cameraman has slowly closed the attachment on the Great Camera as the picture of Arthur Johnson has slowly faded from the thousands who knew him for years.

True, his best works are preserved by the camera, and it is no doubt equally true they are buried deep in the vaults of some motion picture company. Shall we see them again? Shall those who have admired his work have the pleasure of once more watching the polished actor play upon our sympathies, or must the picture, as it faded out in real life, be the last we shall see?

Knowing this actor as I have for years, it seems especially hard that he should leave the great stage wherein we all play such small parts, without a word or thought from the audience who ap-



Fred Mace.

plauded in years past. High class in both mind and body, beginning at the very bottom of the ladder, he rose slowly, step by step, to the great climax, only to be called out of the picture.

Surely his work was too good to be forgotten. Why can we not go to the great film vault, just as we often wander among our volumes and select a book we love? We all read a favorite chapter in a beloved volume many times; can we not equally enjoy seeing a favorite actor step before his audience through the medium of the screen? It seems as if, in this instance, the "fade out" of Arthur Johnson's life should not be forgotten, but that the reel might be rewound in the projecting room, and those who knew and loved him again enjoy his work, and perhaps forget to some little extent that the Great Director has called "fade" in another of life's dramas.



Alfred de Manby, director of Colonial Theater, Chicago. Mr. de Manby was selected by S. L. Rothapel to represent him in presenting Triangel films and music program in Chicago.

# Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

## General Program

### Monday.

J	3-6	The House of Darkness.....	Biograph	1,000
D	3-6	The Strange Case of Mary Page, No. 7.....	Essanay	2,000
D	3-6	Ophelia.....	Lubin	1,000
T	3-6	Selig-Tribune, No. 19, 1916.....	Selig	1,000
D	3-6	The Dream of Eugene Aram.....	Selig	3,000
C	3-6	Pansy's Pappas.....	Vitagraph	1,000
D	3-6	Mrs. Dane's Danger.....	Vitagraph	4,000
C	3-6	Bittersweet.....	Vitagraph	1,000

### Tuesday.

D	3-7	The Intruder.....	Essanay	2,000
C	3-7	Maybe Moonshine.....	Kalem	1,000
D	3-7	A Change of Heart.....	Lubin	2,000

### Wednesday.

J	3-8	The Mystery of Orceival.....	Biograph	3,000
C	3-8	Animated Nooz Pictorial, No. 6.....	Essanay	1,000
C	3-8	When Hubby Forgot.....	Kalem	1,000

### Thursday.

D	3-9	Soldier Sons.....	Lubin	3,000
T	3-9	Selig-Tribune, No. 20, 1916.....	Selig	1,000
C	3-9	Bungle's Elopement.....	Vim	1,000

### Friday.

C	3-10	Title Not Reported.....	Kalem	1,000
D	3-10	The Slave of Corruption.....	Knickerbocker	3,000
C	3-10	Their Wedding Day.....	Vim	1,000
C	3-10	Beamed by a Beanshooter.....	Vitagraph	1,000
T	3-10	Hearst-Vitagraph News Pictorial, No. 13, 1916.....	Vitagraph	1,000

### Saturday.

D	3-11	A Man's Work.....	Essanay	3,000
D	3-11	A Race for Life.....	Kalem	1,000
D	3-11	Some Boxer.....	Lubin	1,000
C	3-11	The Passing of Pete.....	Selig	1,000
D	3-11	Husks.....	Vitagraph	3,000

### Monday.

D	3-13	The Lady and the Mouse.....	Biograph	1,000
C	3-13	The Strange Case of Mary Page, No. 8.....	Essanay	2,000
C	3-13	The Butler.....	Lubin	1,000
D	3-13	The Regeneration of Jim Halsey.....	Selig	3,000
T	3-13	Selig-Tribune, No. 21, 1916.....	Selig	1,000
C	3-13	Putting Pep in Slowtown.....	Vitagraph	1,000

### Tuesday.

D	3-14	A Grip of Gold.....	Biograph	2,000
D	3-14	Joyce's Strategy.....	Essanay	2,000
C	3-14	Ham Agrees With Sherman.....	Kalem	1,000

### Wednesday.

C	3-15	The Rejuvenation of Aunt Mary.....	Biograph	3,000
C	3-15	Vernon Howe Bailey's Sketch Book of Philadelphia.....	Essanay	1,000
C	3-15	The Eveless Eden Club.....	Kalem	1,000

### Thursday.

D	3-16	The Gulf Between.....	Lubin	3,000
T	3-16	Selig-Tribune, No. 22, 1916.....	Selig	1,000
C	3-16	Nerve and Gasoline.....	Vim	1,000

### Friday.

C	3-17	A Flock of Skeletons.....	Kalem	1,000
C	3-17	Mismates.....	Knickerbocker	3,000
C	3-17	A Pair of Skins.....	Vim	1,000
C	3-17	Freddy Aids Matrimony.....	Vitagraph	1,000

### Saturday.

D	3-18	Unknown.....	Essanay	3,000
D	3-18	The Girl Who Dared.....	Kalem	1,000
D	3-18	Dare Devil Bill.....	Lubin	1,000
D	3-18	Toll of the Jungle.....	Selig	1,000
D	3-18	Miss Warren's Birthday.....	Vitagraph	3,000
C	3-18	She Came, She Saw, She Conquered.....	Kalem	1,000

## V. L. S. E. Program

Feb. 14	The Writing on the Wall.....	Vitagraph	5,000
Feb. 14	Dollars and Cents.....	Lubin	5,000

Feb. 14	Vultures of Society.....	Essanay	5,000
Feb. 21	The Misleading Lady.....	Essanay	5,000
Feb. 21	Kennedy Square.....	Vitagraph	5,000
Feb. 28	Her Bleeding Heart.....	Lubin	5,000
Feb. 28	The Discard.....	Essanay	5,000
Feb. 28	For a Woman's Fair Name.....	Vitagraph	5,000
Mar. 6	The Hunted Woman.....	Vitagraph	5,000
Mar. 6	Unto Those Who Sin.....	Selig	5,000
Mar. 13	The Hero of Submarine D 2.....	Vitagraph	5,000
Mar. 20	The Two-Edged Sword.....	Vitagraph	5,000

## Mutual Program

### Tuesday.

D	3-7	The Silken Spider.....	American	3,000
C	3-7	Oscar the Oyster Opener.....	Falstaff	1,000

### Wednesday.

C	3-8	The Gay Blade's Last Scrap.....	Beauty	1,000
D	3-8	The Cruise of Fate.....	Thanhouser	3,000

### Thursday.

C	3-9	Ambitious Awkward Andy.....	Falstaff	1,000
T	3-9	Mutual Weekly No. 62.....	Mutual	1,000
C	3-9	Love, Music and Cannon Balls.....	Vogue	1,000

### Friday.

C	3-10	Jerry's Big Game.....	Cub	1,000
D	3-10	Quagmire.....	Mustang	3,000

### Sunday.

S	3-12	See America First, No. 26.....	Gaumont	500
C	3-12	Keeping Up With the Joneses, No. 26.....	Gaumont	500
C	3-12	Persistent Percival.....	Beauty	1,000
C	3-12	More Truth Than Poetry.....	Vogue	1,000

### Tuesday.

D	3-14	The Suppressed Order.....	American	3,000
C	3-14	Theodore's Terrible Thirst.....	Falstaff	1,000

### Wednesday.

C	3-15	Blotters and Papers.....	Beauty	1,000
D	3-15	The Whispered Word.....	Thanhouser	2,000

### Thursday.

C	3-16	Rupert's Rube Relations.....	Falstaff	1,000
C	3-16	Mutual Weekly, No. 63.....	Mutual	1,000
C	3-16	Title Not Reported.....	Vogue	1,000

### Friday.

C	3-17	Title Not Reported.....	Cub	1,000
D	3-17	Curlew Corliss.....	Mustang	3,000

## Universal Program

### Monday.

C	3-6	Their Only Son.....	Nestor	1,000
D	3-6	The Powder Trust and the War (Graft No. 13).....	Universal	2,000

### Tuesday.

C	3-7	The Winning of Miss Construe.....	Gold Seal	3,000
C	3-7	No Release This Week.....	Rex	1,000
D	3-7	Sunlight and Shadows.....	Imp	1,000

### Wednesday.

D	3-8	The Windward Anchor.....	Laemmle	1,000
C	3-8	False Friends and Fire Alarms.....	L-Ko	1,000
T	3-8	Animated Weekly, Vol. 2, No. 10.....	Universal	1,000

### Thursday.

D	3-9	Lavinia Comes Home.....	Laemmle	2,000
C	3-9	The Dumb Bandit.....	Rex	1,000
C	3-9	Warriors of the Air.....	Powers	500
D	3-9	A Romance of Toyland.....	Powers	500



## Friday.

D	3-10 The Doll Doctor.....	Imp	2,000
D	3-12 Love's Spasm.....	Victor	1,000
C	3-10 When Lizzie Disappeared.....	Nestor	1,000

## Saturday.

D	3-11 The Quarter Breed.....	Bison	3,000
E	3-11 Uncle Sam at Work, No. 12.....	Powers	1,000
C	3-11 No Release This Week.....	Joker	

## Sunday.

D	3-12 His Brother's Pal.....	Rex	2,000
D	3-12 Love's Spasm.....	Victor	1,000
C	3-12 No Release This Week.....	L-Ko	

## Monday.

C	3-13 The Deacon's Waterloo.....	Nestor	1,000
D	3-13 The Iron Ring (Graft No. 14).....	Universal	2,000

## Tuesday.

D	3-14 Born of the People.....	Gold Seal	2,000
D	3-14 The Bold Bad Burglar.....	Rex	1,000
C	3-14 Her Invisible Husband.....	Imp	1,000

## Wednesday.

C	3-15 Orders Is Orders.....	Victor	2,000
D	3-15 Loneliness.....	Laemmle	1,000
T	3-15 Animated Weekly, Vol. 2, No. 11.....	Universal	1,000

## Thursday.

D	3-16 No Release This Week.....	Laemmle	3,000
C	3-16 The Fatal Introduction.....	Big U	500
E	3-16 Sammie Johnston—Strong Man.....	Powers	500
E	3-16 Safety First.....	Powers	500

## Friday.

D	3-17 Patterson of the News.....	Imp	2,000
D	3-17 The Cry of Erin.....	Rex	1,000
C	3-17 Across the Hall.....	Nestor	1,000

## Saturday.

D	3-18 Iron Rivals.....	Bison	2,000
C	3-18 No Release This Week.....	Powers	1,000
C	3-18 Muchly Married.....	Joker	1,000

## Sunday.

D	3-19 Behind the Curtain.....	Rex	1,000
C	3-19 No Release This Week.....	Laemmle	3,000
C	3-19 Live Wires and Love Sharks.....	L-Ko	

## Miscellaneous Features

Sins of Great Cities.....	Great Northern Film	4,000
Race Suicide.....	Jos. W. Farnham	6,000
Somewhere in France.....	Arthur S. Kane	5,000
Fighting with France.....	French Official War Films	6,000
At the End of the Rainbow.....	K. & R. Film Co.	1,000
A Naval Tragedy.....	K. & R. Film Co.	1,000
The Arabian Dancing Girl.....	K. & R. Film Co.	1,000
Catherine Brown—the Baby Kellerman—K. & R. Film Co.	Fancy Diving	1,000
On the Firing Line With the German War Film Syndicate	War Film Syndicate	4,000
His Vindication.....	Cosmotofilm	4,000
A Fool's Paradise.....	Ivan Film	3,000
Mar. 6 and the Game.....	Signal Film	6,000
The Unwritten Law.....	California M. P.	5,000
The Ne'er-Do-Well.....	Sol Lesser	10,000
The Birth of a Nation.....	Celebrated Players	5,000
The Heart of New York.....	Clandine Films	5,000
The Man With the Missing Finger.....	Great Northern	5,000
One Day.....	Moss Films	5,000

## Bluebird Photo-Plays, Inc.

Jan. 24 Jeanne Dore.....	5,000
Jan. 31 Secret Love.....	6,000
Feb. 7 Undine.....	5,000
Feb. 14 Hop, the Devil's Brew.....	5,000
Feb. 21 The Wrong Door.....	5,000
Feb. 28 The City of Dreadful.....	5,000
Mar. 6 Report of Hrantau.....	5,000
Mar. 13 The Strength of the Weak.....	5,000
Mar. 19 Yampi.....	5,000

## Fox Film Corporation

## Released Week of

Jan. 23 The Serpent.....	5,000
Jan. 30 The Ruling Passion.....	5,000
Feb. 6 Merely Mary Ann.....	5,000
Feb. 13 Fighting Blind.....	5,000
Feb. 20 The Fool's Revenge.....	5,000
Feb. 27 The Spider and the Fly.....	5,000
Mar. 6 The March of Hearts.....	5,000
Mar. 13 Gold and the Woman.....	5,000

## Kleine-Edison

## Released week of

Feb. 2 The Final Curtain.....	Kleine	5,000
Feb. 9 When Love Is King.....	Kleine	5,000
Feb. 9 The Martyrdom of Philip Strong.....	Edison	5,000
Feb. 16 The Scarlet Road.....	Kleine	5,000
Feb. 23 At the Rainbow's End.....	Kleine	5,000
Mar. 1 The Mishaps of Musty Suffer.....	Kleine	10,000

## Metro Features.

## Released week of

Feb. 14 Dimples.....	Metro	5,000
Feb. 21 The Price of Malice.....	Metro	5,000
Feb. 21 A Corner in Cotton.....	Metro	5,000
Feb. 28 The Soul Market.....	Metro	5,000
Mar. 6 The Blindness of Love.....	Metro	5,000
Mar. 13 Lovely Mary.....	Metro	5,000
Mar. 20 The Wall Between.....	Metro	5,000

## Mutual Master-Pictures.

## Released week of

Feb. 10 The Final Argument.....	American	5,000
Feb. 12 The Soul's Cycle.....	Centaur	5,000
Feb. 14 Life's Blind Alley.....	American	5,000
Feb. 17 The Dead Alive.....	Gaumont	5,000
Feb. 19 Silas Marner.....	Thanhouser	5,000
Feb. 21 I Accuse.....	Gaumont	5,000
Feb. 24 The Oval Diamond.....	Thanhouser	5,000
Feb. 26 The Graving.....	American	5,000
Feb. 28 A Law Unto Himself.....	Centaur	5,000
Mar. 2 Embers.....	American	5,000
Mar. 4 The Heart.....	Para.	5,000
Mar. 6 According to Law.....	Gaumont	5,000
Mar. 6 True Nobility.....	American	5,000
Mar. 6 The Dutchman.....	Signal	5,000
Mar. 13 In the Web of the Grafters.....	Signal	5,000
Mar. 16 The Fugitive.....	Thanhouser	5,000
Mar. 18 Overalls.....	American	5,000

## Paramount Features.

## Released week of

Feb. 7 The Cliff Dwellers of America.....	Paramount-Burton Holmes	1,000
Feb. 7 Madame President.....	Mexico	5,000
Feb. 10 Nearly a King.....	Famous Players	5,000
Feb. 10 Hauls for Rent.....	Bray-Paramount	1,000
Feb. 14 Grand Canyon.....	Paramount-Burton Holmes	5,000
Feb. 17 Miss Nanny Goat Becomes an Aviator.....	Bray-Paramount	1,000
Feb. 14 The Trail of the Lonesome Pine.....	Lasky	5,000
Feb. 17 Out of the Brits.....	Famous Players	5,000
Feb. 21 He Fell In Love With His Wife.....	Pallas	5,000
Feb. 21 A Day With a West Point Cadet.....	Paramount-Burton Holmes	1,000
Feb. 21 Blacklist.....	Lasky	5,000
Feb. 28 Our Middies at Annapolis and the U. S. Aviation School.....	Paramount-Burton Holmes	1,000
Feb. 28 Diplomacy.....	Famous Players	5,000
Mar. 2 Poor Little Peppina.....	Famous Players	6,000
Mar. 2 How Dizzy Joe Got to Heaven.....	Bray-Paramount	1,000
Mar. 6 To Have and To Hold.....	Centaur	5,000
Mar. 9 Ben Blair.....	Pallas	5,000
Mar. 9 For the Dance.....	Lasky	5,000
Mar. 16 Code of Marie Gray.....	Morocco	5,000

## Pathe.

## Released Week of

Mar. 13 The Iron Claw, No. 3.....	Pathe	2,000
Mar. 13 Pathe News No. 22.....	Pathe	1,000
Mar. 13 Pathe News No. 23.....	Pathe	1,000
Mar. 13 Luke Pines the Pippins.....	Phunphims	1,000
Mar. 13 The Red Circle, No. 14.....	Balboa	2,000
Mar. 13 Siberia, the Vast Unknown.....	Pathe	500
Mar. 13 Some Views of Singapore.....	Pathe	500

## Red Feather Production

## Released Week of

Feb. 7	A Knight of the Range.....	5,000
Feb. 14	The Sphinx.....	5,000
Feb. 21	Sons of Satan.....	5,000
Feb. 28	The Lords of High Decision.....	5,000
Mar. 6	The Target.....	5,000
Mar. 13	The Pool of Flame.....	5,000

## Triangle Film Corporation.

## Released week of

Feb. 27 Cinders of Love.....	Triangle-Keystone	2,000
Mar. 5 Daphne and the Pirate; Lillian Gish.....	Fine Arts	5,000
Mar. 5 Hell's Angels; William S. Hart.....	Triangle-Kay-Bee	5,000
Mar. 5 The Judge; Charles Murray.....	Triangle-Keystone	2,000
Mar. 5 Wife and Auto Trouble; William Collier.....	Triangle-Keystone	2,000
Mar. 12 The Flying Torpedo; John Emerson.....	Fine Arts	5,000
Mar. 12 The Village Blacksmith; Hank Mann.....	Triangle-Keystone	2,000
Mar. 12 Bullets and Brown Eyes; Frank Mills.....	Triangle-Keystone	2,000
Mar. 12 The Devil's Toy.....	Triangle-Kay-Bee	5,000

## World Features.

## Released week of

Feb. 7 The Woman in 47.....	Equitable	5,000
Feb. 15 Love's Crucible.....	Brady	5,000
Feb. 21 The Clarion.....	Equitable	5,000
Feb. 21 A Woman's Power.....	Equitable	5,000
Feb. 28 The Price of Happiness.....	Equitable	5,000
Feb. 28 Man and His Angel.....	Brady	5,000
Mar. 6 As In a Looking Glass.....	World	5,000
Mar. 6 The Devil's Toy.....	Equitable	5,000



Three coming Lubin comedies. Left tonight, "Love One Another," "Billie's Double," and "Otto the Soldier."

fraudulent mining proposition and later he is arrested. Nan goes to England and falls in love with a man who is a lawyer. Grant is arrested for the murder of one of the prison keepers and is taken away, while a happier future is in store for Nan and Lord Roberts.

**Selig-Tribune No. 15—FEBRUARY 21.**—Daring feats of skill by College Sky jumpers mark the celebration of Dartmouth's Sixth Annual Winter Carnival, Hanover, N. H.; congressional committee arrive in Cairo, Ill., to visit scenes of devastation caused by the turbulent waters of the Mississippi; two persons killed when hundreds of tons of loosened earth crash down on tiny hillside, Seattle, Wash.; farmers join in an effort to rid Seymour, Ind., of marauding wolves which prey upon the live stock; U. S. submarines K-2, K-1 and K-5 arrive at Tampa, Florida, to participate in the Gasparilla festival; schooner Expedition is successfully righted by a wrecking tug after having capsized in a collision with the S. S. Harvard and drifted a derelict for 19 hours, San Francisco, Calif.

**Selig-Tribune No. 16—FEBRUARY 24.**—Fanny, new 250-horsepower rotary snowplow, clears the surface line tracks after the heaviest snowstorm in this locality in ten years, East Weymouth, Mass.; one-third of business section of Fall River wiped out by fire with a loss of \$1,500,000; U. S. destroyer Sherman arrives at San Francisco with one thousand American soldier boys, released from duty in our far eastern possessions; annual meeting of the U. S. Camelsdale cause, provoked keen competition and excitement for a crowd of student spectators; flames, believed to be incendiary origin, sweep the water front of Brooklyn, N. Y., destroying three large buildings, a nine-hundred foot pier and entailing a loss of \$1,000,000.

**The House of Darkness—BIOGRAPH-RE-ISSUE.**—MARCH 6.—Lillian Gish, Lionel Barrymore, Claire McDowell and Charles H. Mailes featured. Making his escape from the House of Darkness the dweller gets hold of a revolver and enters the doctor's house where the doctor's wife is alone. She turns from the piano to see the unfortunate man threatening her with death. By chance her nerveless hands strike a resounding chord which entrances the man and seeing the effect, she goes on playing until, soothed by the music, he gives her the weapon. Thereafter, until he is discharged as cured, she goes every day to play for him.

**Mr. Jack Ducks the Alimony—VITAPHONE—MARCH 6.**—Featuring Daniels and Eulalie Jensen. Handsome Jack Magee's jealous wife sues for alimony papers to give to Captain Crump. He shows them to the cook, who is a spy. He is seen by the colonel and put in a cell as a spy. The divorce lawyer, who is a friend of the colonel's, visits him and succeeds in getting Jack out, and our hero, preferring matrimony to paying alimony, tells the lawyer he is going back to his dear little wife.

**The Mystery of Orival—(THREE REELS)—BIOGRAPH—MARCH 8.**—All-star cast featured. This mysterious crime drama is a story by Lecon, the excellent French detective, from one of the most noted mystery stories. The motive of the murder is a woman's husband who has become her only heir after having killed her as a result of her former husband's execution as a result of a crime. The detective is a friend of the colonel's and is as thrilling as is escape original.

**She Came, She Saw, She Conquered—KALAMAZOO—MARCH 10.**—Featuring Rose McElwaine. The out-

vertisement of an artist for a model falls under the eye of Sis, who is languishing for the richness of Rube, who has fallen a victim to the lures of the village flirt, and she decides to go to the city and conquer. When she arrives the artist is there, but his valet has no objections to playing the master. Sis is posed and all is ready for the painting when Chiquita, the former model, arrives in a repentant mood. She flares up when she sees the new model and leads Sis a merry chase about the studio. There are all sorts of complications and mix-ups before Sis finds her way back to the farm and the arms of Rube.

## Mutual Program

**Persistent Percival—BEAUTY—MARCH 12.**—Orville Humphrey, Billy Fawley, Harry Tabot and Edna Fawley featured. Billy is told by his father that he needs a guardian and he offers Percival Sombra the job of guardian. At the club Percival asserts his guardianship when Billy starts drinking too much and later when Billy meets a handsome young woman and immediately falls in love with her. Percival discovers nursemaid in charge of six children belonging to the lady and saves Billy from becoming their stepfather.

**More Truth Than Poetry—VOGUE—MARCH 12.**—Featuring Jack Gains, Priscilla Dean, Patty McGuire, Russ Powell, Jack Dillon and Robert A. Dixon. The leading woman of the Vogue Motion Picture Company refuses to come to work on account of the rain unless they send a car for her. She is called for and brought to the studio, but refuses to leave the car unless she is provided with an umbrella. An umbrella can't be found and finally the property man sends "Sir Walter Raleigh" and lays his overcoat down for the leading woman to alight on from the auto. A highly dramatic scene is taken and when the director asks for the footage of the scene, he learns that the cameraman forgot to put any film into the camera.

**The Suppressed Order—(THREE REELS)—AMERICAN—MARCH 14.**—Reviewed elsewhere in this issue.

**Theodore's Terrible Thirst—FALSTAFF—MARCH 14.**—In order to inherit a fortune, Clarence has to find a way to make his father, Theodore, stop drinking for a week as a proof that both he and his father are abstainers. This he does by kidnapping his father and depositing him upon an island "alone with nature and without alcohol." When the legacy is paid over by the executor Clarence buys the island and there with his father and newly acquired wife, he resides in content.

**The Whispered Word—(TWO REELS)—THAN-HOUSE—MARCH 15.**—Featuring Grace Carlton and Wayne Arny. The daughter of a rich man marries a man with whom she has to live in poverty. This person is a very strict disciplinarian and almost intolerable until the magic "whispered word" of his wife proves efficacious enough to break his bonds and drive him away. However, soon after the birth of their child the wife goes the way of many others because she has been allowed too much freedom. Finally the divorce court comes to the aid of the husband. The latter becomes embittered towards the world and brings up his daughter until she decides to leave home. Temptation becomes the greater for her, and she follows in the steps of her mother.

**Rupert's Rube Relation—FALSTAFF—MARCH 16.**—Rupert's friends have heard so much about his "rube" uncle that they decide to see him. Unknown to him until they see that individual. Unknown to them, they get the old man to come to the city and stay in a cafe. In a cafe, Rupert is shocked, however, Uncle duplicates the performance. By the time the night has ended, Uncle has shown himself to be such an efficient housekeeper that he is installed in that position at a salary

which will pay off the farm mortgage within a short time.

**Corlew Corliss—(THREE REELS)—MUSTANG—MARCH 17.**—Reviewed elsewhere in this issue.

**The Girl and the Game No. 11—(TWO REELS)—SIGNAL—Reviewed elsewhere in this issue.**

**Mutual Weekly No. 61—MARCH 2.**—This issue of the weekly contains pictures showing the indicting of sixty-one prominent men in San Francisco, Cal., for alleged neutrality violations; the destruction of a cargo of wheat destined for the Belgians at Galveston; the preparing of citizens for military service by soldiers from Fort Sam Houston, at San Antonio, Tex.; the recovery of 40,000 rifles from the mud in the harbor at Bremen, Wash.; wreck at Milford, Conn.; return of Henry Morgenthau, American Ambassador to Turkey on a leave of absence; boarding house fire in New York City, which resulted in the death of five persons; the collapse of the opera house, followed by an explosion of gas, in Mexico, Tex., and the explosion of the aniline dye plant which shook the city of Lincoln, Neb.

**Mutual Weekly No. 62—MARCH 9.**—This issue of the weekly contains pictures showing Charlie Chaplin at the moment he affixed his signature to a Mutual contract which makes him richer by \$670,000 for a year's work; latest fashions; ice carnival at the exclusive Lake Placid, N. Y.; wartime activities; distant views of the former men's new aviation field at San Antonio, Tex.; departure of Canadian guards from Montreal; U. S. troops in civic parade at Laredo, Tex., and U. S. superdreadnaught Pennsylvani on trial trip.

**Love, Music and Cannonballs—VOGUE—MARCH 10.**—Featuring Rube Miller, Arthur Travares, Alice Neice and Madge Kirby. Rube, a wanderer, gets into Mexico. He comes upon an inn where he saves a pretty senorita from a big Mexican and thereby wins her love. Rube is kidnapped and tied to a fence from which he is released by the senorita. She is captured and tied to a fence, from which she is released by Rube, who captures a cannon ball and drives their oppressors from the scene.

**Jerry's Big Game—CUR—MARCH 10.**—Featuring George Grey. To avoid capture by the police Jerry takes the place of an organ grinder's monkey. He, however, forgets his impersonation when near women, with the result that he has to jump from a four-story window to escape an angry husband. Seeing the Rajah and the Prince abducting Jerry and the grinder, he hangs onto the back of their auto. Jerry, having the time of his life in the Rajah's harem when the police find him, escapes by striking a string by betraying the Rajah and the Prince and is complimented for his work.

## Universal Program

**The Iron Ring—(TWO REELS)—FOURTEENTH EPISEOD OF "GRANT."—Featuring Richard Stanton, Jane Novak and George Robert Harding, with the help of Dorothy Maxwell, who, for her sweetest's sake, has given Harding her father's money containing the name of the remaining Trust members, and also with the aid of a dictaphone, manages to eliminate another member of the "Grant Trust." Mark Grumble, head of the Labor Trust, "the man who creates strikes and then furnishes strike breakers to end them." Stone tries to avenge the death of his son, who he saves in a miraculous manner Dorothy, but**

**Born of the People—(TWO REELS)—GOLD SEAL MARCH 14.**—Featuring Jack Holt and Grace Campbell. Mr. Jeffries, a wealthy man, marries his stenographer, but while they are on their honeymoon his secretary handles things so that Jeffries is ruined. The latter becomes sick, and, in order to save his life, his wife poses in the nude



to get money. Later, when Jeffries sees the finished picture in an art exhibition, he denounces his wife. Affame at his thoughtlessness, she tells him that all is over between them. Finally, however, the husband realizes the noble motives of his wife's act and begs her forgiveness.

**Her Invisible Husband**—(IMP)—MARCH 14.—With Matt Moore and Jane Gail. Harry, his wife, and mother-in-law visit Deilah, the magic marvel, who can render herself invisible at will. After coming home Harry imbibes some fire-water and drops off to sleep. In his dream he goes to Deilah and requests her for a keepsake. The malicious sorceress presents him with a ring that renders him invisible without his knowing it. Many strange things come to pass; he sees his wife mourn his death, forget all about him, and then marry another. When Harry tries to shoot himself, the crash awakens him.

**The Bold, Bad Burglar**—(REX)—MARCH 14.—A comedy drama produced by H. C. Matthews in which Baby Early plays the leading part. Early's aunt gives her a savings bank. Every member of the family contributes some change. The next morning father discovers that he is without carfare, so he removes a few coins, replacing them with poker chips. The other members of the family call upon him for their share for their small needs. One night a burglar enters the house and his trifling with the bank arouses the household. He is captured before anything is taken. Early again hears noises. This time it is auntie trying to remove some of the trinkets she substituted for her money. When the police arrive they learn that baby has been having a bad dream. They are told this by father, mother and mother, each of whom has feared the other's crime.

**Lonesomeness**—(LAEMMLE)—MARCH 15.—Featuring Myrtle Gonzalez and Fred Church. The quarrels of John Wells and his wife result in the husband's leaving home. In vain the wife and child await his return. Meanwhile Wells becomes acquainted with Kitty, the girl at the cigar stand, and, both being lonely, they make good companions. Although Kitty cares much for the man, she does her duty soon after he proposes to her and sees that Wells and his wife are happily reunited.

**Orders Is Orders**—(TWO REELS)—VICTOR—MARCH 15.—Featuring Elyne Shields. On the day before the big college football game the quarterback is jailed for being too noisy. Joe, the captain, spurred on by Grace, his sweetheart, hits upon a clever scheme whereby he gets the police force into such a queer position that they are compelled to release the quarterback to preserve their honor. The game is saved and Grace lavishes her affection upon her hero.

**Safety First**—(SPLIT REEL)—POWERS—MARCH 16.—These pictures were taken by courtesy of the Brooklyn Rapid Transit System and the Brooklyn Institute for Safety. They give graphic illustrations of the danger incurred by jumping on the back of cars, playing in the street, etc., and also show the consequences of such carelessness. The different results of careless and careful driving of automobiles closes the film. On the same reel is:

**Sammy Johnsin**—(STRONG MAN)—A Cartoon Comedy by Pat Sullivan. Sammy sees an advertisement of "Bible," a preparation which makes men as strong as bulls. This bases the subsequent dream which Sammy has, giving him power to pull up trees, subdue wild beasts, etc. But as Sammy is about to enjoy the sweet fruits of his training, he awakens.

**Patterson of the News**—(TWO REELS)—IMP—MARCH 17.—Featuring Baby Face Nelson. Jack Patterson, a reporter, is present at a raid which is made upon a gambling house in the Tenderloin, and here saves Phyllis, the daughter of a prominent banker and at the time a member of a slumming party, from exposure by helping her safely away in a taxi. The girl will not disclose her name for the sake of her family, but agrees

to meet the reporter again. When finally Jack asks the girl to marry him, she refuses, and will not give him any reason. Then the reporter understands that she has only been playing with him. Through coincidence some time later, Jack "gets the goods" on Brennon, who has been crooked in business. Finding that Phyllis is his daughter, he gives the man a chance to make good and does not print what would be the biggest story of the year. Phyllis recognizes Jack's worth, and there is promise of many meetings thereafter.

**Across the Hall**—(NASTOR)—MARCH 17.—With Billy Russell and Neil Burns. Mr. and Mrs. Green, who are moving into an apartment across the hall from the Smiths, find in the latter all the things they cannot supply themselves. Mr. Smith becomes interested in Mrs. Green, and some starts. A midnight lodge party on the part of Green and Green results in the latter's leg getting troubles well under way. When the cops arrive, Mrs. Green vindicates her husband but makes him work the rest of the night moving furniture.

**The Cry of Erin**—(REX)—MARCH 17.—This St. Patrick's day offering was produced from an old ballad by R. P. S. Lefann, by Francis Ford. The story tells of a young Irishman's romance and dangers during the early days of English rule. The picture contains some thrilling escapes by Shamus O'Brien from the country's oppressors.

**The Fatal Introduction**—(TYNAR REELS)—BUO U—MARCH 16.—Produced by Murdock McQuarrie, who enacts the role of the prospector who is robbed of his sweetheart and his mining claim by the man he aided when in need. Clavering later has the opportunity to realize the revenge he craves but he forgives Standing upon hearing his wife's words. The ending is a happy one for Clavering and Marie.

**The Iron Rivals**—(TWO REELS)—BISON—MARCH 15.—Jack, the burglar, and Edna, the Bradford, a multi-millionaire railroad builder, is disowned by his father. On the advice of Bradford's construction superintendent, however, Jack takes an assumed name and starts work as a railroad builder. In a fight between the Bradford forces and a rival law-breaking company, Jack redeems himself by his heroism and is received again by his overjoyed father. The girl whom he saves becomes his wife.

**Muchly Married**—(JOKER)—MARCH 18.—Brown, who is in the midst of a night of hilarity, receives word that his Uncle Richard is going to surprise him with a little visit to see how he is conducting himself. In the confusion the wives of Smith and Jones, Brown's friends each admit themselves to be Brown's wife. Uncle decides to have nothing to do with a bigamist and leaves in wrath. At the station, however, he meets the real Mrs. Brown who is returning from her mother's. On arriving home the accusation of bigamist against Brown is nullified by the testimony of Jones and Smith.

**Live Wires and Love Sparks**—(THREE REELS)—L. KO—MARCH 19.—Billie, who is blessed with a sirable family, many bills and a small income, has many difficulties in avoiding his creditors. He is attracted to a pretty neighbor who has a jealous husband, but his efforts to see her are blocked by a mysterious man, who finally corners Billie and informs him that he wishes to hand her a legacy. Billie at last arranges to meet the fair one at the telephone company's masquerade. Wife becomes suspicious and comes to the ball, followed by her large family. When the storm is fomented, Billie has to flee for his life across telegraph wires. He is captured and punished after a spirited chase.

**Gertie's Awful Fix**—(L. KO)—MARCH 5.—Mr. and Mrs. Chilfoot, Mr. and Mrs. Newlywed, jealousy, a necklace, and misunderstanding are the several elements which combine to form the conditions which figure in this sentimental dream of Gertie Newlywed. When the police enter the arena and things start to look black, the girl concerned, Gertie comes out of her nightmare.

**Universal Animated Weekly No. 10**—UNIVERSAL—MARCH 8.—Many hurt when engine, after seven-mile run without crash, crashes into freight, Jersey City, N. J.; oxygen breathing helmet for mine rescues its feature; of government exhibit, Washington, D. C.; Masons of Ancient Arabic Order parade in full regalia, New Orleans, La.; 16 tons of concrete used to make largest horse-shoe pier in the world, 1,520 feet long, Los Angeles, Calif.; women work in munitions factory, replacing men needed at the front, England; Italian steamer Verdi is first armed merchantman to visit United States after war in Europe; marine warfare, New York City, N. Y.; soldiers on way to East Indies visit theaters, New York, N. Y.; cartoons by Hy. Mayer.

## Feature Programs

### Blue Bird

**The Strength of the Weak**—(FIVE REELS)—BLUEBIRD—MARCH 12.—Mary Fuller is featured in this picture adapted by William Addison Lathrop from the play of the same name. Lucius Henderson directed the production and the cast includes such players as Edward Davis, Harry Hilliard and Curtis Benton.

### Fox

**Gold and the Woman**—(FIVE REELS)—WILLIAM FOX—MARCH 13.—Theda Bara is featured in this picture. The story of her conquest and is ably supported by H. Cooper Cliffe, Carlton Macy, Julia Hurley, Carter B. Harkness, George Walsh, Jack Whitson, Howard Messner, Pauline Barry and Hattie Deairo. The picture was directed by James Vincent.

### Metro

**Lovely Mary**—(FIVE REELS)—COLUMBIA—MARCH 13.—Mary Miles Minter is featured in this story of the Southland. The supporting cast includes Thomas J. Carrigan, Frank De Vernon, Russell Simpson, Schuyler Ladd, Ferd Timidash, Myra Brooks and Harry Blakemore. The picture was produced under the direction of Edgar Jones and his assistant, P. Thad. Volkman.

### Mutual Special

**The Flight of the Duchess**—(FIVE REELS)—THANHOUSER—MARCH 11.—A fantastic comedy produced by Thanhouse. The story is pictured by Virginia T. Hudson from Browning's poem. The direction is by Eugene Nowland. Gladys Hulette is featured and admirably supported by Edmund Parker.

**In the Web of the Graters**—(FIVE REELS)—SIGNAL—MARCH 13.—Reviewed elsewhere in this issue.

**Overalls**—(FIVE REELS)—AMERICAN—MARCH 18.—Reviewed elsewhere in this issue.

### Paramount

**Ben Blair**—(FIVE REELS)—PALLAS—MARCH 9.—A Western love story which tells of a cowboy's determined efforts to marry the girl who has become infatuated with society life in the city. Dustin Farnum is featured.

**To Have and To Hold**—(FIVE REELS)—LASKY—MARCH 5.—To escape an unbearable marriage with the dissipated Lord Carnal, Lady Jocelyn Leigh, the ward of James I. flees to the Jamestown colony. Lord Carnal finally locates her whereabouts and arrives in Jamestown to find his



Current Universal releases. Left to right, "The Cry of Erin," "Across the Hall," and "Patterson of the News."



prey already married to Captain Ralph Percy. After a long and hard tussle between the two men, Lord Carnal has to acknowledge himself defeated at all points. The girl, who has stuck by her husband through thick and thin, realizes the worth of the man whom she could not love at first and gives herself to him heart and soul. King James at last approves of the marriage of his ward.

**The Code of Marcia Gray**—(FIVE REELS)—MOROSCO—MARCH 10.—Constance Collier is featured in this story of modern times as the wife of a wealthy financier brought face to face with sudden disgrace. Other players in the cast include Helen DeVere, Herbert Standing, Howard Davies and Helen Eddy. Frank Lloyd directed the picture.

**For the Defense**—(FIVE REELS)—LASKY—MARCH 13.—Fannie Ward is featured as Fiddle, a young French girl, who comes to New York where and who is the witness of a murder for which the man who befriends her is accused. She runs away, but later returns in time to appear "for the defense," and by her testimony she succeeds in freeing her benefactor. Jack Dean, Camille Astor and Horace B. Carpenter support Miss Ward.

## Pathe

**Along the Columbia River**—(SPLIT REEL)—PATHE—MARCH 8.—A "picturesque America" scene, showing the various methods of catching salmon and the fisheries along this famous river. There are other scenes of the river, a particularly interesting one being that of the Multnomah falls, which have a drop three times as high as the cataract at Niagara. On the same reel with:

**Quaint Volendam**—PATHE—Views of this picturesque town in Holland are shown in natural colors.

**Cleful Guardians**—PATHE-STARLIGHT—MARCH 8.—Heinie and Louie in this comedy are the guardians of a charming young widow whose late husband left a goodly fortune. The fair one has a lover and together they succeed in tricking the fun-makers out of their authority over the bank accounts.

**Pathe News No. 18**—MARCH 1.—Members of the Country Club make good use of the San Sebastian snowfall, Waverley, Mass.; unique "wind wagon" with an aero motor on rear of the torpedo shaped body, is seen on the streets, Galveston, Texas; Canadian troops guard grain elevator which has been threatened by enemy conspirators, Fort William, Ont.; Anna Held, famous actress, turns newswoman to aid Belgian war sufferers, St. Louis, Mo.; superdreadnaught Pennsylvania undresses her trials before she is definitely added to Uncle Sam's Navy, Rockland, Me.; two planes when runaway engine crashes head on into Lehigh Falls, which have a drop three times as high as the cataract at Niagara, On the same reel with:

**Pathe News No. 19**—MARCH 4.—Escorted by general staff, minor remnants of old German Gloop arrive for interview in the Pacific Ocean, San Francisco, Calif.; Frank Moran, aspirant for the yellow light house keepership, finds ice yawning a good long developer in training for his coming bout with loss Willard, Sarasota Springs, N. Y.; Italian battle ship, Varese still keeps guns mounted on its deck in defense of the new Tuscan submarine net, Hoboken, N. J.; driven negroes carry their few worldly possessions to more secure lands, Sontai, Albania; two battles and scores of field artillery residences are totally wrecked when a large quantity of dynamite, used in construction work, explodes, St. Louis, Mo.; multiple ice comes from a town of buildings in the long district, destroyed by a forest night fire, Chicago, Ill.

## Red Feather

**The Pool of Flame**—(FIVE REELS)—RED FEATHER—MARCH 13.—J. Warren Kerrigan is starred in this production, which centers about a valuable diamond known as "The Pool of Flame," which had some time before been stolen from the head of a Buddhist idol in Kagoon, India. Lois Wilson, Harry Carter, Maude George, Hertram Grassly, Mr. Holland and Frank MacQuarrie complete the cast. Otto Turner directed the picture.

## Triangle Program

Released Week of March 5.

**Wife and Auto Trouble**—(TWO REELS)—TRIANGLE-KEYSTONE.—William Collier, Blanche Payson, Joseph Belmont, Alice Davenport and Mae Busch featured. Mae Busch, Collier's stenographer, expresses a longing for an automobile and Collier agrees to buy her one. As he is accepting her loving thanks, his wife's brother appears and lifts the telephone receiver from the hook, calls Collier's wife on another wire and switches it to Collier's phone. His wife hears the conversation between her husband and Mae and numerous complications follow, but all ends happily.

Released Week of March 12.

**The Flying Trooper**—(TWO REELS)—KEYSTONE.—John Emerson is cast in the role of Winthrop Cleveland, a novelist. The story deals with an imaginary war of the year 1920. The supporting cast includes Spottiswood, Aitken, William H. Lawrence, Viola Barry and Bessie Love.

**Bullets and Brown Eyes**—(FIVE REELS)—TRIANGLE-KEYSTONE.—Bessie Barriscale and William Desmond are featured in this romantic story dealing with princes and countesses and grand dukes, with daring deeds and treachery and love. The supporting cast includes Wyndham Standing, J. J. Dowling, J. Barney Sherry and Roy Laidlow. Thomas Ince directed the production. A full review appears on page 537 of the March 4th issue.

## V. L. S. E. Inc.

**Heast-Vitaphone News Pictorial No. 17**—FEBRUARY 28.—Big Four passenger train is derailed, but telegraph pole prevents cars from falling on their side, Cincinnati, Ohio; naval celebration at Yerbe Buena Training Station hold battalion and hospital corps drills, San Francisco, Calif.; Frank Chance, former Peerless leader of the Colts and later Manager of the New York Americans, re-enters baseball as boss of the Los Angeles Pacific Coast League team, Glendora, Calif.; latest fashions; Canadian troops ready to leave for the front take part in farewell parade, Winnipeg, Man.; U. S. S. Pennsylvania, oil burning dreadnaught, sets new mark in speed trials over measured course, Rockland, Me.; fire in the suburb of Lawrenceville causes \$435,000 worth of threatened neighborhood damage, Pittsburgh, Pa.; cartoon by George Herriman.

**Heast-Vitaphone News Pictorial No. 18**—MARCH 3.—Thousands take part in a "one year anniversary" celebration at the Panama Pacific Exposition, in which a baby parade is held and one of the buildings is destroyed by dynamite, San Francisco, Calif.; hundreds of pigs are raised on the model farm of the Farm Colony which supplies all the pork used in charitable institutions, Island, N. Y.; motor boat contest on the waters of the Biscayne Bay course, Miami, Fla.; latest motor speedsters, Chicago, Ill.; school and one of Miami, Fla., welcome James Whitcomb Riley; cartoon by George Herriman.

**The Hated Woman**—(FIVE REELS)—VITAPHONE—MARCH 6.—A "blue ribbon" feature based upon the novel by James Oliver Curwood. It is

a story of love and adventure, playing in England and British Columbia. S. Rankin Drew directed.

**Unto These Who Sin**—(FIVE REELS)—SEIZO—MARCH 6.—Fritz Brunette is featured in this problem play by James Oliver Curwood. Lillian Hayward, George Larkin, William Sheerer, George Hernandez and Louise Southern also have prominent parts in this production directed by William Robert Daly. A full review appears on page 591 of the March 14th issue.

**The Hero of Submarine D-2**—(FIVE REELS)—VITAPHONE—MARCH 13.—Charles Richman and Eleanor Woodruff are featured in this naval drama by Cyrus Townsend Brady. The supporting cast includes James Morrison, Anders Randolph, Charles Wellesley, Thomas Mills, L. Rogers Lytton and Zena Keefe. Paul Scardon produced the picture.

## Live News Notes For Theater Men

So that the producers of motion pictures in Jacksonville, Fla., will not be annoyed by pedestrians passing before the camera while they are taking a street scene, Mayor Bowden has requested Chief of Police Frederick Roach to furnish a policeman or plain clothes man to assist the film producers in order to facilitate their work.

Herman Innicken, chief usher at the Knickerbocker theater, New York, has reached Chicago to assume the same position at the Colonial theater in the western metropolis until such time as the Triangle Film corporation has completely organized its staff at the new theater. He then expects to return to New York and resume his post at the Knickerbocker.

Ernest Boehm, formerly connected with the Universal Film Company, and for many years manager and interpreter with "Tweedledum," both in this country and abroad, is now acting in the same capacity with the Vim company, and as a result of his few weeks' sojourn in Jacksonville, Fla., has become an ardent booster of the southern metropolis. He says he will have an interesting announcement to make at an early date.

The management of the Strand theater, New York City, has donated the playhouse, with its entire working staff and orchestra, for the benefit to be given for the Actors' Fund, Monday afternoon, March 6.

Gertrude McCoy, a motion picture actress, of 340 East 198th street, New York City, was complainant recently in

a New York police court against John Mastracchio, whom she charged with the theft of an automobile. The automobile, badly wrecked, was found at the entrance to Miss McCoy's garage. The man was held in bail for action of the grand jury.

Justice Irving R. Devendorf, sitting in the supreme court at Syracuse, N. Y., ruled that the operation of a motion picture theater on Sunday was a violation of the law if an admission fee was charged. This decision, according to some, affects every motion picture theater in the state of New York. It was made on the demurrer of Joseph P. Morgan, of Auburn, N. Y., to an indictment charging him with breaking the Sabbath. He asked to have the indictment dismissed on the ground that showing of motion pictures on Sunday does not constitute Sabbath breaking.

The David Horsley offices in Los Angeles report that another of their productions has broken a house record. The film is "Vengeance Is Mine" and the star, Crane Wilbur.

## SOME NEW THEATERS

### Arkansas.

Victor Beales will start a moving picture show in Judsonia, having recently purchased a new machine.

On February 26 a new motion picture theater was opened in Pine Bluff. The theater seats 1,100 people and is located on Second avenue. The name of the house has not been announced, as a prize of one hundred dollars is to be given to the person selecting the best name.

### California.

The city commissioners on February 16 voted to lease for a term of years twenty-one acres, a part of De Laveaga park, Santa Cruz, to Edward Ferguson, of Los Angeles, for the purpose of establishing a motion picture studio and also a plant for the manufacture of films.

March 1, C. C. Forsyth, of San Francisco, became the owner of the Novelty theater in King City.

A grand ball in which brilliant and unusual electrical effects and emblems will furnish decorative features, will be given by the Motion Picture Operators' Union of Fresno, Local No. 599, in the municipal auditorium the night of April 1.

Assistant chief engineers Russell and Conlon, in a report filed with Chief Murphy of the Fire Department in San Francisco recommend the passage of an ordinance to permit moving picture film exchanges to carry on business in class A buildings only and to confine them to a restricted district.

The old Mozart theater on Grand, between Seventh and Eighth streets, Los Angeles, has been remodeled after the Strand theater in New York. The theater has been opened and is showing *His Bird* productions.

### Colorado.

At a meeting recently held in the Savoy hotel, Denver, the officers of the newly incorporated Rocky Mountain Film club were elected. H. P. Nolan was selected head of the organization.

Other officers are Walter Rand, vice president; H. H. Quinn, treasurer, and Harry E. Huffman, secretary. The directors are Walter S. Rand, Frank Tammen, Colorado Springs; Albert Hogan, Frank Harris, E. L. Walker, W. H. Cree, H. J. Quine, W. E. Scott and Edward Anderson. Quarters have been established in the Savoy hotel, and William E. Foley, Denver attorney, has been selected as counsel for the organization.

Articles of incorporation have been filed with county clerk E. C. Highberger for The Co-operative Film corporation, a photoplay company with headquarters in Pueblo. The purpose of the company is to buy, sell and deal in all kinds of photographic films, according to the affidavit which names Phil B. Patrick, Floyd A. Ruthroff and M. A. King as directors. Capital stock of \$100,000 is divided into 5,000 shares of \$20 each.

### Connecticut.

Eight Bells Film Company, Waterbury, \$15,000. Certificate of Organization—John F. Byrne, president and treasurer John Crowley, secretary.

### Delaware.

On February 15, the Queen theater, Fifth and Market streets, Wilmington, was opened to the public. The new theater was formerly the Clayton House and after extensive improvements it has become a palace. The color scheme of the entire theater is in blueish gray, and old ivory of the Louis XV period, while in the ceiling above the auditorium is a large dome, at least thirty feet in diameter. To replace the ordinary stock chandelier the architect has placed within this dome concealed electric lights by which the entire lighting of the theater is provided. These electric lights are around the outer circle, and so reflect the light on the center of the dome that it softly sheds to the balcony, and auditorium below. The center dome is in gold, and the outer circle has a Greek panel ornament. The panels of the side walls are finished in old rose, in silk effect. The graceful sweep of the balcony rail, the ornate arrangement of the boxes, and the new \$10,000 Mochler organ which has been installed are other striking features. As to the fire escapes and exits the theater is perhaps as well supplied as any in this part of the country. The auditorium and balcony combined have a seating capacity of 2,000, and you enter both the orchestra and balcony by inclines. The leading interests in the company responsible for Wilmington's fine addition are: Charles and William Topkis, of the firm of R. Topkis Sons, and James N. Gims.

Authorizations—Paragon Theaters corporation, Wilmington, motion-picture films, photo plays, \$1,000,000; representative, L. B. Jennings, 69 West 90th street, New York.

The Reflectograph company, to manufacture moving-picture machines and films; capital, \$500,000. Incorporators, Herbert E. Latter, Norman P. Coffin, Wilmington, Del.; Clement M. Egner, Elkton, Md.

Long Brothers' restaurant, moving picture theater and dwelling in Selbyville was damaged at a loss of \$50,000 by a recent fire.

### Florida.

The Palm Motion Picture company, 120 West Bay street, Jacksonville, will

erect a \$5,000 fireproof building at River-view.

L. D. Joel now controls the Phoenix theater in Jacksonville and has arranged to have it completely remodeled. The work will be executed gradually, so as not to interfere with the daily program.

### Idaho.

A. B. Hagar, proprietor of the Orpheum theater in Idaho Falls, has purchased the Rex theater from Wilson & Son and will operate both houses.

The operator's booth in the Star theater in Hailey is being made larger and fireproof.

### Illinois.

Walter Fluegel will operate a picture show in the Keller building, Fourth and Court streets, Pekin.

A deal by which all Aurora theaters with the exception of the "B" and the Orpheum enter into an agreement which involves the closing of several theaters during the week and a pooling of interests, is about to be consummated. The agreement as it now stands provides for the closing of the Palace theater as a theater, and the closing of the Aurora and Strand theaters during the week. The Fox theater is to be a motion picture house during the week, but will play vaudeville Sundays. The Strand and the Aurora theaters will be opened on Saturdays and Sundays, and the Strand during the week will be open to any really high class spoken drama which wishes to play in Aurora. The parties to the agreement are Frank Thiel, Stephen Lies, W. D. Burford, Jules Rubens and Harry Pauls. The plans are still subject to change but it is understood that the arrangements have been practically settled.

Thomas O'Dowd, proprietor of the Colonial theater in Hillsboro, has closed his place of business temporarily.

Garland Amusement company, Chicago; \$5,000—To operate theaters and places of amusement. Abe Cohen, Michael Cohen and K. McManus.

W. B. Sudduth, manager of the K theater in Clinton, is planning to erect a modern picture and vaudeville theater.

Clitus Bohn, who recently leased the picture show in Alexis from J. C. Porter, held his opening on February 18.

George O'Leary and Frank Roloff, who are now proprietors of the Star theater in Bath, will move it into the town hall and conduct the shows three nights a week.

Pawnee will shortly have a picture show in the Farnam building operated by Sam Golyon.

The Dreamland theater in Canton has been sold by A. E. Oswald to M. Thielbar of Peoria.

The Star theater in Freeport, formerly the Lyric, has been reopened by Robertson & Lynch.

The series of motion pictures for children which were given under the auspices of the Woman's club every Saturday morning at Bloomington came to a close February 26.

Peter C. Bruhn has leased to the Cicero Amusement company the theater building in process of construction at the southwest corner of Twenty-second



street and Fifty-sixth avenue, Chicago, for a term of five years from July 1, 1916, at an aggregate rental of \$53,500 for the term.

Suburban Theater company, Chicago; capital, \$4,500; incorporators, Harold M. O'Brien, Hans A. Spanuth, Cyrus L. Garnett.

Dixie Film company, Chicago; \$5,000—To manufacture and deal in motion picture photoplays. William R. Fairchild, Lee Roy Brigham and B. Iralson.

Frank Weaver, who formerly managed the Shoaff Opera house in Paris, has again assumed the management, having closed negotiations February 23.

Arthur McCormick, who recently sold his picture show business in Vermont to Messrs. Wilson of Astoria, has repurchased the theater again.

The new Majestic theater at Mt. Vernon, which was recently opened, had a fire that scorched the interior and did damage to the front of the pretty photo house. The blaze was caused by a film becoming ignited.

The Marquette theater in La Salle was opened by B. A. Lucas March 2.

The Frazer theater, Warsaw, seating 500 people, opened February 22. The theater is fireproof and well ventilated.

#### Indiana.

The Palmer Amusement company, owner and operator of the Grand Opera house in Washington, is now owner of the Theatro theater. Hereafter nothing but feature pictures will be shown at the Theatro. The house has been closed for improvements and on March 6 it will again open its doors.

John B. Huber, identified with the motion picture business in Indianapolis for several years, died suddenly, February 22.

Mr. Huber, associated with John Victor, established the first exclusively motion picture theater in Indianapolis on Indiana avenue, known as the Two Johns. Mr. Huber was vice president of the Indianapolis Motion Picture Exhibitors' League last year and was recently elected treasurer of the league.

#### Iowa.

Mrs. O. A. Clark of Lake Park has sold her moving picture outfit to J. E. Boyer of Spirit Lake, who has taken possession.

The Isis theater in Sioux City has opened under new management. The policy of the house will be to show six reels of motion pictures, changing the program each day.

The Gem theater in Platteville, managed by E. C. Klatt, has been sold to Jack De Somers of Milwaukee.

The Casino theater, Primghar, has been sold to R. F. Beansley of Steamboat Rock, possession being given March 1.

Manager Brown of the Rainbow theater in Riceville recently purchased two new projecting machines.

E. L. Caldwell, president of the Caldwell Amusement company, Des Moines, recently closed a deal for the possession of the Grand theater in Cedar Falls.

The second annual hall of the Sioux City Motion Picture Operators' association will be held Tuesday evening, April 24, at Bennett's hall.

#### Kansas.

Foundations have been laid for Ringo's second picture theater.

Topeka's new \$12,000 motion picture house at 506-508 Kansas avenue is well under way. The theater will have a seating capacity of 600 persons. The entrance foyer is to be of tile and marble, with wall designs of ivory and lavender. The ventilating system will be arranged so that fresh air will be sucked into the building by a vacuum machine and drawn out in ducts through the roof. Fireproof rooms for the machine operators will be provided. Drinking fountains for the patrons will be just inside the lobby of the theater. C. A. McGuigan is owner of the new house. Although the policy of the theater has not been definitely announced, it is understood feature pictures will be shown. The picture house will be known as the Gem.

#### Kentucky.

Formed for the purpose of booking big feature films in Ohio, Indiana, Kentucky and Tennessee, the Big Feature Rights corporation, Louisville, of which Fred Levy is president and Lee L. Goldberg, manager of the Mary Anderson theater, is secretary and treasurer, has been launched. This corporation will make its bookings through the United Booking Office feature company.

The Midway Realty company will shortly begin the building of a moving-picture theater building on one of its lots on Main street, Midway. It will be an opera house and picture show combined.

The New Albany Amusement company filed in the office of Frank Spelman, county recorder, a certificate of the increase of its capital from \$15,000 to \$75,000. The stock is divided into 750 shares of \$50 each.

#### Louisiana.

The new Sherwood theater in Hower was opened February 24.

#### Maine.

Van Dee Producing company, Portland; general film exchange business, newspaper and book business; capital, \$50,000.

#### Massachusetts.

Connecticut Valley Screen company, Springfield—Charles S. White, Edwin A. Davenport, Alfred H. Morton; \$15,000.

#### Michigan.

The lower floor of the Duclou building at the corner of Monroe and First street, Monroe, is being transformed into a picture theater to be occupied by R. Bissonette of Toledo.

Announcement has been made of the acquisition of the Dreamland theater, one of the oldest motion picture houses in Saginaw, by the Mecca Theater company, the change in ownership to become effective March 10. The purchase of the Dreamland from George E. Marr gives the Mecca company a string of three photoplay houses—the Mecca, the Annex and the Dreamland. The members of the Mecca Theater company are: E. C. Forrest, Charles Q. Carlisle and Harry E. Oppenheimer.

Trovis Theater company, Traverse City, \$5,000; motion picture theater.

Joseph H. Poisson has purchased from H. W. Beecher the motion picture house on Leonard street, N. W., Grand Rapids,

for \$8,500, the deal including the real estate, and later may include the motion picture business.

A moving picture theater is to be erected at East Lansing. The company backing the enterprise will allow the college the use of the theater until 2 o'clock every afternoon in exchange for electric current from the college power station. Educational films will be shown during that time.

Rumors circulated in Calumet to the effect that the Royal theater had been sold have been denied by Thomas Wills.

The old Star theater in Adrian has been completely overhauled, and it was opened to the public February 24 as the new Garden. The front is of pressed brick, with a daintily tinted ceiling approach. The theater seats very comfortably 200 people. New lighting fixtures, a new machine of an improved type, and other mechanical novelties are included in the extensive improvements. Frank Payne, Ernest Kaiser, Cass Kaiser and Elwyn M. Simons are interested.

#### Minnesota.

The Forrest theater at Forest Lake has been purchased by F. W. Walker of Steel, North Dakota.

Wendell will have a picture show as soon as C. E. Stickney completes arrangements.

The Palace theater in St. Paul has been reopened after being rebuilt and greatly enlarged.

February 25 the new Cozy theater in Long Prairie was opened.

Paul Strehlow and T. J. Strehlow of Winthrop have bought the Scenic and Royal theaters, in Hastings, the former from Harry McKeligt and the latter from F. R. MacMillan.

The new Grand theater in Crosby has been opened by Erbeling & Thorpe. A free matinee was given the children and in the evening the adults were admitted free.

Paul Glossman will operate a picture show in the public hall at Verndale two nights a week, beginning March 1.

#### Mississippi.

A. B. Spitchley and William Wright will erect an airdome to seat 500 people in Hazelhurst. High grade pictures will be shown and they expect to be ready for opening March 16.

The Alamo, a negro theater in Hattiesburg, was destroyed by fire.

#### Missouri.

A fine new theater building for motion pictures has been erected at Tarkio for L. R. Taylor and E. M. Hackett. The theater is to open March 1.

The Gem theater in Milan has been sold to Marion Miller.

C. F. Gross and H. L. Scott of Boonville expect to open a picture show the early part of March in Blackwater.

#### Montana.

The Orpheum theater in Lincoln will be converted into a moving picture theater.

#### Nebraska.

Mrs. Ida M. Walden is now proprietress of the Wonderland picture theater in Hastings.

**New York.**

Harris Lumberg, proprietor of the Lumberg theater in Utica, will rebuild a moving picture house in Niagara Falls, it is announced. It will be one of the most commodious theaters in the city, seating 1,000 people. Work will start immediately.

The Thanhouser Film Corporation has declared a dividend of 12 per cent, payable in four quarterly instalments of 3 per cent each. The first of these will be paid April 1. Books will close March 20 and reopen April 2.

I. Miller is owner of the one-story brick picture theater at Georgia and Sutter avenues, Brooklyn, that will shortly be erected. It will be 63x97.6 feet with gravel roof, costing \$15,000.

Paul Tobias, proprietor of the Empire theater in Owego, has completed arrangements for the lease of the Tioga theater and takes possession March 1.

Astra Film Corporation, theatrical and moving picture hall proprietors, etc., stationary business; \$50,000; Harry E. Mittenthal, A. Mittenthal, Geo. B. Seitz, Manhattan.

The work of excavation for the foundation of Olean's new \$100,000 theater, which Bordanaro Brothers are to erect upon the site of the old Dr. Morris house on North Union street, has been started.

The Paragon Theaters Corporation of Wilmington, Del., having a capitalization of \$1,000,000, has been granted a charter by the secretary of state to engage in a general motion picture and photoplay business in New York State. Louis B.

Jennings of New York City has been designated as the company's representative.

Plans are being prepared by Edward M. Adelsohn, architect, for a two-story moving picture theater on the west side of Sheffield avenue, north of Sutter avenue, Brownsville, to cost \$20,000.

Hyman Amusement Company, Inc., Buffalo, theatrical, motion pictures, vaudeville; \$5,000; W. J. Volker, L. Kimmel, D. H. Hyman.

The Wardwin Realty Company will improve the vacant block front on the south side of One Hundred and Sixty-seventh street from Webster to Brook avenue, New York, with a moving picture theater and stores. Plans for the improvement, prepared by Julius Harder, provide for a seating capacity of 2,000.

Overland Film Producing Company, Inc., Buffalo, motion pictures; \$10,000; H. Herman, F. Clair Smith, J. Calnay, 470 Pearl street, Buffalo.

Authorization: Bosworth, Inc., Los Angeles, Cal., moving picture films; \$10,000; representative, C. H. Pierce, 220 West Forty-second street, Manhattan.

Bronx Motion Picture Corporation, theatrical, motion pictures, restaurants, vendors; \$50,000; E. W. Bolling, H. Barnard, W. E. Bardusch, 330 North Terrace avenue, Mount Vernon.

Blak Wite Film Company, theatrical, motion pictures, etc.; \$2,000; Alexander H. Meyer, Emanuel Pifferling and Chas. C. Morrison, Manhattan.

The Plattsburg Theater, theatrical pro-

prietors and managers, motion picture exhibitions; \$5,000; Arthur S. Hogue, Wilfred D. Crete, Francis H. Lavocic, Plattsburg.

The Eastern Vaudeville Managers' Association, Inc., manage theaters, moving picture and opera houses; \$1,000; George J. Byrne, Thomas A. Kirby, Edwin Keogh, Manhattan.

Greenwich Movie Corporation, produce moving pictures, vaudeville, etc.; \$1,000; Abel Fanchi, Charles Mangini, Edw. M. Stothers, Manhattan.

The Model moving picture theater, on the north side of Freeman street, Bronx, has been sold to John J. Whittier and James J. Haggerty, through Ira A. Lurie.

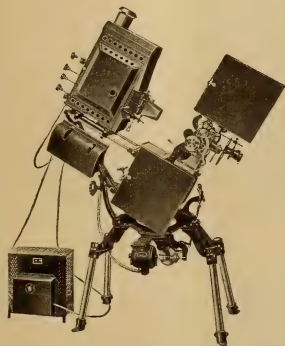
A film in the moving picture theater at 110 Avenue C, New York, caught fire and the assistant operator was burned about the hands and face.

**Ohio.**

At a meeting recently held the Piqua moving picture exhibitors unanimously decided to discontinue the operation of their playhouses on Sundays.

The new motion picture theater being erected at East Winter street, Delaware, will be ready for opening about April 1. Henry Biehsoren, the owner, has chosen the name Strand for his new show house and will offer the best of films.

The motion picture machine operators of Coshocton effected an organization of the operators at a meeting recently held at the offices of the Ohio Theater Company, and the union formed will be

**"SIXTEEN YEARS OF KNOWING HOW"****Exclusive Features of Power's Cameragraph****OUR LOOP SETTER**

keeps the film always in motion, the lower loop is maintained automatically and dark screens are impossible.

**OUR INTERMITTENT MOVEMENT**

Many times stronger than any other make, longer period of pictures on the screen is obtained, films are better protected and greater definition and clearer pictures are accomplished.

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**NICHOLAS POWER COMPANY**  
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**THE TRIANGLE**

Exhibitors Smash Precedents and Book "Peggy" for Long Runs in Palatial Neighborhood Houses

Exclusive Feature-Imported French "Peggy" from the South Atlantic Coast—Three Days—Longest Run in "Neighborhood" Shows and First of "Peggy" in the South

RELEASING OF "PEGGY" IN THE SOUTH

Billie Burke, Peggy, and the Triangle Film Company

EXTRA SPECIAL "PEGGY" NUMBER



A Triangle first aid to the exhibitor. Reproductions of the first and last pages of the "Peggy" number of the house organ in which Billie Burke is featured.

known as District Local No. 42, a branch of the I. A. T. S. F. and M. P. M. O. The officers elected were: President, F. Marshall; vice-president, F. Hack; secretary-treasurer, T. G. Chacos; corresponding and recording secretary, D. Holmes; business manager, F. Marshall.

Frank Weaver, proprietor of the Wonderland theater in Marion for the past two years, has sold his interest in the show house to William L. Mears of Scotland.

Plans for the leasing of the building at Market avenue, N., and Second street, N. E., Canton, now occupied by the W. D. Caldwell Company, for a new moving picture theater, have been dropped for the present, according to A. B. Clark, representing the Market Avenue Realty Company.

Free entertainment to the poor is offered by the motion picture men of Cleveland, according to B. L. Sawyer, head of

the Exhibitors' League. The only condition is that the application for tickets must come from a charitable organization.

The Private Feature Film Company, Cleveland; \$5,000; Ernst Schwartz.

By a vote of 5 to 2 the city council killed the ordinance permitting Sunday picture shows in Alliance.

#### Oklahoma.

Chickasha's newest theater is the Empress. It seats 400 people and is built along the newest lines. The exterior is finished in brick and tile and passing from the ticket window you enter a lobby lined with mirrors. The interior decorations are very pretty and the seats are upholstered in leather.

Fire which originated in the Bijou theater building in Clinton caused a loss of \$75,000.

The Colonial theater, a moving picture house of Durant, has been sold to W. T. Davidge of Hugo, who has assumed charge.

#### Pennsylvania.

The contract for the remodeling and altering of the Majestic theater in Oil City has been let to Max Stahl, the new owner of the amusement place. Following the awarding of the contract Mr. Stahl announced that the name of the theater has been changed to the Lyric.

The Safety First motion picture exhibit given in the Harrisburg Technical High School auditorium by the Department of Labor and Industry, co-operating with the heads of industrial plants in Harrisburg, took place February 24. The series will continue at intervals until March 10.

The people of Newport township are anxiously awaiting the completion of their moving picture house, which will be situated on Railroad avenue. The Newport people, especially of Wanamie, have been longing for a theater of this sort and thus should be well patronized. The manager of the new theater will be Joseph Rule.

#### South Carolina.

The Pastime Amusement Company is planning to build a new photoplay theater in Charleston.

#### South Dakota.

Jay Dundas has sold the Maynard theater in Mitchell to G. W. Ryckman of Worthington, Minn., who has taken possession.

W. E. Lyon of Gary has taken possession of the Idle Hour theater in Cranby.

#### Tennessee.

Fire in the operating room of the Alhambra theater, Nashville, caused by a film catching fire, did between \$500 and \$1,000 damages. Carl Rush, operator of the machine which was destroyed, was slightly burned about the face and hands.

#### "LOS" MAN BOOSTS "JAX"

The editor of *The Metropolis*, a Jacksonville, Fla., evening newspaper, recently received the following letter from a Californian, telling of the remarkable facilities and advantages Florida possesses to make it a motion picture hub.

San Francisco, Feb. 16, 1916.  
Editor of *The Metropolis*.

Dear Sir: Eighteen years ago this month the writer left Jacksonville.

The three years following that year, 1898, were spent in the Southern States.

In 1900 the writer arrived in Los Angeles, Cal. That city was then a city of a scant 100,000, with everybody counted.

Now, 1916, Los Angeles claims about 500,000 and may have that number.

What do you think caused this great growth? Los Angeles in 1900 was not at all attractive as Jacksonville in 1900, and did not offer greater inducements than the Florida metropolis.

What caused the growth then?

Briefly stated, it was:

A., B., C.: Advertising, Boosting and Co-operation!

Simple, isn't it, and with results positive and tremendous.

The writer was part of the great campaign, and it was:

Advertise Los Angeles in every way.

Boost Los Angeles in every way.

Co-operate for Los Angeles in every way.

Every inhabitant of Los Angeles of talking age had three salient points for Los Angeles instilled into their minds and the results are known to the world.

Now Los Angeles has reached its top point; it will grow, but it will grow slowly. The bloom is off, the boom is off.

It is a city of the rich and the sick. The rich are there to indulge themselves. The sick are there because they have to stay.

There is no foundation, no stability.

The biggest thing in Los Angeles should be in Jacksonville.

It is the:

Moving Picture Business.

This business has done more to develop Los Angeles than any other single business or proposition.

At the present time Los Angeles has become so conceited by its success that it is impossible for any of the companies located there to develop any further.

Or for new companies to organize and develop.

And the conceit is of the large real estate operators.

Prices for picture sites are so prohibitive and new leases of the old companies have been increased so much that there is a general and very widespread discontent.

Here and now is Jacksonville's opportunity—and of course this means Florida's opportunity.

Get in and get this:

Moving picture business

I can give you.

This means Jacksonville.

One of the largest companies ever organized.

And one that will place the city of Jacksonville firmly in the public mind and eye.

But you must:

Co-operate—that's all. Our company will not want your Jacksonville to do more than the square deal;

And in this instance it will be only: A fair price for such land as our company may want;

And:

Other companies will come and Florida will control the production field in this great and prosperous business, which is just in its infancy.

But Jacksonville must do it now.

Make your offer to all

Motion picture companies.

Our company asks nothing special.

Make your offer through your Chamber of Commerce.

And treat us all alike and that is all we want.

Don't delay.

Call your meeting and make your offer to all motion picture companies and see how they respond.

Yours very truly,

RICHARD ANTHONY.

Residence, Hotel Lankershim, San Francisco.

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# MOTOGRAPHY

**The MOTION PICTURE  
TRADE JOURNAL**



MARY MILES MINTER  
WITH  
METRO

¶ The film manufacturers and the exchange-men depend very largely on the big revenues of the first-run customers—the showmen of the better-class. They rely upon the quick turn-over of the best film productions.

¶ The first-class showman depends almost wholly upon the film manufacturer's best productions. MOTOGRAPHY dominates the field in the exalted position of representative of all that is best in production and presentation.

¶ A selected list of One Thousand Four Hundred Forty-Three of the regular subscribers to MOTOGRAPHY own Seven Thousand Nine Hundred Thirty-six of the motion picture theaters of the United States.

¶ These regular subscribers have been designated by the branch managers of the various film distributors as real showmen and their houses are declared to be the best motion picture theaters in the country.

¶ There is a vast amount of difference between an ordinary exhibitor and a real showman. You belong to one of the two classes—you are one or the other.

¶ MOTOGRAPHY wants to help you attain the showman class. It plans to spend thousands of dollars this year to improve the text of the magazine. It is bound to be of inestimable value to you. We want to swell the ranks of the men who shall rightfully belong to the class who are representing the best films in the best theaters.



"Hell's Hinges" is just the kind of a motion picture that the public love. It's the kind of a picture people want to pay money to see because it is real—there is no sham, or bluff. A real bad man becomes converted and is willing to give his life to protect the girl. He fights for his life and wins in the end.

Supporting Mr. Hart are three TRIANGLE STARS who have many other successes to their credit—Clara Williams, Louise Glaum and Jack Standing.

M-1

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Gentlemen—I am an  
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Theatre.....  
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Bill denouncing Norma Kenwick and her brother. Scene from "The Brinner," Evereet American Mutual Masterpicture.

# MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XV

CHICAGO, MARCH 25, 1916

No. 13

## Fifth Estate Dines Fourth Estate

By Charles R. Condon

REGARDLESS of where one begins in his reminiscences of the dinner in College Hall, Hotel Astor, on March 12, at which the cartoonists, column men and paragraphers were the guests of the publication committee of the Motion Picture Board of Trade, his memory will concentrate on Arthur Brisbane's speech with the persistency of the compass needle swinging to the magnetic pole.

The famous editor of the New York Evening Journal spoke with the eloquence and brilliancy to be expected of a man of his position, but the way in which he reprimanded and ignored the film business lacked all the earmarks of an expected address, and left in its wake a trail of oratorical destruction and keen surprise. He spoke as he writes, with short, snappy sentences, each trimmed of unnecessary expression and pointed at its purpose.

As a New York newspaper puts it, "Arthur Brisbane spilled the beans." The intention of the affair was to point out the similarity between the publishing business and the film industry, and the evils which would confront both if either should submit to censorship. And then the star boarder of the evening, he who everyone thought was in perfect harmony with the spirit of the gathering, kicked over the traces and ran amuck.

He panned the film business right and left and all in between, and practically told the film men that the only hope for the justification of their existence lay in what their business might develop into if they reformed. Napoleon's indifference to Boy Scouts could not be greater than Mr. Brisbane's lack of interest in the present stage of the motion picture industry.

Arthur James, chairman of the publication committee, acted as toastmaster. The speakers were: J. W. Binder, Arthur Brisbane, J. Robert Rubin, William M. Seabury and Commodore J. Stuart Blackton. The latter told many pertinent truths in which Mr. Bris-

bane's remarks came in for a worthy share of recognition.

A Powers machine was hid away back in one corner of the room, and with its aid the speakers, caricatured on film by several of the cartoonists, were introduced. After the speaking a number of cut-outs were shown, some the handiwork of the censors and some outlawed by the manufacturers during the assembling of the pictures. The latter naturally lacked continuity of plot, but Terry Ramsaye titled the series "The Blue Pencil—in Twenty (Overt) Acts." Willingly Wicked was the name given the hero, while the heroine passed as Miss Naughty-Naughty.

Among those present at the dinner were: Mr. Arthur Brisbane, Charles Urban of London, inventor of the Kine-macolor picture, Herbert S. Houston, president Associated Advertising Clubs of the World, J. Robert Rubin, counsel Motion Picture Exhibitors' League, J. Stuart Blackton, president Motion Picture Board of Trade, E. Glucksmann, Buenos Aires, William M. Seabury, general counsel Board of Trade, J. W. Binder, executive secretary Board of Trade, Arthur James, toastmaster, E. A. MacManus, Franklin P. Adams, Winsor McKay, F. M. Follett, Fontaine Fox, Hy Mayer, Rollin Kirby, F. Oppel, Cliff Sterrett, R. L. Goldberg, T. A. Dorgan, Claire Briggs, Hal Coffman, C. Allen Gilbert, Charles R. Macaulay, R. M. Brinkerhoff, Lambert Guenther, Mr. Marcus, Ray Rohn, Herb Roth, H. T. Webster, W. A. Starrett, Robert Carter, Jack Ranck, George McManus, Tom McNamara, L. M. Glackens, Gene Carr, Harry Grant Dart, Mr. Frueh, George Herriman, Bob Dean, F. A. Eaton, W. H. Holcomb, W. H. Holcomb, Jr., Alexander Woolcott, Burns Mantle, George Worts, T. R. Dibble, Randolph Lewis, Frank J. Price, Bide Dudley, Frederick F. Schrader, R. M. Cleveland, Reginald Foster, Frank Ward O'Malley, E. B. Hatrick, Charles Harding, Harvey Thew, Jack Wheeler, Charles E. Moyer, H. I. Day, W. D. McGuire, Thomas G. Wiley, William L. Sherrill, Rufus Steele, Robert Pool, Edward Earl, Will C. Smith, Leon J. Rubinstein, Fred Hawley, William Barry, E. L. Masters, Ewan Justice, Walter Smith, Maxwell Swain, B. P. Schulberg, John C. Flinn, Carl Anderson, Edward Weitzel, Harry Klein, John R. Freuler, Orrin G. Cocks, Donald Crisp, Terry Ramsaye, Arthur Leslie, P. A. Parsons, Carl Pierce, J. Solomon, Pete Schmidt, T. M. Alexander, George Blaisdell, Paul Gulick, and Sam Spedon.

### Toastmaster James Makes Plea

"THE Fifth Estate, the motion picture, reaches out to its older brother, the Fourth Estate, and asks co-operation in resisting the destroyer of art, the foe of progress, the common enemy, the censor.

"The spoken, the written, the drawn, the sculptured, the painted, the acted word, alike in their common purpose, the expression of thought, cry out against the oppression of those who seek to make all men conform to the narrow confines of their bigotry, their undevelopment, their prejudices and cant. To

yield at all to censorship is to put our mental, our artistic, our very moral liberty into the keeping of others. Our physical freedom was worth dying for a century ago, surely our greater freedom of thought and its expression is worth fighting for today.

"Censorship is without the shadow of a defense among a civilized and an enlightened people. We readily concede, or I might better say, we proclaim that morals on the screen differ not at all from morals of the spoken drama, of the newspaper and of the

pulpit. We believe with all other men who have a thought for the uprightness of the community in which they live, that there are proper rules governing public exhibitions and amusements, and to such proper regulation we cordially subscribe.

"But censorship, whether it be the censorship of the daily newspaper, or of the pulpit, or of the motion picture, we solemnly, earnestly, indignantly resent, be-

cause we know of no man or group of men great enough, god-like enough, to take our art and enslave it and make it do their bidding.

"We desired that this dinner should be a get-together and heart-to-heart affair, born of the dangers that confront each of us, whether our medium of expression be the newspaper, the drama, the painted canvas, the cartoon or the motion picture."

## Binder Gives "History of Expression"

"THE greatest thing in the world is human thought. Thinking is the very germ of self-cultivation.

"But a thought unexpressed perishes with its creator. It enriches his life but gives nothing to his fellow man. Therefore, next to thought itself in importance is the necessity—nay, the duty—of expressing it.

"There are three ways in which this thought that is now pulsing through my brain may be expressed so that it may become yours; the first, SPEECH; the second, WRITING, or the printed page; and now, through a wonderful new medium which is the third—the motion picture.

"Speech is almost as old as the human race. From the guttural grunt of our cave ancestor to the orations of Webster is indeed a far cry. Yet, without the one, the other would have been impossible.

"Writing is less ancient, although the records of Egypt, as these are disclosed to us by modern science, take us back century upon century. They show the universal desire for some vehicle of expression that should enable man to communicate his thought to future generations.

"The 'movable types' of Faust enabled man to multiply his thought and express himself freely. The result was the book—the collection of printed pages. Of it, with Alexander Smith, let me say:

"I go into my library, and all history unrolls before me. I breathe the morning air of the world, while scent of Eden's roses yet lingered in it, while it vibrated only to the world's first brood of nightingales, and to the laugh of Eve.

"I see the Pyramids building. I hear the shoutings of the armies of Alexander. I feel the ground shake beneath the march of Cambyses. I sit as in a theater—the stage is time, the play is the world. What a spectacle it is! What kingly pomp, what processions file past, what cities burn to Heaven, what crowds of captives are dragged at the chariot wheels of conquerors. Books are the true Elysian fields where the spirits of the dead converse and into these fields a mortal may venture unappalled. What king's court can boast such company, what school of philosophy such wisdom.

"And now, nearly six hundred years after Faust's discovery of type, comes a new vehicle of expression greater than either of the others. Where the orator speaks his thought to a thousand, and the writer to tens of thousands, the motion picture—the new vehicle of expression, called rightly the Fifth Estate, offers a vehicle which, speaks in the United States alone to more than twelve million people daily. It speaks a universal language.

"We are honored tonight by the presence of the greatest editor on earth today. All America knows him as a keen writer and great journalist. I now present him to you—Mr. Arthur Brisbane."

## Brisbane Makes Fiery Speech

ARTHUR BRISBANE, editor of the New York Evening Journal, stirred the company by his keen analysis and fiery words: "About your business, I will say that I know very little. I am one of the few living men who has never seen Mary Pickford or Charles Chaplin or Theda Bara or Miss Clarke—I believe she comes in there. All I have seen is the Durbar and Scott's North Pole pictures and Carmen, which I couldn't escape because it was given in Mr. Hearst's house, and I happened to be a guest there. Furthermore I never read the *Family Story Paper* or the *Ledger* when I was a boy, and I do not see why I should see Theda Bara or Mary Pickford in 'Rags.' I believe it is, in my old age.

"I have great respect for the men who are developing the financial value and the real genius of those people, but I don't think that I should be bothered about it.

"Now, as to the censorship, I do not think I can become very much excited about it. There will be no censorship without the consent of a majority of the people of the United States, and I do not think that they will consent to any very extensive or universal censorship. The moving picture, so far as it is merely a melodrama, a story, a tragedy, or a joke, a comedy, it is only a money making proposition, and whether it is censored or not I don't in the least care. That part of the work is only in its infancy,

and as I say, I don't care in the least as to whether it is censored or not. But the censorship of the moving picture will become an established fact, and it may in the future be a very serious matter because at the present time all the moving picture amounts to is an amusement, and its success is based upon the stupidity and lack of intellectual development of the human race.

"The success of the moving picture is due to this, gentlemen: We are a race of animals. We have been standing on our hind legs only five hundred thousand years. We have been using speech about one hundred thousand years. We have been using the written word, as a race, only about fifty years. Remember that a hundred and fifty years ago the human race was illiterate. As I said, we used the written word, as a race, only about fifty years ago. The human race, as a race, has only been able to read for about fifty years. I can remember myself less than fifty years ago, when I was a boy I used to sit read to a dozen people on the farm because not one of them could read. To educate men, in a word, and to get them to make their own moving picture, is extremely difficult. It takes a high order of intelligence to take a sufficient number of lines and pictures and manufacture them into a film. Now, to go back, as I said, we have stood on our hind legs for five hundred thousand years and we have been able to read, as a race, for fifty years.



but we have used our eyes for at least twenty millions of years on this planet; because the lobster has an eye on the end of a stick, and he may have been your great, great grandfather many times removed, and he was looking for a moving picture of something that he could grab with his claw and eat, or something that would grab him and eat him. You know the lobster, of course, grabs the jelly fish, and the jelly fish gets the lobsters, all by the use of their eyes.

"With the moving picture now you get all your impressions by the use of your own eye; we select our husbands and our wives by our eyes, and everything is done by the eye, which is the greatest of all human factors. And this has been done for twenty millions of years with absolute ease. One of the big factors in politics, if it were used, and I believe it is going to be, would be the moving picture. I believe that in the next campaign the man that studies this and uses genius to get at the facts, will find it a very large factor in the result. For instance if they take what I believe you call a 'close up' picture of some of the things which may happen, you will do something worth while. For instance, a picture at Delmonicos, a table with Tammany politicians, and just a close up of Mr. Murphy's fork with peas on the end of it, which he is trying to balance; a picture of the city deposits being given to Interborough lawyers and directors, and the inside of No. 26 Broadway—which is the Standard Oil headquarters. I really believe, and this is not in any sense a joke, that if you would, and I would advise you to do it, as I did advise a man in the last campaign, to take pictures of some of the people who are high in authority in the city, for instance a picture of the mayor of the city going home in his automobile, which you pay for, and then a picture of yourself, or your daughter, hanging on to a strap, and say, naturally, that these people are with the Interborough, because they don't ride in the subway.

"If you put those pictures out the people will look at them and see them and believe them. Those are pictures which I would not like to see censored. I think the censorship of ordinary things is not a menace. The things that need censorship are not the ordinary things. You don't need to do things out of the ordinary in order to make your business succeed, or to gain popularity. I have been an editor of newspapers in this city for 28 years. I began with the *Evening Sun* twenty-eight years ago, and ever since then I have been with that and other papers, the *Sunday World* and the *Evening World* and the *Journal*, and all my experience has been that nothing is gained by making any concession to indecency. Why, in the Thaw trial, when Mr. Roosevelt instructed his federal district attorneys to find out and report to him what was being sent through the mails, and whether certain of the more sensational newspapers, should not be put out of the mails if they were carrying the sort of stuff that was told about Standford White, and others—I think quite possibly Mr. Roosevelt, who did not like the Hearst papers at that time, may have meant us—but, however, it was found that in New York the two newspapers that printed none of that stuff were the *Evening Journal* and the *Evening Post*, and in Boston the *Boston Herald*, which we own, and the *Boston Transcript*, and our circulation is 845,000, and the next biggest in the United States is about 400,000. We have always found that it did not pay in any way to make any concessions whatever to news

of that kind; and newspaper readers, so far as the readers of the *Evening Journal* are concerned, when that trial ended never knew but that the lady in the case was as respectable as she was at the beginning and we didn't lose by it, either.

"Now, one of the things that you want to establish is standards. Establish something, so that it will become and be a standard for your business. One of the great purposes, I believe to which the moving picture can be put is that of education, educational films. Today the newspaper is a regular bill of fare, such as you have tonight,—not a mess of olives, or soup, or bread, but it is a little of everything. Now, the moving picture will become that in the future. You will have your theaters where there will be a limited bill of fare,—pictures of the day's news, the things that are worth while, rapidly done; where you will have the story, whatever it may be, of love or mystery, and where you will have a certain amount of education, and things of that sort, and I wish that some of you would concentrate on the problem of making educational films where a man like Arliss can impersonate Disraeli, and I believe Lincoln, and I believe that when you make films of that sort, for instance, of Abraham Lincoln, it will be good fifty years from now, if taken as of that period when Lincoln lived, because dresses do not change, as you know, the facts don't change, the patriotism don't change, and thus you will have a picture of Lincoln when he was a boy, and you will see him there, with his knife and his shavings, and you will have a picture of his haphazard, worthless sort of a father and his gigantic mother, Nancy Hanks. And so, as with him, you can have it of others in the same way, and they will be educational and will live and be useful for many, many years and can be used many, many millions of times. You could do this with Washington, just as you could with fifty or sixty others worth while; and exhibit them in different parts of the country, and use them year after year. I had a picture given to me this evening by Dorgan,—Tad, and he asked me to write an editorial about this,—it is a picture of Mohammed with a pigeon on his shoulder whispering in Mohammed's ear, 'Now you know about it.' This refers to the old picture of Mohammed, which shows him with the pigeon on his shoulder, whispering in his ear, and the Bedouins bowing down worshipping this man whose word they thought came from God Almighty. The real story about it was that he had put two or three dried peas in his ear, and the pigeon came down to eat the peas out of his ear, and seemed to be telling him what God Almighty had to say,—and that was the beginning of the Mohammedan religion, with its great success.

"You want to make your moving picture industry a great big industry, with great big standards, not merely a message of amusement for the public, but something which will settle down into a regular business, like Marshall Field's. In literature, anyone can name a certain number of master works, ones which everyone knows, and which can be readily picked out. Now, among the millions of pictures that you have today, I do not think that you can find anyone who can do that. Now, that should be one of the main purposes of the moving picture field, and you should include it among some of the things that I have suggested. Tonight I asked some of the people here if they could name six of the greatest, the six greatest moving pictures in your industry. I asked the men on each side of me, at least the colonel over yonder

and your chairman, to give me the names of the six greatest pictures, that is to say, the things that were the great successes. Now, you can mention fifty or sixty or a hundred books, but they gave me 'The Birth of a Nation' and 'Carmen' and 'The Battle Cry of Peace,' and then they couldn't agree on the rest. Then somebody said, 'The Soul of a Woman,' and somebody else said, 'No.' Somebody else then said 'The Battle Cry of Peace' and someone denied it. And then someone said 'Hypocrites,' and they finally agreed on Mary Pickford in 'Rags.' I turned to them and said: 'Gentlemen, you spend many millions of dollars a year on your pictures, and yet, although you should be able to, you cannot state whether there are six or twelve or sixty great pictures that you have, and that is because you have not gone far yet, you are absolutely at the beginning of your business.'

"It is a great business, of course, with great big forces moving it, but its great work is for the future. Why, every school in the world will soon be teaching by the moving picture. Astronomy can be taught by the moving picture, so that the child can see and understand it, at five years of age. We know about astronomy because we studied it years ago, when we were young, but astronomy cannot be taught in the old way until the students are twenty or eighteen years of age. You can take a child, and use a dark

room and a screen, and you can show to the child a little point of light, and say you see that moving around this globe of light, that is the earth that you are living on, and that large globe about which it revolves is the sun, and those little stars that seem to be at a standstill, those are the fixed stars, and those are the planets which seem to go around, and many of which are a million times as large as the earth that you live upon.

"Now, you can do these things in the school, and you can educate the children and teach them astronomy and they will learn it, and they will like it, and will learn it because they like it. The moving picture will make intellectual digestion absolutely perfect. It will be a real education, presented in a real way, and in an attractive way which everybody, not only the school children, will recognize and appreciate. And, going back for a moment to the use of the moving picture as a political asset, if both sides in a great campaign will use the moving pictures, not only of a man at the beginning of the day, but a picture of where he goes next, and what he does, and the condition which he is in at the end of the day, you will have a great political education for the people. If you will do this, and pursue this policy of watching, not only will you tell the people what is happening daily, but the moving picture will carry the election, and editors will be as much 'has beens' as *Harper's Weekly*."

## Commodore Blackton "Comes Back" Hard

INTEREST was intense while Commodore J. Stuart Blackton spoke in reply to Brisbane.

"The remarks of the first speaker, Mr. er—(after consulting the printed list of speakers)—Arthur Brisbane, the greatest editor in the world, were very profound. They showed a profound and appalling ignorance of the subject upon which he discoursed so learnedly. It was quite plain that Mr. (consulting the menu again) Brisbane knows very little, if anything, about the most popular form of entertainment in the world, but he would certainly be a success in vaudeville. He would have Eva Tanguay lashed to the mast on the 'I don't care' question. He doesn't care for motion pictures, doesn't care whether they are censored or not, doesn't care whether he ever sees another motion picture or not, and doesn't care whether we know it. I fear a part of the education of 'the greatest editor in the world' has been rather neglected.

"Personally, I felt very discouraged to hear him say that he knew only two personages in the motion picture business, Mary Pickford and Charlie Chaplin, because neither of them works for me; but his suggestions as to what we ought to do to improve the motion picture industry (of which he frankly admits he knows nothing) caused me no surprise whatever. Almost every day of my life some enthusiastic soul calls at my office brimming over with a number of brand new ideas on the lines of Mr. Brisbane's suggestions. These cheerful idiots blithely suggest that we should make educational pictures; we should do something like 'The Life of Abraham Lincoln,' something really worth while instead of the mad whirl of train robberies and clap-trap melodrama, which they and Mr. Brisbane seem to think constitute the Alpha and Omega of the Motion Picture Art. It quite surprises these busy little improvers and would perhaps surprise Mr. Brisbane, only that he 'doesn't care' to know, that most complete and comprehensive lives

of George Washington, Abraham Lincoln, Napoleon and other names prominent in 'Who's Who' have been faithfully and historically visualized by the photodrama.

"The gentleman has shown such a colossal ignorance of the fifth greatest industry in the world, and one which is contributed to by the leaders in Art, Literature, Science and the Drama, that I can well believe the stories about those people in obscure places in the South who do not yet know that the Civil War is over. 'The greatest editor in the world' would probably never have coined that epigram, 'the success of the modern moving picture is based upon the stupidity and lack of intellectual development of the human race,' if he had taken the trouble to investigate in even the most cursory manner, for he would have found that every play that Shakespeare wrote, all the great works of the world's greatest writers, Dickens, Thackeray, Moliere, Hugo, Dumas, and from them down to the moderns, such as Rex Beach, Jack London, Robert W. Chambers, Hall Caine and hundreds of others, had all been translated into picture form and presented on the screen in a manner far outshining any dramatic production on the speaking stage. He would have discovered that the 'stupid movies which just exploit man's lack of brains' possess sufficient intellectual charm to cause the greatest theatrical stars to forsake the stage to devote their time and talents and to give their names to this art so despised by 'the greatest editor in the world.' Sarah Bernhardt, E. H. Sothern, William Gillette, Sir Beerbohm Tree, Forbes Robertson, Wilton Lackaye, Robert Edeson, Charles Richman, William Courtenay and hundreds of others have committed the indiscretion of appearing in the photo-drama and messing around in a 'stupid' proposition, which Mr. Brisbane admits is 'nothing in his life.'

"When he began to draw a parallel between the



Banquet of the publicity men of the Motion Picture Board of Trade which was marked by sensational speeches.

improvement in his own art, of which he is the world's greatest exponent, and the art of the photo-drama, I began to get really interested because I thought, at last we are coming into our own; but the glooms clustered around me thickly again for he showed us conclusively that the motion picture was just where it started fifteen or twenty years ago, while the modern newspaper, which had its initial start six hundred years ago, had progressed considerably and was now a thing of beauty and a joy forever.

"My own personal opinion is that the motion picture has been the world's greatest boon since the invention of the printing press, and that there is no art, science or industry known to world's history that has progressed in such gigantic strides during its short life of twenty years.

"A little over twenty years ago I, too, became a member of the great Brotherhood of Newspapermen. Had I stuck to it I, too, might have been one of 'the world's greatest editors,' but I had either the good sense or the good fortune to get out of it in the nick of time and leave the field clear for Mr. Brisbane.

"I remember with crystal clearness the first sketch that I sold to the *Evening World*. By eluding the Argus-eyed office boy and executing a flank movement, I penetrated, unheralded, to the inner sanctum of the city editor in the person of Sam Chamberlain, whom many of you well remember. Having loaned my overcoat to a relative, I had placed several newspapers across my chest in the vicinity of the pneumonia region to keep out the cold, and when he threatened to kick me out I realized with a sinking of the heart that I had put those newspapers in the wrong place. However, he did not carry out his threat and gruffly asked me what I had. I showed him my

sketches. It was at the time when an attempt was being made to enforce the dry Sunday law in New York and I had conceived the brilliant idea of drawing a countryman with long chin whiskers clinging to a lamp post (the countryman, not the whiskers), his umbrella blown inside out and the rain pouring down in torrents, saying, 'Gosh, all hemlock, and this is what they call a dry Sunday in New York.'

"Mr. Chamberlain marked some hieroglyphics on this drawing, which signified one column cut, and sent me to the outer office where Tom Powers and Ferd Long were busily drawing, and poor old N. A. Jennings, with his white hair and red face and with coat and vest off and suspenders hanging down, was trying to look as busy as anyone else there. I, of course, did not know these famous personages at that time, but got to know them very well in the happy days that followed when I became a member of the art staff of the *Evening World*. The acceptance of that sketch was one of the big thrills of my life, and I can think of nothing at the present time that could transcend the joy I felt at that time, except perhaps my appointment as secretary of the navy under Theodore Roosevelt. At any rate we would sure have some navy.

"To come back to the censorship question, all that we have heard this evening from the able speakers who were acquainted with their subject, and also from 'the greatest editor in the world,' everything put together and boiled down resolves itself into the one basic fact that if the newspaper, the spoken drama, literature, paintings and all other forms of thought expression are free and untrammelled by censorship, the photo-drama is, under the Constitution of the United States, entitled to that same untrammelled freedom."

## "Industry Faces Strangulation"

WHEN the applause following Commodore Blackton faded out, J. Robert Rubin, counsel for the Motion Picture Exhibitors' League, spoke as follows:

"No industry of which I have knowledge has a history so filled with romance as has the motion picture industry. Through the motion picture the world is wiser, humanity broader and the people happier. It is the greatest boon to civilization since the advent of the telephone. It informs, entertains, instructs. It

is a schoolhouse in itself—a schoolhouse for everybody.

"Nearly 3,000,000,000 people are said to have attended the motion pictures last year. Can it be doubted then that this art or industry reflects the ideals of the great mass of people? And surely, if it speaks to and for the people, it must tell the story of life, and if it tells the story of life, it must be free to speak truthfully, to reflect life as it is, as does the drama and the press. But while the press and the drama find them-



selves guarded by the great walls of the constitution of the state, the newer art, this infant industry, finds itself facing strangulation by an almost forgotten maternalistic institution called the censor.

"Press censorship was the rule in Europe, but when the onward rush of civilization and democracy came and drove tyranny and despotism from their trenches, it drove out censorship. The automobile has been allowed to grow indiscriminately. It has been

said that the motion picture or some of them might lead men to crime. If humans are now thus easily led into wrongdoing, heaven help the future generations. Should every man who rides in or buys a car be required to inform the alderman of his district of his financial ability to participate in the luxuries of the motor car?

"If a person or industry must be punished, let it be by the laws of the land and not by the will of an arbitrary despot."

## *"He Came, He Saw and He Spouted"*

LEON J. RUBINSTEIN, director of publicity of Thanouser Film Corporation, fired several telling broadsides at Mr. Brisbane in the closing speech of the evening.

"He came, he saw and he spouted; and seeking a protection corresponding to the seclusion of his editorial desk he hurls editorial vituperation. He did not pause for reply but rushed for his train. Such a spectacle was afforded the diners by Arthur Brisbane, the presiding genius of America's biggest-typed editorial pages. To call him an erratic genius would be adequate if he had misconceived the benefits of adequate experience with a subject he undertook to discuss, but the great wonder of it all is that Mr. Brisbane essayed to not only discuss but to give advice on a subject with which he confessed himself to be only slightly familiar, and later proved himself entirely ignorant of.

"Mr. Brisbane started out by admitting that he had only seen three moving pictures in this life, thus exhibiting a remarkable indifference to the progress of a recognized industry—an indifference unworthy of any man in the position of a leader of thought of his time. Yet without knowing what picture appeal consists of he proceeds to belittle picture appeal by saying that it claims audiences because its ease of delineation attracts the ignorant; that motion pictures replace the written word only for those who cannot conjure from their imagination when reading, the picture which the writer seeks to portray. I say that if this is so Mr. Brisbane and the entire Fourth Estate are puny weaklings, and the motion picture is the only hope for many millions of people who will never know anything if motion pictures do not show it to them. Mr. Brisbane's great printing presses are as far in advance of the stone hieroglyphics as the motion picture is of the printed page. And even on the printed page of Mr. Brisbane's own publications the most conspicuous appeals to the understanding of the reader are made through cartoons and photographs and not type. The great daily for which he writes is famous for the wealth of pictures with which it catches the reader's eye on every occasion, going even out of the range of reality in picturing the progress of tragedies by means of series of pen sketches. The editorial page over which his facile pen spreads itself is seldom less than sixty per cent picture matter. How then in all consistency can Mr. Brisbane so decry picture appeal? If it is only to the ignorant that the screen holds attraction, then Mr. Brisbane may thank the screen for inspiring enough imagination in these people for them to be able to read his writings later.

"The illustrious book-page scientist pooh-poohs the idea of censorship; he dismisses it as being of no concern to him—a matter of no more sentiment than the building of a house. 'If the law allows you to build it twenty stories,' says Mr. Brisbane, 'you build it twenty, and if the law says ten, you build it ten.' And he waives the subject aside with the remark that our interest in censor-

ship is bounded on all sides by the dollar mark! I wonder who ever told him that money was not the consideration in this industry as it is in his own business? If it were not a matter of conserving our industry and furthering its prosperity, how could we have ever gotten together on film censorship instead of an anti-teething ring crusade? To follow Mr. Brisbane's advice we should take up a cause only because it eases our conscience to know that we are fighting for something in which there is no material gain to be considered, just like Mr. Brisbane does—not! To follow his advice further we might be making pictures showing the faults and virtues of political candidates, according to the desires of politicians with whom we might be affiliated—charging the public admission for it! Mr. Brisbane even suggested that we will cover ourselves with glory if we were only original enough to make such a picture as the life of Washington or the life of Lincoln! And we must waste our type-writer and printing press energy to tell Mr. Brisbane that while he has been soundly sleeping or devoting his imagination to the dissemination of the history of forgotten races, those pictures which are his ideal of screen art and efficiency went into the discard some five or six years ago.

"If Mr. Brisbane were not speaking from a confessed ignorance of his subject he would be a pathetic example of the decadence of the human mind, according to his own scientific theories. But with his keen power of analysis it is certainly strange that the progress of the world has played hide-and-seek so successfully with his mental and ocular perception.

"If Mr. Brisbane wants to know something about the educational force of even clap-trap melodrama, let him sit down in an audience that does not boast limousines and Riverside Drive receptions. He will learn that the only lessons worth while are being taught every minute of the day; that through the medium of dramatic circumstance charity and love and kindness are being sown in hearts that could never get them out of books or twenty-four-point editorials. He may object to the vehicle, but he might be reminded that even in the Bible he will find some things regarding which he would not want his sister or daughter to question him too closely. Whereas in moving pictures no questions are necessary, much to the intellectual loss of the poor deluded ignoramuses who depend upon films for the only ray of sunshine in their lives of toil and drudgery.

"To every man who had not met Mr. Brisbane before last Sunday night the prospect of hearing him was an anticipated pleasure, but by the time he had lunged forth his first venomous dart and had confessed that he did not know what he was talking about, the impression he made remained intact, and every man to whom the Brisbane mind and Brisbane achievement represented an ideal of accomplishment the thought persisted: 'How are the mighty fallen!'"

# Censorship Bill Approved in Part

BY THOMAS O. MONK

(Washington Correspondent for MOTOGRAPHY)

THE House committee on education met on March 14 and once more took up the consideration of the Hughes censorship bill. The entire document was re-read and several sections approved. Another meeting will be held soon and Chairman Hughes, who has recovered from his recent illness, has expressed the opinion that the bill will be approved for reporting by the end of the week. It is probable that the section providing for prepublicity censorship will be included.

The House committee has received a communication from H. C. Barber, representing the welfare workers in New York city, stating that in the proposed New York city censorship law there will be inserted a section providing that in the event of federal censorship, its seal of approval will be accepted by the New York city board in lieu of the city censorship.

The deliberators on "Education" likewise received a letter from the Right Reverend C. K. Nelson, Episcopal bishop of Atlanta, as follows:

"Knowing of the efforts to establish a federal commission on motion pictures and feeling that the time has come for all of us who think and feel deeply on this subject to say so, I beg, without argument or illustration, to register my sincere approval of such an effort. There is great education in the movies, and as I see constantly, there is great opportunity of harm, especially to young people. If the government can, by proper regulation, use this agency or regulate it in the proper interest of our people, a great value will be established, and I sincerely trust that efforts may be directed in that quarter."

It will be noted that Bishop Nelson, who is known throughout the entire South, does not ask for federal censorship, but for "proper regulation," and in this the motion picture industry is undoubtedly in accord with him.

The commissioners of the District of Columbia have received a resolution adopted by the Reno Citizens' Association protesting against allowing the "Birth of a Nation," to be shown in any theater in

Washington. The motion play is scheduled to be produced at the National theater here in April. The expectation is that following the lead of persons and organizations in other cities, further protests will be made to the commissioners. As yet they have not taken up the matter for consideration. There is no local board of censorship in Washington, the police acting under the direction of the commissioners doing all the work of censoring that has been done. In this connection it may be stated that notwithstanding the fact that Washington has several hundred motion picture theaters, there appears never to have been any complaints that resulted in pictures being censored or withdrawn. There was one instance a couple of years ago where a private view of pictures was given by film machine operators, and this was strictly a "stag party." The pictures were so notably indecent and obscene that they could not be described in print. The "private view stag party" was raided by the police and its promoters prosecuted. Not one of the sponsors was identified with established or reputable local showmen.

The Savoy theater on Fourteenth street between Columbia road and Irving street is to be enlarged. Thirty feet is to be added to the width of the building, by providing fifteen-foot additions on either side. The architecture of the front is to be remodeled and the seating capacity will be increased from 1,000 to 1,500.

The new front is to have a marquise over the entrance. The base is to be of stone and the upper walls of red, rough-texture brick, with terra cotta pilasters.

A spacious gallery is to be provided, also a series of mezzanine boxes. The plans also call for a larger stage.

The work will start some time in May. The building is the property of the Savoy Theater Company.

The Federal Trade Commission has assigned to Commissioner William J. Harris the investigation of the complaint against a film company which declined to sell to the complainant, the details of which were given in MOTOGRAPHY last week.

Commissioner Harris states that the matter is under investigation, and for the present no further details will be given out.

Mr. Harris was formerly director of the census and is considered a very able man. Under the direction of the commission he will conduct the inquiry relative to trade statistics in the motion picture and other industries of the country.

## CHICAGOAN DESIGNS PLANT

William T. Braun Lays Out New Studio of Barker-Swan Film Service at Peoria; Productions to Begin in About Three Weeks

William T. Braun, a Chicago architect, designed the new studio of the Barker-Swan Film Service, located in Peoria, Ill., which is declared to be modern in every respect, patterned after the European studios in Paris, Berlin and London, and also the large plants in the East.

The building is of steel and brick construction,



Mrs. Ella Woods, who plans to drive her automobile from Los Angeles to New York and carry a personal letter from the Fine Arts studio to the New York Triangle office.

measuring 75 by 110. Private and general offices, dressing and wardrobe rooms, film vaults, exhibition room, carpenter shop, laboratory and studio comprise the plant.

The studio is 86 by 45 feet, and is equipped with



New factory of Barker-Swan Film Service at Peoria, Ill. Designed by W. T. Brann, architect, Chicago.

Cooper-Hewitt lamps and arcs. The lighting system is of the latest and most efficient type, all the skylights, side banks and arcs being fed and controlled in one unit. A traveling crane, 30 by 45 feet and weighing nine tons, which carries the lamps, traverses the studio.

The private and general offices are located on the first and second floors in one end of the building, the laboratory being on the first floor parallel with the studio, above which are the dressing rooms, wardrobe room and exhibition room. Before one portion of the studio is a concrete tank.

The laboratory contains separate chemical, developing, washing, tinting, drying and assembling rooms; also printing and title rooms, these being equipped with the most improved machines.

In the adjoining yard, which is 60 by 110 feet, are being constructed sunken gardens, pergolas, grape arbors, etc. The building is constructed in such a way that the roof is entirely clear and will be used when the weather permits as an outdoor studio.

The Barker-Swan Film Service located in Peoria on account of the natural scenery along the Illinois river and in and around Peoria. The residential section comprises some of the most palatial homes in the country, all of which will be used in the pictures, the production of which will commence in about three weeks.

## SHOW HOW TO CUT MEATS

Paramount Pictographs Inaugurate "Lessons in Carving," Which Are a Boon to the Busy Housewife

Can you carve a turkey as easily as you cut a piece of cheese?

The answer is only one of the many supplied by motion pictures.

Housewives, to whom carving is a bugbear, and husbands, who have never been able to remove the

leg of a fowl with neatness and dispatch, or divide a drumstick and second joint with an easy mind, will be taught to become artistic carvers in a few moments by the "Lessons in Carving" shown in the Paramount Pictographs, released by the Paramount Pictures Corporation. They have only to see, then go home and try their luck. Slicing a ham or a roast will have become comparatively a simple matter.

In the first scene the audience is confronted with a chef busily carving—in the correct manner—a roast of beef. The rib of the roast faces the carver and his fork is driven in between the ribs at a point to the left of the center. The knife, held in the right hand, is drawn toward the ribs with long, even strokes. And it's as easy as it looks.

The chef remains in the next scene, but a duck occupies the platter. Toward the carver's left is the neck of the bird and the fork is in the side facing him. A clean cut goes through the skin and flesh to remove the leg, the joint is located and the knife run through it. The wings are removed in the same way and the breast meat is cut in horizontal slices toward the center after a long incision has been made on each side, following the breast bone.

The turkey comes next.

A shallow cut is made through the skin and around



Pictograph showing how to carve a ham.

the leg and the joint is broken down with the fork. Another cut divides the drumstick and second joint. Still another, in the interests of economy, makes three pieces out of two. Wings are left until the last and the breast is carved by making a cut across the shoulder and slicing the white meat from the breast toward the wing.

For carving a ham, a special type of knife is shown, the hock end of the meat being placed at the carver's right, the fork driven into the left of the center joint near the carver. From the butt end a thick, wedge-shaped piece is removed and the chef slices toward the right the pieces he wishes to serve and severs them from the bone with a horizontal cut shown on the screen.

The final picture is an encouragement.

It is easier than cutting cheese when you know how.



# What Theater Men Are Doing

AN OPEN FORUM

## Studies Human Nature

By HARRY HEMINGS

Manager, Empress Theater, North Battleford, Sask.

I BELIEVE a great part of my success as an exhibitor is due to the fact that I am a pretty fair judge of human nature. I study the wants of my patrons and act accordingly. The result is obvious.



H. Hemmings.

When I was twenty years of age, I was a machinist and in charge of twenty men. I had at that time attained a reputation of knowing my business. So I figured that if I could run another man's business, I could run a business for myself. That is what caused me to open a motion picture show and that is why I am today a successful exhibitor. I didn't wait for opportunity. I went after it.

From the start, I made it my business to get the operating business down so that I would know it from every angle. I did this and after months of careful study became thoroughly efficient in everything pertaining to motion picture projection.

Then I made it a point to make a careful study of my patrons, their expressions and their remarks. I watched them every day and grew to anticipate their wishes and desires. Being a pretty good judge of human nature, I found it easy to give them what they wanted and the result was that my competitors soon were crying for quarter.

I believe courtesy and politeness two of the steps to success in the motion picture business. They are two of the watchwords in my theater.

I have placed the Empress theater at the disposal of local and traveling theatrical organizations. The stage has been so arranged as to accommodate both picture play and drama. Fully equipped with devices necessary to the production of modern plays, the Empress offers unusual advantages and opportunities. Acoustic facilities are excellent.

I give special attention to the patronage of women and children, rates being made for them and special pictures being shown for their benefit.

## Makes Hoodoo House Pay

The Irish win.

Y' can't beat 'em.

That's an old adage which is proven herewith.

E. C. O'Keefe, Regent theater, Billings, Mont., is at it again.

This young "live wire" has a weakness for taking over a house with a jinks on it. He thereupon performs an operation on the aforesaid house, removes the hoodoo and transforms it into a gilt-edged property.

The only house in Billings heretofore not receiving attention at the hands of the theater renovator was the Gem, a pretty little theater off on a side street, a house that could not draw a corporal's guard even if they put on David and Goliath with the original cast.

February 3 last the neighbors next door celebrated and had a fire which burned out the Regent lobby and spoiled the interior decorations. Now O'Keefe has moved Paramount Pictures to the Gem and is doing big business, the insurance people have put up the money to have the Regent redecorated, thereby saving O'Keefe some \$350 this spring.

The luck of some people, etc.

## One Live Exhibitor

Here is a man whose motto is:

"Make live ones out of dead ones."

He amplifies this with:

"It isn't a great trick to make money with a bank roll and with the most beautiful house by far in yours or my respective towns. The trick comes in turning the tide of a loser into a winner."

The man is A. T. Shaughnessy, secretary and general manager of the Morgan Grand theater, Sharon, Pa.

A specimen of the kind of principles he has adopted in earning the reputation of being a successful exhibitor is shown quite clearly in the shape of a 24-page program published by his theater.

One-third of 20 of the 24 pages of the program are devoted to current and coming attractions. The remainder of the program is solid advertising. A sound profit was made on the investment, according to Mr. Shaughnessy, who scoffs at the declarations of some motion picture managers that film program advertising is "impossible."

"We often have as many as forty pages in our program," writes the Sharon exhibitor, "and we have never made less than \$50 clear profit on the program."

The program is between seven and eight inches long by between three and four inches wide, printed in various colors and making, typographically, a fine piece of work.

## A Few "Live Wires"

Here are some letters received by Tom North, live wire manager for V-L-S-E., Inc., in Seattle, Wash.:

STAR THEATER.

Mullan, Idaho, March 1, 1916.

V-L-S-E., Inc., Seattle, Wash.

"The Great Divide" was a good picture, but I think that the girl could have put up a much better scrap, and she also had two good opportunities to make her escape or at least make a try to escape, otherwise everything was fine.

E. B. CRAWFORD, Mgr.

## THE PEOPLES THEATER,

Enterprise, Ore., Feb. 28, 1916.

V-L-S-E., Inc., Seattle, Wash.

We put on "A Texas Steer" last Saturday and to say the least it gave entire satisfaction. Some of our patrons wanted us to run it again. They liked it very much. If you have any more clean, live comedies as good as the "Texas Steer," we surely want them up here.

We want to get in on those comedies (The Escapades of Mr. Jack). When we get a drama feature from you, say like "The Turn of the Road" we think it would be a dandy good thing to put on a one-reel comedy, and if we could get some featuring Frank Daniels that is just what we want. We had Frank in "Crooky" some time ago and he certainly made a hit here.

We have been doing capacity business on Saturdays (Big Four Days), and could do much more if our house was larger. Our capacity is only 250 now, but we are going to enlarge our house by putting in about 150 more seats right away and then you may hear from us on the "Stunt Business," as it is at present we do not need any stunts.

Please let me hear from you with prices on "The Escapades of Mr. Jack," as we want to run these with our drama features and when you send us a feature comedy we would like to have the Hearst-Vitagraph News Pictorial at the same time. Don't you think that would be a good scheme?

C. C. GHORMLEY, Mgr.

ORPHEUM THEATER,

Butte, Mont., February 29, 1916.

Mr. Tom North, Mgr.

V-L-S-E., Inc., Seattle, Wash.

Well, I have again entered the field and have booked the following features from the Salt Lake office: "The Raven," "The Cave Man," "The Price of Folly," "Daughter of the City," "The Great Divide," "What Happened to Father," "The Misleading Lady," "Souls in Bondage," "A Night Out," "Vultures of Society," "The Hunted Woman," "Unto Those Who Sin."

Twelve in all, and all of them look like sure fire box office attractions. I had a letter from Mr. Bertelson, manager of the V-L-S-E Salt Lake branch, and he stated that he had been in bed for the past ten days with the gripe. He certainly is a fine fellow and we had the pleasure of his company for a few days while he was covering this territory.

THE OPEN BOOKING IS A MIGHTY GOOD THING FOR THE EXHIBITOR, FOR HE CAN GIVE HIS PATRONS JUST WHAT THEY WANT.

With kindest regards to yourself as well as Mr. Merwin, who has entered your employ, I remain,

Yours truly,

JAY A. HAAS, Mgr.

HIPPODROME THEATER,

Spokane, Wash., March 1, 1916.

Mr. Tom North, Mgr.

V-L-S-E., Inc., Seattle, Wash.

Yours at hand with bookings which more than please me. Am delighted with the prompt and intelligent co-operation received. Am so used to ifs and buts in service that this is an agreeable change. Thank you

for arranging dates on "Battle Cry." Wish you would send me by express or freight, latter preferred, three thousand heralds on each release to reach me not later than the 12th of March. Freight will economize. Have given the billboard advertising consideration, but think I will concentrate on the newspapers where the features will be given adequate publicity.

HERMAN J. BROWN, Mgr.

**"Triangle Sunday" Some Dish**

Beatrice, Nebraska, has produced an exhibitor for whom the Triangle Film Corporation is prepared to provide an individual niche in the hall of fame where the names of all enterprising exhibitors are preserved.

Hal Kelly, of the Gilbert theater in Beatrice, is the man.

Apparently Mr. Kelly runs something besides the theater, for he recently converted temporarily the entire policy of a local pharmacist to Triangle. Prominent in the scheme was the serving of a brand new confection, the Triangle sundae, at the soda fountain. This was no old recipe rechristened, but the result of expert efforts that finally satisfied the discriminating taste of Mrs. Kelly.

The Triangle sundae occupied a glass of generous proportions and had a confection triangle made by a local baker to top three cherries, supported by three candied plums in green. Ice cream of white vanilla and very dark chocolate completed the color scheme. For a consideration which Mr. Kelly cheerfully undertook the originator taught the leading soda dispensers of Beatrice the trick. It is reported that the Triangle sundae was a hit from the start.

Mr. Kelly also has well defined ideas of presentation. When a recent William S. Hart picture was an-



Pictureland theater, Fort Scott, Kansas.

nounced he sent to Omaha and got a supply of western stuff, which he bestowed upon a company of western boys. Then from his scenery storeroom he got a western "hall" front, which at the proper place he lowered in front of the screen while the projection stopped. Then the boys drifted into the place and finally Kelly himself, endeavoring to represent Hart, got a tremendous round of applause when he rolled and lighted a cigarette with one hand. After this feat projection was resumed. The Gilbert theater ought to get the business.

### **New Policy at Clemmer Theater, Seattle**

Big Four features have been put into permanent effect at the Clemmer theater in Seattle, Wash. It was only after months of careful study, according to a statement issued by James Clemmer, of the condition and trend of the motion picture business in Seattle that Mr. Clemmer definitely decided to run V-L-S-E attractions in his theater.

After all is said about the other big theaters in Seattle, it is still contended that the Clemmer theater holds the warmest spot in the hearts of the picture fans. The popularity is due, in a large measure, to Mr. Clemmer's judgment in selecting the kind of pictures his patrons want and being quick to note when they want a change. For a long time he knew that the desires of the public were changing, but he did not want to give them this change until he was fully satisfied as to just what would appeal to them most.

He discovered finally that it was Big Four features that he wanted and, he declares, they fill the bill.

### **Clean Pictures Spell Success**

By C. R. BLUBAUGH.

Manager of the Pictureland and Vaudeville Theater Company, Fort Scott, Kansas.

Good, clean pictures, with pleasant surroundings and good music will always get the business.



I am the manager of two theaters in Fort Scott and both of them are doing an excellent business. The same policy prevails in both theaters.

I am 26 years old and have been in the motion picture game for five years. In that time I have made a careful study of the wants of the film loving public and believe I have reached a point when I can give them just what they want.

I am a firm believer in good, clean pictures. There are many things that go to make up a successful exhibitor, but I believe the class of entertainment he provides for his patrons is the chief ingredient of success. I show nothing but the highest grade pictures and change them often.

I am now showing the works of Fox, Paramount, Metro, V-L-S-E and Mutual. I also show one serial regularly. It is "The Strange Case of Mary Page," and has proved beyond the shadow of a doubt to be a winner.

I am also strong for extraordinary lobbies. I believe the outside of the motion picture theater to be just as important as the inside.

Courtesy and consideration of your patrons also is indispensable.

### **Star Contest Attracts**

"Select Your Favorite Star" was the headline of a column in the *Saxe Weekly*, a publication devoted to the Saxe theater interests in Milwaukee, Wisconsin.

At the top of the column in which the request to the Saxe patrons was displayed was a mention of "The Call of the Cumberlands," featuring four Pallas-Paramount stars who appeared in this one play; namely, Dustin Farnum, Herbert Standing, Myrtle Stedman and Winifred Kingston.

It is of great interest to note that four prominent stars appeared in one Pallas-Paramount Picture and that the Alhambra Theater should advertise this fact to its patrons.

Had this contest been for the play and not the star, there is little doubt but that "The Call of the Cumberlands" would have stood first on the list. This was the only production listed featuring more than one star.

### **Post Cards Bring Business**

The Rowland and Clark theaters, which include the Regent, The Belmar, The Arsenal, The Strand, The Oakland and The Bellevue, in Pittsburgh, recently have sent Paramount Pictures Corporation postal cards reproducing various portions of their theaters. These theaters are said to be the most attractively decorated houses in Pittsburgh. The advertising value of sending out high grade colored postal cards such as these are is undoubtedly great. The Rowland & Clark theaters will send a series of these postal cards to any exhibitor who is interested. As they undoubtedly cost this company over a cent a piece it is advisable to enclose 10 cents in stamps when writing to Pittsburgh. Their address is The Rowland & Clark Theaters, 1014 Empire Building, Pittsburgh, Pa.

### **Calander Sent Patrons**

The Apollo theater, Hollywood, Calif., distributes a very attractive card to local merchants and homes in its town. This calendar is printed in the regular form, but under each date is a small memorandum of the play which is appearing on the bill. A calendar such as this as a daily reminder can be made in many attractive forms and should be a business getter for exhibitors.

## **INCE NAMES FILM SPECTACLE**

"He Who Returned" Will Have its Premiere in Six or Seven Weeks in Ten or Eleven Reels; Producer is Enthusiastic

The secret's out.

"He Who Returned" is the title of "Ince's great spectacle."

It was chosen from a hundred or so and is said to be most adaptable to the extraordinary film.

Work on the cutting and assembling of the massive multiple feature which Thomas H. Ince has been making for the last ten months is rapidly nearing completion and unless present plans go awry the subject will have its premiere within the next five or six weeks.

Producer Ince is devoting his undivided attention to the application of finishing touches. The greater part of the day he spends in the projecting room, viewing the running and re-running of the spectacle



and bending every effort toward its perfection. It is declared that never in his career has he been so perceptibly enthusiastic over any of his productions as he is over this, his latest and, he says, his greatest work.

In its present condition, the film measures fifteen thousand feet, more than 100,000 feet having been cast aside since the cutting process first was undertaken. Between 4,000 and 5,000 feet still remain to be cut, for it is understood that it is Ince's intention to release the picture as a ten or eleven reel subject.

To facilitate the difficult and delicate task which now confronts Victor L. Schertzinger, who is composing the music for the spectacle, Producer Ince has erected, in the mountain fastnesses of Inceville, an improvised projecting room, with adjoining quarters for Mr. Schertzinger. The structure has been built with a view to providing the composer with accommodations that will best enable him to perform his daily duties in an atmosphere of absolute quietude, instead of being intermittently disturbed by the unavoidable noises about the studio.

Far into one of the countless canyons of the 18,000 acre domain of Inceville, Schertzinger is now engrossed in what he declares to be the most responsible job ever assigned him. Since the inception of the Triangle Film Corporation he has been composing the incidental score of each Triangle-Kay Bee subject made under the Ince supervision, but never has he tackled a work of such mammoth proportions as that of writing the music for "He Who Returned." He says, however, that he is confident of being equal to the task and producing a score that will be a valuable asset of the spectacle. He attributes his confidence in a great measure to the inspirational possibilities in the production.

"I have seen 'He Who Returned' a number of times," said Schertzinger, this week, "and on each occasion I have observed numerous little features that had escaped my notice before. From beginning to end it is replete with wonderful chances for beautiful music. And the welcome fact is that it affords opportunity for diversity in composition. The battle scenes are without doubt the most vividly realistic I have ever seen on any screen and in this frame of mind I know I can proceed without having to draw on my imagination. I feel that my work is going to be pleasurable; in fact, any composer finds his work enjoyable if he is enthusiastic."

No further plans have as yet been adopted for the initial showing of the big picture. Adam Kessel, Jr., president of the New York Motion Picture Corporation, is still in Los Angeles, holding daily conference with Producer Ince, and it is expected that a decision will have been reached within another fortnight.

## ARBUCKLE ELECTED JUDGE

Twenty-eight Years After His Defeat for This Office, Popular Screen Star Deserts Work to Serve Temporarily on the Bench.

Twenty-eight years ago Maclyn Arbuckle, then a young lawyer and embryo politician in Texarkana, Bowie county, Texas, conducted a vigorous election campaign for the office of justice of peace. He was defeated because his opponent was a butcher who promised his constituents fat meat and lots of credit, while all Arbuckle could promise was justice.

According to the custom of that part of the

country, on losing his right to place "Judge" before his name, he acquired the title of "Jedge," with which he has been identified now for more than a quarter of a century. But no longer. His recent return to Texarkana resulted in an unexpected change in titles and now the well-known actor of the screen and stage justly claims the right to have his calling cards read "Judge Maclyn Arbuckle."

On arriving at the station at Texarkana, Mr. Arbuckle was surprised to be greeted by a somber official of the law who hailed him to court. The court-room was crowded with lawyers, judges, sheriffs and other prominent personages of the locality. The court explained to Mr. Arbuckle that due to the non-appearance of the regular judge (Mr. Arbuckle having been duly admitted to the bar in the dim past) it was acting within its rights in demanding that he take the place on the bench. The trial of a case was pending and as Mr. Arbuckle looked around and met the stern glances



Judge Maclyn Arbuckle presiding at the trial of a negro chicken adopter in Texarkana, Texas.

of all present, he realized that he had to be on his mettle in order to foil what he fully realized to be a trick to amuse the many law-sharks present at his expense.

The case taken up was that of a negro accused of stealing one rooster and five hens. He lost the rooster and hens in a game of coon-can before he got home and stood before the judge for sentence. The trial lasted about an hour, but in place of catching the judge napping as far as knowledge of law and the procedure of a case was concerned, the many prominent citizens were surprised at the apparently serious and able procedure on the part of their victim. In fact, Mr. Arbuckle became so serious that the negro being tried became alarmed and slid out of the witness chair in an attempt to run away. Then the judge injected an abundance of dry humor into his inquiry which soon had the entire court laughing with him, instead of at him. Never a smile from the lips of the stern man on the bench despite the humor of his remarks, and when, after he had summed up the case by reviewing the testimony and following a few moments of quiet reflection decided that the defendant was entitled to his *brindle mule*, the court was in an uproar and gave due credit to the erstwhile Jedge who now enjoys the title of Judge. His long delayed acquisition to the title, however, will not affect the future screen and theatrical career of Maclyn Arbuckle as his success in Pallas-Parmouth photoplays and on the speaking stage in "The New Henrietta" would hardly make it advisable for him to discontinue his present vocation.

# Lesser Explains "Ne'er-Do-Well" Transfer

## OTHER BIG FOUR FEATURES ON THE WAY

**A**BOUT two months ago Sol. L. Lesser purchased the United States rights for "The Ne'er-Do-Well" from Colonel William N. Selig. The price was a cool \$150,000. The picture is said to be the equal of its companion-predecessor, "The Spoilers," which made a great record.

At the time of his purchase Mr. Lesser was of the intention of marketing the film direct to the exhibitors, but he has recently decided to distribute the feature through the V. L. S. E. organization. In speaking of this decision Mr. Lesser said:

"After a six weeks' campaign, the demands for 'The Ne'er-Do-Well' were so great that I was compelled to seek a national organization for distribution.

Then, besides, this arrangement takes a good deal of work off from my shoulders and leaves me free for the other activities I have in progress. There can be no doubt but that the play is going to sail away up among the few when it comes to record runs. Few pictures indeed have contained so much force and pictorial power.

"I could have marketed the production through almost any program in the field, but during my two weeks' negotiations with Mr. Irwin, general manager of the V. L. S. E., I decided that their 'open market policy,' their seventy live representatives in the field and fifty prints in immediate action, offered exhibitors unsurpassed service. Of course I still retain control of the production."

## "V" and "L" Active on V-L-S-E Program

Other important releases soon to appear on the V. L. S. E. program are the Edna May picture, produced by Vitagraph, and Lubin's "Dollars and the Woman," "The Fires of St. John" and "Life's Toll."

The Vitagraph feature in which Edna May, of "The Belle of Brooklyn" fame, is starred, is called "Salvation Joan." It will be available to exhibitors on April 10. The picture is in seven reels and Miss May is said to have received a great many thousands of dollars for her work in it. Following her stage career Miss May married a wealthy Englishman and has only temporarily returned to America.

Ethel Clayton and Tom Moore are featured in Lubin's "Dollars and the Woman." The story is taken from Albert Payson Terhune's novel, "Dollars and Cents," which appeared in one of the popular magazines. The production was directed by Joseph Kaufman and will be released on March 20.

"The Fires of St. John" is the latest vehicle provided for Lubin for Nance O'Neil. It was filmed in Florida sunshine and is to appear on the program on April 3.

Lubin will follow these two features with "Life's Toll," another Daniel Carson Goodman story. The

film caught the skating craze of New York at its height, some of the scenes being filmed at the Ice Gardens of the Biltmore Hotel. Other parts of the drama were made in the Metropolitan Opera House in Philadelphia.

## "UNWRITTEN LAW" REVISED

**Motion Picture Exhibitors and Reviewers Praise Feature After It Has Been Revamped to Many Good Advantages**

Motion picture men who see "The Unwritten Law," with Beatriz Michelena, and are interested in the technical end of the vast business of producing feature plays, will be interested in knowing that this particular production has lately been attracting more than the usual amount of attention in the trade by reason of its having been "revised" from an original offering in five reels to its present state in seven reels.

Revisions of this nature, it will be conceded, are quite rare, the common belief being that the addition of footage frequently detracts from dramatic strength.

"The Unwritten Law" originally was planned by



Scene from "On the Rampage," a Cub Comedy in one reel, featuring George Ovey. Released March 17 through the Mutual



Twenty-one galvanized iron fireproof cases, containing twenty-five miles of negative and positive of "The Diamond from the Sky."

the California Motion Picture Corporation as the first of its "Better-Than-Program" pictures, to be handled on a state rights basis. As such the plan was to have it represent the very best in the way of general production of which the company was capable.

In its five-reel length, it was taken to New York some weeks ago and given a trade showing. Although highly commended, with not an unkind word said against it, in the opinion of General Manager Alexander E. Beyfuss, the picture seemed capable of improvement and the revision was decided upon. When shown again, only a couple of weeks ago, after two reels had been added to it, it was the opinion of the same reviewers who had seen it the first time that the feature had been so vastly improved in the progression of its climatic incidents that it actually seemed to have been shortened instead of lengthened.

One reviewer wrote: "In very little over a month, they have added to a picture already effective far above the average, enough dramatic retouching to carry an identical amount of action over two more reels, increasing, instead of diminishing the effect. It is a tremendous feat."

Mr. Beyfuss was in Chicago last week to show the picture to exhibitors.

## GIVE TIPS TO EXCHANGEMEN

**Frank D. Sniffen, General Sales Manager of the Paramount Pictures Corporation, Tells His Idea of Trade Success**

By FRANK D. SNIFFEN,

General Sales Manager, Paramount Pictures Corporation.

To inspire confidence and then co-operate.

That is the duty of the exchanger in relation to the exhibitor. It may be an entirely new idea in the motion picture industry, but it has proven successful in other lines of business.

The exchanger deals directly with the exhibitor, therefore, although the exhibitor may know what corporation manufactures the pictures which he shows, still his closest relationship is with the exchanger from whom he rents the pictures and to whom he pays his money.

The exchanger's duty, therefore, is not merely

much money each week from the profits of the exhibitor. His is the duty of service, a duty of co-operative service, after having established the bonds of confidence. The exchanger should carefully analyze the conditions under which the exhibitor has to operate. An analysis of the theater and the class of audience which he caters to, as well as a careful study of the exhibitor's opposition or competition, and to give assistance to the exhibitors in many ways.

He should demonstrate to the exhibitor the value of an attractive lobby, explaining to the exhibitor the need of having his theater clean, properly lighted and heated, to consider the comfort of his patrons and demand courtesy of his employees, from janitor to ticket seller. Help the exhibitor with his local advertising, as well as with his publicity. Explain to him the value of a mailing list and how to properly conduct same. This is a very important factor in the success of any theater, because through his announcements each week to his patrons he keeps their interest alive in the happenings at his theater. It adds a personal touch to sell pictures, to secure contracts, nor to take so much touch in his dealings with his patrons.

The exchanger should show him the value of the use of heralds, cuts, photographs, throw-aways, a proper house-organ and programs. He should co-operate with the exhibitor in preparing special letters to be mailed to his patrons. The exchanger should demonstrate the value of co-operating with the different local societies and organizations, as well as with the local board of education and municipal interests.

The exchanger should explain the value of tying up the exhibitor's local advertising to the national advertising campaign of his company. He should endeavor to have the exhibitor cease to worry about what his competitor is doing but stick to the problem of handling his own business. The value of securing co-operation from the local merchants lies in exhibiting his window cards and advertising matter.

The exchanger should be familiar with all branches of the business so that at a moment's notice he could go into the theater and conduct it for the exhibitor if the occasion arose. He should make no representation which he could not back up. He should always be fair in his dealings with the exhibitor, inspiring confidence at all times and by closer co-operation build successfully the business of his exhibitor.

## Thanhouseer in Tribute

The coming Shakespeare Tercentenary will find itself enriched by a valuable contribution from Edwin Thanhouseer of New Rochelle. Frederick Sullivan, the well known Thanhouseer director, is now at work on a most unusual production which will be released during the celebration. The only information that can be gained about the production just now is that it is an imaginative work of Philip Lonergan, and very likely will be in three reels. Mr. Thanhouseer has designated Florence La Badie to play the star role. The story will be the first work touching on Shakespeare so directly without being founded on any of the poet's work. It is purely a fanciful arrangement of events in which Shakespeare himself is impersonated, as are also the people of his time. It has been seen fit to devise a special vehicle in order to depart from the unusual recognized but heavily burdened Shakespearean conceptions.



Scene from "The Sign of the Cross" at the Paramount Pictures Corporation. Features based on a picture by Van Loan's picture studio "The Sign of the Cross" and the Motion Picture Company. Released by Mutual.



# Pathe Signs Cartoonist Goldberg

FUN FILMS COMING SOON

R. L. GOLDBERG, noted cartoonist, of the New York Evening Mail, has been signed by Pathe. All the humorous animated cartoons of Mr. Goldberg will be released through the Pathe Exchange, Inc. It is expected that one will be released every two



Cartoonist Goldberg, of the New York Evening Mail, who will animate drawings for Pathe.

weeks, and judging from those already completed, the motion picture public can look forward to seeing pictures of a kind absolutely original and full of fun from start to finish.

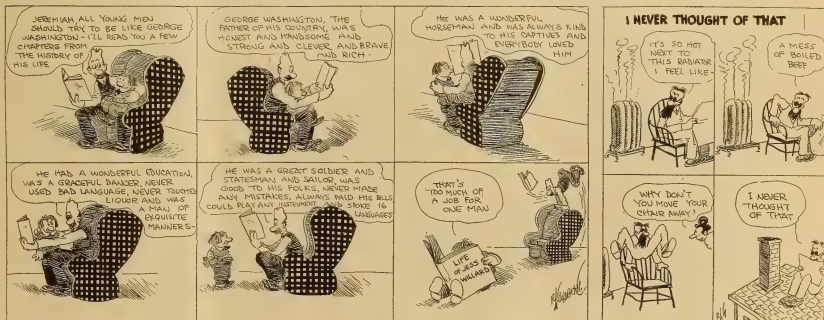
Mr. Goldberg, for some years, has enjoyed a position on the top rung of the newspaper ladder and his

cartoons have achieved such popularity that they have been syndicated and are being published in one newspaper in nearly every city in the United States.

To be only thirty-three years old and yet draw a salary of \$50,000 a year with percentage, bringing it up to some \$100,000, is to be in a class by yourself, and that is true of Mr. Goldberg. He was born in San Francisco, and at an early age made up his mind to be a newspaper artist. His father, a substantial business man, strenuously objected to the boy's ambition, saying that there was no money in the newspaper business. Mr. Goldberg, Sr., prefers to forget his early objections now.

As a student in the University of California, studying to be an engineer, Mr. Goldberg was drawing constantly for the mere fun there was in it. His pictures were published in the college paper and his fellow students learned to look for them. There was something different in the young man's outlook on life, something different in the creations of his pencil, and something different in the captions—in the imaginary conversations of his brain people. He graduated from the University in 1904 with the degree of Bachelor of Science and soon got a job at planning sewers in the San Francisco city engineer's office at \$100 per month. However, it strains one's sense of humor considerably to see humor in sewers so he threw up his job to take one on a San Francisco newspaper at \$8 a week. He was hired to draw daily cartoons for the sport page, but the paper did not publish them and he wanted to see them in print. So he quit this job also, and went to another paper that agreed to publish his pictures. The salary was even less at the new job than at his other one, but that didn't bother him for he found it better fun.

A few months of this and he decided that New York was a better field. So he went east. He talked to three or four editors, all of whom he failed to interest until he went to the Evening Mail. There he was offered the chance to make pictures daily for the sport-



A sample of R. L. Goldberg's noted newspaper comics.

© 1916 R. L. GOLDBERG

ing page. That was nine years ago, and he still is with the *Mail*. He started in at \$50 a week. Three months later it became \$65 a week. Six months later it was raised to \$75 a week and at the end of a year he got a two years' contract at \$100 a week. At this time, too, his cartoons were first sold to other newspapers throughout the country. Today his pictures are being seen by more than 2,200,000 persons daily. At the close of his third year, he signed a three years' contract at \$300 a week, followed by another at \$450 a week. His new contract calls for a salary of \$50,000 a year and royalties.

Mr. Goldberg works hard for his big salary. Early and late he is at it, going over his pictures again and again until he has produced what he wanted to obtain. His pictures are intensely human and his characters unlike anything that was ever conceived before. Despite their impossibility of appearance, their conversations and actions are always dominated by the same motives that actuate the people we know in everyday life.

Mr. Goldberg is the most companionable of persons. His success has not spoiled him, and he is as modest as though he were still earning his \$8 a week. His animated cartoons represent a year's patient work and experimentation, and they will strike a new note of originality and cleverness on the screen. By special arrangement these films will be exploited by the newspapers which are running the Goldberg daily cartoon, a method of publicity that cannot fail of good results.

The Pathe booking force has welcomed these new cartoon comedies with open arms, and sees in them opportunities for very large business.

## GRIPPING VITAGRAPH DRAMA

**"The Supreme Temptation" Among Latest Releases  
Comprising 11,000 Feet of Well Enacted  
Photoplays**

Heading the list of Vitagraph releases for the week of March 20 is a five-part Blue Ribbon feature, entitled "The Supreme Temptation." The four other subjects, "Mr. Jack Trifles," a one-part Daniels picture, another of "The Escapades of Mr. Jack," "A Squared Account," produced by Vitagraph's western division, is a single-reeler; "Freddy versus Hamlet," the latest of the "Freddy series" of comedies; and "Husks," a three-part Broadway Star Feature, making up the balance of a program that contains 11,000 feet of finely produced and well enacted photoplays.

In "The Supreme Temptation" we have one of the most dramatic stories ever filmed by the Vitagraph company. Its theme deals with Herbert Dubois, a young American medical student, who, while in Paris, meets, falls in love with, and later marries Annette, a young grisette. They do not get along well together. Dubois secures a separation and comes to America. He is appointed head of a medical college. M. Picard, a friend of Dubois, paying him a visit, informs the doctor of his wife's death. Shortly after receiving this information, he again marries. Later, when called upon to perform an autopsy on a young woman, who supposedly had died suddenly, he discovers that it is Annette and that she is not dead but in a cataleptic trance. The supreme temptation comes to kill her. With a slight movement of the scalp this could be accomplished without any one ever knowing. His

better nature conquers, however, and he acquaints his assistants with the true facts. The woman lives but a few minutes, ending Dubois' suspense. On his return home he is made happy by his wife's presentation of a baby boy. Antonio Moreno as Herbert Dubois and Dorothy Kelly as Annette are ideally suited to their respective parts. They are ably assisted.

## V. L. S. E. AIDS EXHIBITORS

**Film House Managers Told How to Advertise and  
Promote Features Put Out by the Big  
Four; Method Is Novel**

By KENNETH LAFLIN EAGON.

The publicity managers of the V-L-S-E are to be complimented for having inaugurated a "producer-exhibitor" advertising and press system that of the representative speaking-stage offices can measure up to.

Every exhibitor in the United States who is a member of the Big Four family has his name on the publicity mailing list of that organization.

As soon as it is understood that an exhibitor will show a feature film produced by a Big Four concern—and in ample time for publicity and advertising purposes—the exhibitor received from the offices of the V-L-S-E a batch of press matter and advices. These include a detailed story of the play and an explanation of the plot, scenes, etc.; the roster of the cast in order of their appearance on the screen, a score or so of attractive and well prepared "readers" and stories, a number of beautiful photographs and lithographs and lobby display and a book on "advertising tips."

Armed with the above, even the most conservative exhibitor is spurred to "go the limit" in "putting over the film."

Let us show you how thoroughly a feature is covered by the V-L-S-E offices in its publicity "aids" to exhibitors. For instance, in heralding "The Great Divide," this sort of a cover was used in a booklet, 12x9 inches in measurement:

Press Matter  
and  
Advertising Hints and Helps.  
for  
Lubin Feature Photo-Play. (V. L. S. E.)  
of  
William Vaughan Moody's  
Great American Play  
THE GREAT DIVIDE  
in  
Five Big Acts  
With Ethel Clayton and House Peters.  
Produced at Grand Canyon under direction of  
Edgar Lewis.  
Scenario by Anthony P. Kelly. Released January  
20th, 1916, through V. L. S. E.

Upon the interior we find, first, the roster of the cast in order of their appearance on the screen; second, a complete synopsis of the photoplay in question; third, a dozen or so different stories and "fillers" for the newspapers, dealing with the feature film and its meritorious points.

Advertising and cut instructions make up the last few pages of the booklet. Cut ideas for each day in the week are supplied, with a comprehensive diagram of various methods of publicity.

In addition to this, a number of lithograph sheets, describing graphically the features, advise the exhibitor as to the paper which the V-L-S-E has available to float the feature films.

PAUL H. WOODRUFF, Editor

NEW YORK OFFICE, 1022 LONGACRE BUILDING  
Forty-second Street and Broadway  
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CHARLES R. CONDON, Eastern Representative

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Volume XV

CHICAGO, MARCH 25, 1916

Number 13

## The Business Side of Shady Pictures

**E**XHIBITORS who are tempted at times to run questionable pictures, because of a "hunch"—it can hardly be called an idea—that such pictures draw crowds, may be a little impatient with the so-called "moral" side of the question. The fundamental philosophy of the problem, however, has nothing to do with morals.

Women, and not men, are the dominant influence in the spending of money for entertainment—and for most other things, too. Directly or indirectly, there is a woman back of eighty per cent of the money that goes into the theaters. The exhibitor who plays to the ladies will succeed. The exhibitor who tried to run a stag theater, for men only, would have a hard time of it.

The shady picture is essentially a man's picture. A picture showing a partially disrobed woman, for example, has no interest for women. "Suggestiveness" means suggestiveness to the male mind—not to the female. Purely as a business proposition, the wise exhibitor will not present a questionable picture to a mixed audience; and all audiences are mixed. If he did not discard such a picture because of morals, or ethics, or respectability, he would reject it because the feminine half or two-thirds of his audience would not be interested. It is quite obvious that a picture which might be quite exciting to the male contingent would only bore the lady members of the audience.

Women are not at all interested in shady pictures. The percentage of men who like them will never build up business for an exhibitor. The theater manager who chooses his pictures with the ladies of his patronage in mind will succeed. And the one who doesn't will fail. That is the situation in a nutshell.

## Coming Improvements in Projection Methods

**T**HE art of projection is mostly a mechanical art. The projection operator who becomes noted for the excellence of his work must be a better mechanic and a more careful man than his fellows. If his pictures are always steady and his light always clear it merely means that he is alert in seeing to the adjustments of his machine and expert in maintaining his arc at the correct temperature, length and focus.

In the efficient performance of the operator's duties, the arc gives him the most concern. The machine can almost care for itself now, in competent hands. As a piece of mechanism it has improved wonderfully within a few years. The improvements, too, have been gradual, as they should be in healthy progress. Nothing revolutionary has happened to the projecting machine—at least not to the models which find most favor with theater men. Here and there has appeared some radical deviation from established practice, designed to correct some alleged imperfection; but the strange models do not make much headway against the satisfactory evolution of the conservative models.

It would be fatuous to say there was no room for improvement in the mechanics of the



modern projection machine, because everything can be improved and will be improved so long as men have minds. Every year the manufacturers of projectors make little changes and add little refinements that make the device a bit more efficient or durable. It is really a marvelous piece of machinery.

The projection arc, however, is not a part of the projector mechanism. It is really a separate device, whose function is merely to supply a small spot of intense light. This it does effectively—but not efficiently. The spot of light demands attention and care. It burns away from its focal center, and grows long and misshapen and throws shadows. It sputters and hisses and hums at times. It scatters its light to all the points of the compass as the sun disseminates its radiance into useless space.

The carbons themselves absorb light. The condenser lens gathers for its purpose of projection less than ten per cent of the light rays generated at the points of the arc carbons; ninety-odd per cent is utterly wasted. The thousands of candle-power credited to the arc means little in the measurement of the useful beam of light.

The electric arc, especially as it is used for projection, has improved little if any since Sir Humphrey Davy experimented with it a century ago. It is not in its nature ever to improve very much. Depending on two separate electrodes which are consumed by their own heat, it must always be subject to distortion and change and trouble.

Meanwhile wonderful strides have been made in the development of the incandescent lamp. A short time ago it was nothing but a comparatively feeble luminant, whose glow was never intense at any point as a projection light must be.

The tungsten filament was the first big improvement, and the one that enabled the theater manager to illuminate the front of his house as brightly as his fancy dictated at a moderate cost.

Then came the gas filled lamp—so called because all its predecessors kept their filaments in a vacuum. The gas filled bulb allows the development of very high candle-powers and intensely bright filaments, that compete with the arc for efficiency. So far is this true that all over the civilized world arc lights for general illumination are being displaced by incandescents. The arc lamp as a street, store and factory illuminant has suddenly become almost a thing of the past.

But for projection it must still be used, for the reason that the incandescent, powerful as it has become, still lacks the essential bright point of light, the minute spot that must lie within the lens focus.

Yet even in that direction much progress has been made. The experimenters have recognized the demand that at present only the arc, with all its grievous shortcomings, can fill. Laboratories are constantly working on the problem, and already powerful projection incandescents have been made and tested. A description of some of the results of these tests we expect to give our readers in another week or two.

Provided the correctly concentrated point of light can be attained, its candle-power may be considerably lower than that of the arc and still throw a brighter picture on the screen. The condenser lens may be assisted by a reflector which will gather and use the light rays that the arc throws to waste.

Altogether we regard the development of an efficient projection incandescent lamp as an important mechanical step in improving the art of presenting pictures. The incandescent would need no focusing and no feeding. It could not be a fire risk. It would burn with absolute steadiness and constancy, without a shadow and without any attention or adjustment whatever.

The incandescent may take more current than the arc; but the arc wastes current in the rheostat or motor-generator or transformer through which it must be operated, and which would be quite unnecessary with the incandescent. We question if the latter, when it appears, may not prove to be the more economical in current consumption of the two, added to its other marked advantages.

Viewed purely from a technical angle, the electric arc is the one remaining serious defect in the mechanism of projection. We think the possibility of its final elimination, and the substitution of something that at least promises great superiority, should be extremely interesting to all who hope for perfect projection.

# Honor Sir Herbert at Fete

FRIENDS HOST TO BRITON

A HISTORIC event in filmdom was the farewell dinner tendered Sir Herbert Beerbohm Tree by his friends of the Fine Arts studio, where he played the title role in "Macbeth." The dinner was elaborately served in the Alexandria Hotel, Los Angeles, Cal.

Douglas Fairbanks acted as chairman and during the evening he called upon the following persons for speeches: David W. Griffith, De Wolf Hopper, Constance Collier, William Farnum, J. C. Epping, Dustin Farnum, John Emerson, Bennie Zeidman, Mr. Ihmsen, Courtenay Foote, Iris Tree and Mrs. De Wolf Hopper. Mr. Griffith, in his address, said in part:

"On the eve of your departure, Sir Herbert, I, on behalf of the studio, call you our 'friend'; with more sentiment, I could say 'love,' for, Sir Herbrt, with your great democracy, you have won the 'love' of the entire studio, from the executives down to the property men."

De Wolf Hopper added to his reputation as speechmaker with his brilliant tribute to Sir Herbert, as artist, comrade and co-worker.

Douglas Fairbanks, who has developed into a parlor magician, entertained the guests with some of his sleight of hand tricks.

Douglas Fairbanks read this telegram:—

TO SIR HERBERT BEERBOHM TREE: Expressing the sincere feeling of the entire membership of the stock company of the Fine Arts studio, and of every employee, from the lowest to the highest, I want to assure you of the warm place you have won in every one of our hearts by your unflinching sympathy and democracy. We wish you a pleasant journey and an early return.—

FRANK E. WOODS,

For the entire Fine Arts Studio.

Sir Herbert Tree then responded to the requests for a speech and in part said:

"This telegram from Mr. Woods is very dear to me.

"I have had a great many eventful things happen in my career, but no event shall be treasured as much

as my stay at the Fine Arts studio. I was very happy every moment, and greatly appreciated your courtesies and kindness.

"How can I be otherwise than happy, being a bohemian at heart myself? I admire the ideal democracy that obtains at your fine studio." He concluded his speech with a quotation from "Twelfth Night," "Come what may I adore thee so, that danger shall seem sport." I depart tomorrow, but I shall return soon, my dear friends."

On the following day, Sir Herbert was escorted by a party of his friends, headed by president Harry E. Aitken, of the Triangle, to the Salt Lake depot, where he boarded the 2:25 train for New York. As the train was pulling out of the station, two Fine Arts cowboys fired guns in farewell, while the bystanders cheered.

In reply to Mr. Wood's telegram, Sir Herbert, while on the train sent the following:

FRANK E. WOODS:

I was deeply touched by your telegram last night, and by the feelings that prompted it. Will you kindly express to the members of the stock company of the Fine Arts studio, and to all the employees, my deep gratitude for the expression of their good will, and assure them of the joy I felt during my stay in the good fellowship and sympathy of the community. Pray, dear Mr. Woods, accept also my deep appreciation of your own unflinching courtesy.

SIR HERBERT BEERBOHM TREE.

In addition to those who made speeches, the guest list included Vera Lewis, Jack Conway, Viola Barry, Erik von Stroheim, Clare West, John Fairbanks, Mary Alden, Charles Eytan, Winifred Kingston, Frank Caxex, Mrs. William Farnum, Ralph Lewis, George Hill, Kathlyn Williams, Mrs. Ihmsen, Raymond Wells, his wife, Madame Rabinoff, and Douglas Gerard.

Director John Emerson is now at work on the concluding scenes of "Macbeth," which will be released probably in nine reels, and handled as a special feature production.



Sir Herbert Beerbohm Tree photographed as he was about to depart from Los Angeles. Left to right—Courtney Foote, R. Ellis Wales, Winifred Lucas,

## VETERANS TO AID ACTORS' FUND

**Thespians of "The Old School" Will Perform for Films to Help Raise Million Dollar Endowment Fund**

Actors and actresses of "the old school," now sheltered in the Actors' Home on Staten Island, New York City, are going to make another appearance.

For many, it will be the last farewell.

These kindly, mellowing artists will be seen not on the boards they trod in their hey-day, but in the youngest of the arts, the motion pictures.

Their appearance will be part of the motion picture campaign for the Actors' Fund of America, which proposes to raise \$500,000 in fifteen weeks as its share of the million-dollar endowment needed to put the work of the fund on a sound financial basis.

The sentimental appeal to the public is sure to be instantaneous and powerful. Here are the men and women who have given their best to the stage, now on the downward path of life. They who were so generous in giving to the public at every demand made upon them will surely not be disappointed in expecting that public to return the favor in their old age.

The films in which the old actors will take part are to be shown, according to the plans of the committee in New York, in every theater in the country at the same time. There will be depicted every phase of life in the Actors' Home on Staten Island.

The chief feature of the reel, however, is to be a film drama, entirely the work of the members of the home. It is written by one of them, and will be rehearsed and acted by the former stars, under the direction of Daniel Frohman. The touching little playlet will be a welcome breath of the past and an interesting contrast to the most modern in things theatrical.

Charles R. MacCauley, well-known cartoonist, who is acting as chairman of the committee on announcements and animated cartoons for the motion picture campaign for the Actors' Fund of America, held a meeting recently at which twenty-five of the most celebrated newspaper artists and cartoonists were present. There will be twenty-five noted men on his committee. At the meeting of the publicity managers for all film concerns it was recommended that a campaign department be started in the daily trade bulletin to be issued in connection with the forthcoming exposition of film interests at Madison Square Garden. This new publication will have all the live-wire writers in the business conducting its literary columns, and in the motion picture campaign department will be run stories of the day and the lists of contributions.

Crane Wilbur, popular screen star, a member of the David Horsley forces in Los Angeles, recently appeared at four leading theaters in Los Angeles in behalf of the actors' fund. Speaking at each of these playhouses, Mr. Wilbur made forceful pleas for recognition of the fund which resulted in a merry jingle of coins dropped into a small box by the patrons as they departed from the show houses. While Mr. Wilbur was appearing in the chain of houses assigned to him, different players were making little talks along the same lines in other Los Angeles theaters. When the evening's work was over, the speakers gathered at a popular cafe where they were joined by members of "The Only Girl" company, a musical comedy organization, and an impromptu vaudeville performance was staged for the benefit of the guests. Mr. Wilbur's contribution to the entertainment was a recitation of "Good Mornin', Jedge," a negro dia-

lect story, written by himself. At the end of the performance the hat was passed by the women of "The Only Girl" company and several hundred dollars were added to an already good-sized sum raised through the efforts of the speakers earlier in the evening.

## Begin "Nation" Fight in Ohio

The legal fight of the Epoch Film Producing Company against the Ohio State Board of Motion Picture Censors has begun in the United States Court at Columbus, Ohio. The suit directed against the censor board grows out of the board's ruling that prohibits the exhibition of the motion picture play, "The Birth of a Nation."

During the hearing attorneys for the film company asked United States Court Judge Sater to review the film drama through the medium of an exhibition of the film, which they proposed to give for the jurist. No decision on the subject was reached at the hearing.

Affidavits of prominent Cincinnatians figured in the hearing. Postmaster Joel L. Clore stamped the film as the finest production of any kind he had ever seen and a play highly artistic, moral, entirely proper and not detrimental to any race. The case will be argued further in a few days.

## Moss Lauds State Rights Plan

B. S. Moss will place the features manufactured by his concern on the market by disposing of feature films through the medium of state rights sales. The current Moss release is "One Day," the sequel to Elinor Glyn's "Three Weeks," also screened as a feature by Moss last year, and sold on the state rights plan.

About April 1 Moss will turn out another, "The Undertow," and during this year expects to produce on the average of one feature monthly, selling all via state rights, reserving Greater New York and northern New Jersey for his own territory. Mr. Moss replied in answer to a question as to the feasibility of continually making features and selling them on the state rights plan, that he is very well pleased with results so far.

## 2,500 at Film Ball in Salem

More than 2,500 persons attended the motion picture ball of the Elks at the Cadet Armory in Salem, Mass., last week. It was conducted by Ernest H. Horstmann, president of the Massachusetts Motion Picture Men's Association, who managed the two Boston affairs of the same kind the last two years. Anita Stewart, whose photograph was a prize for the prettiest girl at the ball, was in the grand march. Among others who participated in the grand march were Gladys Hulette, Florence LaBadie, Paul Panzer, Warren Arey, Gazelle Marche, Earle Williams and Doris Gray.

Sir Herbert Beerbohm Tree was given a dinner party recently at the Los Angeles Athletic Club by M. F. Ihmsen, publisher of the Los Angeles *Examiner*, a member of the Hearst chain of newspapers. Among the prominent guests who attended the spread were David W. Griffith and Mack Sennett, the Triangle producers. Others present included Stoddard Jess, Robert Marsh, M. J. Connell, Dr. Walter Lindley, Louis Vetter, J. E. Fishburn, W. M. Garland, Harry Chandler, F. W. Eldridge and Otheman Stevens.



# Electric Signs for Theaters

BY PHILIP OLNEY PALMER

*Representative of the Thos. Cusack Company.*

MOTION picture exhibitors have come to look upon electrical advertising as indispensable. From the smallest odeon manager to the largest hippodrome proprietor, in nearly every case, some appropriation is made for electrical display publicity. Electricity is considered more or less an expensive business getter. The small house manager, whose conscience tells him it would be overstepping his bounds to "plunge" into "bright light" publicity, will study long before he has reached some solution of the electrical question. We have reached that stage of the game where this small house manager can get a small electric display for a nominal investment.

With the big exhibitors it is different in a number of ways. Some big exhibitors do not seem to understand that their business justifies a suitable electrical display. Some will quibble over a few odd candle power where a small exhibitor would dig down into his pocket to make up a deficit brought about by excessive advertising.

I have worked out a schedule showing what I believe to be the investment the average motion picture exhibitor can afford to make. It follows:

Size of House	Service Cost	Size of House	Service Cost
300 seats.....	\$1.25 per day	500-750 seats	\$2.00-3.00 per day
300 seats.....	1.50 per day	750-1,000 seats	2.50-3.50 per day
500 seats.....	2.00 per day	1,000 seats, up	3.50-10-15 per day

Do not buy a sign just because it is a sign. If you buy on that theory your money will, no doubt, be poorly invested. An ordinary sign with plain reading matter will not get results, "although it will answer the purpose." There is very little value in plain electric signs. One might look down a street and see fifty of the ordinary

type signs reading drugs, bar, theater, lunch, etc.; there is no individuality, no "advertising value," nothing but signs, signs, signs—a waste of money.

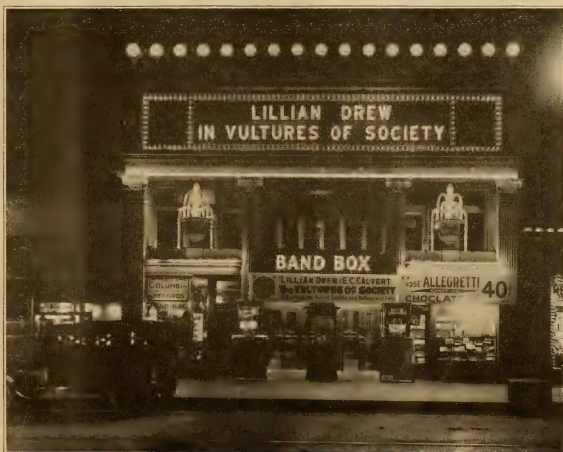
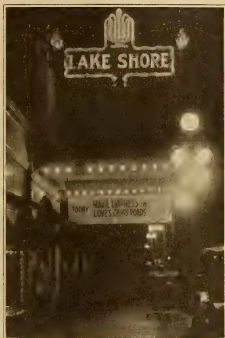
There are hundreds of sign designs. But I recommend *Electrical Advertising Display*—exploiting the name of the theater and carrying spectacular effects, such as flaming torches, lighting flashes, bursting bombs, high-speed borders and chasing borders, in colors—as being more valuable to the motion picture theater than changeable attraction frames. Here is the reason: First, the cost of the spectacular display and the attraction frame together would be prohibitive to the average motion picture theater. Second, a changeable attraction sign, owing to the size of letters, can be seen from only a short distance. Therefore, the advertising value is limited.

In cases where the theater is large enough to justify the use of an advertising spectacular sign and attraction frame, I would advise both.

But where the seating capacity of the theater is limited, I feel that a sign with spectacular effects would have more "attention value" and would give the theater more real advertising than could be gotten by any other means.

In purchasing an electric display the first requirement is "Individuality," which is, of course, "attention

value"—advertising in itself. Advertising, to advertise, must command. Therefore, the big and vital thing is "attention value." This can be gotten only by quick, sharp, piercing, flashing effects. It is not necessary to buy a large sign to accomplish this. A small sign, if carefully designed, with the proper flashing effects, can be made



The illustrations on this page show Chicago motion picture theater signs designed by the Thomas Cusack Co.

effectively to attract 90 per cent of the passers-by.

Some house managers think it necessary to use a large number of lamps in order to obtain the desired effect. Such is not the case. A small electric sign, with only 250 lamps and the proper flashing effect, is fifty times stronger, more effective, and has more advertising value than the ordinary display containing 500 lamps with a poor flashing effect.

The old type of electric display was built of pieces of metal slapped together in a crude manner, with the name of the theater in electric lights and finished with a coat or two of thin paint. This was all that was considered necessary in an electric sign. As a result the sign soon became an eyesore and a hindrance rather than an asset. Such a thing as "advertising value" never entered into the matter at all. This type of sign had absolutely no daytime value. Now, this daytime value, we find, is one of the most valuable assets of an electric display. The new type of sign is built so that it makes a splendid daytime display; in fact, equally as good as at night, if kept in good condition.

I have superintended the laying out of a great number of theater electrical displays and in every case I have found, as have the house managers, that more "advertising value" is attached to electrical advertising than to any other means of publicity. This is owing to the fact that the electric display is generally on the theater and reaches the people at the psychological time—when they are in the mood to attend theaters.

Rarely, if ever, will you find two electrical displays, frames or displays of any kind just alike. It is at least the policy of the Thos. Cusack Company to build each display of a different design; to fit the need of each individual theater location and class of people the theater manager is desirous of catering to. We have never made two electric displays alike in design. Therefore, each theater is given individuality in its advertising.

We build, erect and maintain these displays on a service basis—furnishing electricity for illumination, renewing all burnt-out lamps, assuming all risk and responsibility, cleaning, repainting and repairing as often as necessary on a monthly charge basis. The cost of display is included in this monthly charge. This maintenance provides for a repaint every three months during the year, which entitles lessee to an entire change of color scheme, and which virtually makes an entirely new sign as often as it is repainted.

These signs are built so they not only are attractive night displays but are attractive in the daytime. This enables the theater owner to advertise his theater 18 hours a day—from early in the morning until the theater closes at night, without any extra cost for this day-time feature; this being plus advertising.

These displays are patrolled every hour during the night by service men who renew all lamps and adjust flashers when necessary. The Thos. Cusack Company is able to furnish this service at a lower cost than the theater owner could buy, build, erect and maintain his own display.

H. E. Aitken, president of the Triangle Film Corporation, stopped off in Chicago last week for a conference with C. Furness Hately. He has spent several weeks on the Pacific coast and left for New York after remaining a short time in Chicago.

## IVAN FEATURE HAS FIVE STARS

**"The City of Illusion" to Be Released as Special Feature—Strikes Unusual Notes—Five Stars Appear in it**

Five stars will work together in the making of the new Ivan feature, "The City of Illusion."

One of the foremost of these is Charleton Macy, the Belasco legitimate star who created the leading male role in "The Woman" and who on the screen played the male lead opposite Theda Bara in "Destruction." Realizing that, after the story, the players make the play, Ivan Abramson, the author and director of "The City of Illusion," has gathered together an unusual number of bright lights to enact the difficult roles in the play.

Mignon Anderson, the dainty, fearless little leading lady; Bradley Barker, formerly with Olga Petrova; Paula Shay, the "Mary Garden of the Screen"; Joseph Burke, star of "The Fool's Paradise"; Maxine Brown, Edison's well-known ingenue; Willard Case, former juvenile with Essanay; and Guido Colucci, strong in the delineation of character and erstwhile with Edison—these are some of the stellar cast.

In "The City of Illusion" will be seen the original painting called "The Hump Backed Angel," by the famous Rubens. This painting, you will remember, was disfigured by Rubens' jealous pupil, Torminetto, who painted a hump on the angel's back. This remained undiscovered until after Rubens' death. The picture found its way into the possession of the Colucci's, according to the story, and remained with the estate for centuries. Guido Colucci, the last of his family and a close friend of Director Abramson, granted the use of this famous picture in the coming feature.

Another interesting note in "The City of Illusion" will be struck by the showing of interiors which are to be filmed in the Washington residence of Suarez Mujica, ambassador from Chile.

## ROTHACKER SIGNS COLBY

**Noted Animal Artist Who Originated the "Colby Dog" Post Cards, Will Produce Animated Advertising Cartoons**

Watterson R. Rothacker announces that he has signed a contract for the exclusive services of Vincent V. Colby, the famous animal artist.

Mr. Colby is the originator of the "Colby Dog" post cards, which were published in sixteen designs and had a record-breaking sale of more than twelve million.

As an animal artist Mr. Colby has an international reputation; he is also recognized as an authority on gelatine photogravure.

Mr. Colby has traveled extensively in his artistic studies and has been on every continent in the world except Australia. He was with the United States Army during the early part of the Moro insurrection and spent two years and seven months in active service in the Philippines, during which time he made splendid drawings of army life.

Mr. Colby will produce special half-tone animated advertising cartoons for the Rothacker Film Manufacturing Company and is working out a series of unique entertainment cartoons for general release, details of which will soon be announced by Mr. Rothacker.

# First Aid to Theater Men

BY S. L. ROTHAPFEL

THE interest taken in this department by theater men from all over the country is gratifying and I want to take this opportunity to thank many of the writers for the helps they have given me in sending in the suggestions I have asked for. Also let me say right here that I have found the "What the Theater Men Are Doing" forum of great assistance to me and I believe other theater men feel the same way about it. The forum gives these men, situated far apart and too busy to write individual letters, an excellent opportunity to "get together." And we all must get together if we would succeed. For we need each other.

From now on I propose to answer the questions that are coming in to me by number, figuring last week's reply as number one. In this way I will not have to mention names, as I believe many theater men would not take advantage of this department if they thought their names were to be published. In case the questions are repeated they will be referred to by number, so I would advise keeping copies of MOTOGRAPHY on file for future reference.

2. I am at a loss to know how to get the people out to my house this summer. Now I only run three nights a week—Tuesday, Thursday and Saturday. How is the best way to advertise the shows? On Tuesdays I run a World feature; on Thursdays a Universal Broadway feature; on Saturdays a program consisting of a two-reel western, and a two-reel comedy. I would like to get this theater on the map and also would like to get some good road shows in here. If not road shows, I want to make the house earn money somehow. It seems as though serials are good here for a while but the people seem to get tired of them. I have run "Runaway June" and twenty-five chapters of "The Diamond from the Sky." But I had to cut it out as the people just would not come. I had to pay for the shows out of my own pocket. I have had this theater a year and it has not cleared a dollar for me. On January 22 I cut down to one show on Saturday only until last Thursday when I started again Thursdays and Saturdays.

This gentleman seems to have a difficult problem on his hands and because he is not specific in his questions I am going to answer him with a few questions of my own, first suggesting, however, if I am to give the help that he seems to need, that he write me another letter telling me the conditions in his town, which is in Illinois. What kind of a community is your theater located in? Are the people farmers, factory workers or town folks of various occupations? Are they early-to-bed folks? Is your house in the center of a thickly populated community? Is it easy of access? Is the front attractive? Do you make it convenient for the people to attend? Are you getting the young folks interested in your shows? Are you sending them away happy so they will tell their parents to see your shows, too? What sort of newspaper co-operation can you get? Is your house attractive inside as well as outside? Are you using good music?

If you will answer these questions and others that may suggest themselves perhaps I can help you. Now tell me why you want road shows? Do you believe the people are more likely to attend your house if you have such attractions? Why? Is it not possible that your selection of pictures is not pleasing? How about

your competition? Have you any and if so is the other fellow giving a better show? I want to help you all I can and I believe if conditions are not altogether against the house that you can write me in a short time and tell me that some of the dollars you have invested have begun to come back. But most important of all, while you are working toward that end—SMILE. Don't let the people realize that you feel that your house is a failure.

3. Where should I locate my projection booth? I am building a new house to seat 1,100 persons on the main floor and a large balcony.

Before answering this question I would have liked to have been told the length of throw and size of screen but off hand and in a general way I will say that I find the best results are obtained when the booth is on the main floor, allowing for a long throw. I have found this location to be best, especially in a large theater, and I believe it holds true in smaller houses. If the floor of the house slopes to the orchestra pit, this gives the projection in direct line with the screen. In building your booth allow me to suggest that you remember the operators. Give them plenty of breathing and elbow space, as well as protection. You will find this will result in better projection and projection is especially important. People do not attend shows to be annoyed and if the pictures are not clear your shows are criticised.

4. What is the best screen?

5. What is the best projection machine?

I would like very much to answer questions of this sort from my experience but I feel that I should not publish my opinions on these matters. My opinions on such subjects are based simply on what I have seen and in the case of a projection machine I believe much depends on the operator.

## SPOOR ANNOUNCES RELEASES

### Unusually Attractive List of Short Subjects on the Essanay List for April, Exclusive of Multiple-Reel Features

George K. Spoor, president of Essanay, announces an unusually snappy list of short subjects for April. These are exclusive of the V. L. S. E. multiple reel features and come in one, two and three reel acts.

Essanay's Wednesday releases consist of two Animated Nooz Pictorials, Animated Cartoons by the famous newspaper cartoonist, Wallace A. Carlson, including caricatures of men in the limelight and news events of importance and two artistic movie drawings by the celebrated artist, Vernon Howe Bailey. One of these gives all the interesting points of Rome, with which Mr. Bailey is thoroughly familiar. The other is the sketch of Boston with all its historic buildings and scenes.

Both the cartoons and the movie drawings are each five hundred feet in length and contain five hundred feet of exceptionally good scenic pictures of the picturesque spots in the United States and Canada.

Among its two reel releases, "Millstones" is one of the strongest. It is a story of the underworld, of evil characters with a grain of good in them. The story is



brightened by the sweetness of a girl's love. The play features Darwin Karr and Nell Craig.

Owing to the strong demand for some of Essanay's earlier releases, the company has decided to reissue two two-reelers. These are "Under Royal Patronage" and "The Elder Brother." Both of these feature Francis X. Bushman.

Among the five three-reel releases for this month, "The Spider's web" is one of the best. This is a magazine story written by Clarence L. Cullen and features Bryant Washburn, Elizabeth Burbridge, John Junior and John Lorenz. This is a story of a youth who is made the slave of the drug habit, having been lured to try the drug by a jealous rival. He finally makes good, however, throws off the habit, wins the girl and a place in the affairs of the world.

Other excellent three-reel releases include "The Last Adventure," featuring Lillian Drew and E. H. Calvert; "The Frame-up" and "A Woman's Naked Soul."

Its multiple reel features are exceptionally strong, including William Gillette, the noted speaking stage star, in "Sherlock Holmes," the play written by himself and the character to which he has given undying fame.

## CHAPLIN INVADERS CHICAGO

King of Screen Comedians Spends Lively Sojourn in Windy City and Then Hikes for the West Coast

Charlie Chaplin, unassisted, took Chicago last week and held it for several days.

Then he "ducked" for Los Angeles.

Incidentally, he left a little of that \$670,000 per annum in the Windy Village.

And was besieged by a million (more or less) persons of all types who clamored for "just a peek" at the King of the Screen.

A day filled with greetings and the exuberant Chicago brand of hospitality, following the arrival of Chaplin and his party from New York culminated in a special function of the Ancient Order of Spanish Athletes, a famed organization of writers, artists and kindred spirits. The kindred spirits are artists, too.

Hours before the banquet and its attendant frivolities a crowd of curious persons grew into a seething mob which filled the lobbies of the Hotel Sherman, the capitol of Chicago's Riot, and overflowed into Randolph and Clark streets.

Police reserves were called to clear the sidewalks and car lines and to aid in preserving order within the hotel.

Chaplin was formally initiated into the Spanish Athletes.

Barratt O'Hara, lieutenant governor of Illinois and a personage not unknown to Broadway in his lighter moments, personally vouched for Mr. Chaplin as a fitting candidate for the somewhat exclusive distinctions of membership in the order.

"There is something funny about this candidate," observed O'Hara, "but we cannot let it stand against him."

"There are many aspects of his career which make it particularly fit that he should be one of us.

"As I reflect with proper appreciation and extreme reverence upon the great and honored roll of the members of this organization, this sacred order, I can recall none who have thrown it farther and with greater ease and grace.

"The world will not long remember what we say here, but it can never forget what he did in New York. We stand in awe and respect. I commend him to you."

Jack Lait, known as Jacquin Lait, when in dinner



Charlie and Syd Chaplin, snapped upon their arrival in Chicago.

uniform, author of "Lead Kindly Light" and "Help Wanted," playwright and journalist, also formerly a newspaper man, made a pleasant speech of presentation in a few pungent words.

The ceremonies connected with the Spanish Athletes ritual concluded with the crowning of Mr. Chaplin with a bonnet of the Glacier Blackfoot Indians, previously worn only by Louis W. Hill of St. Paul, president of the organization and its staunchest exponent.

Jay (Casey) Cairns of the New Rochelle fire department, a charter member of the order, was master of sundries ceremonies. At 4 p. m. he reported from the Celtic room, declaring the meet one of the completest success of the kind he had ever covered for the Spanish Athletes.

Among the guests of the order was Henry P. Caulfield, studio manager for Chaplin, and Syd Chaplin, brother of the Mutual comedian.

On their arrival on the Twentieth Century the party was met by a delegation at the LaSalle street station made up of members of the Traffic Club. Mr. Chaplin and his party were guests of the club's "Salmon Day" luncheon at which Gerrit Fort, passenger traffic manager of the Union Pacific, presided.

After an active career, extending over a period of more than sixty years, Charles "Daddy" Manley, veteran of the Universal studios, one of the best loved men in theatrical circles, is dead at his home in Hollywood, California. His death came as a climax to a five days' illness which his eighty-six years were unable to cope with.

# Film Commercialization New Policy

## WORLD EQUITABLE PLAN SUCCESS

WITH the re-organization of the World Film Corporation and the Equitable Motion Pictures Corporation, the newly-elected production heads and department managers under the supervisory direction of President Arthur H. Spiegel, announced a policy of film commercialization.

Just what the policy was meant to convey, outside of the bare announcement that

in "The Struggle." Supporting Mr. Sheridan are Arthur Ashley, perhaps one of the best known screen stars, and Ethel Grey Terry, who has created a vogue both in films and the spoken drama.

The story itself was written by Harry Chandler and adapted for the screen under the watchful eyes of the film, service, advertising and publicity departments, which departments under the new policy actually act as representatives of the exhibitor in that they work from the angle of "box office" results. The director and casted

players also have a word in the construction. From a production standpoint, the commercialization becomes physical.

Mr. Ince, with his retinue of cameramen, structural workers and property men, with the players, journeyed to Manaca, Brazil, a leper colony, where many of the scenes of the piece were laid by the author.

A new environment was created by Ince and the surroundings, insofar as atmosphere and detail are concerned, were made perfect.

A permit from the Brazilian government was procured. This al-



Two interesting scenes from "The Struggle," coming World-Equitable feature, produced by John Ince, and Frank Sheridan as he appears in the leading role.



all productions would undergo a treatment of commercialization without the sacrificing of the atmospheric or artistic elements, was not made entirely clear. With the completion, however, of four forthcoming pictures, the intent and ambitions of the policy is realized and demonstrated physically to an extremely satisfactory stage.

The first and most convincing demonstration of the success of the policy is seen in John Ince's production of "The Struggle." The casting of this picture showed a blending of three elements theatric. Frank Sheridan has long been a potent figure on the spoken stage. Mr. Sheridan, by his work in "Paid in Full," "The Unwritten Law," "Blackmail" and "The Boss" substantiated the title given him by William Winter, "The American Coquelin."

Mr. Sheridan, by far the most virile character portrayal on the native stage and one of the foremost personifiers of big, red-blooded types, plays the leading role

lowed Mr. Ince and his players to use the Lazaretto, or Leper Colony, as he saw fit. The idea of the journey of the company to far away Brazil was to procure local color and they got it.

In building up the story of "The Struggle," John Ince said:

"I considered the story, as it was given to me in

scenario form, a many gabled house. It contained punch after punch. It required but diligent attention and faithfulness to the story to visualize a powerful work. I simply built up the walls to each gable. That is, I considered the big situations and climaxes as gables and worked my dramatic structure up to them, then down the other side to the next gable. The result shows for itself in the production."

Mr. Ince can be taken literally. He has characterized his work for the past few months with an ideal developing of punches and the emphasizing of his powerful situations, as in the instance of "Sealed Lips," which was termed a ninety-five per cent picture by the authorized reviewers.

The second physical demonstration of the advantages of the commercializing of film plays, appears aptly in "The Chain Invisible," which has just been completed under the direction of Frank Powell. This is an original work from the pen of the noted author, Richard Le Gallienne. Mr. Powell emphasized his climaxes and situations so superbly and developed his dramatic action up to the climaxes so majestically that his five-reel production is a smooth running document, vitalized with but one object, that of making dramatic ten-strikes every time the ball rolls down the alley.

The effect in "The Chain Invisible" is one of seeing a gigantic spectacle. Insofar as the parallel is explicit, you watch a series of beautiful incidents all a consecutive portion of the tale. Then at moments, some gigantic novelty is injected which dove-tails into the spectacle, and adds zest to the story, yet creates in itself a startling effect. In other words, each incident is a startling episode and as a whole a gigantic series of "punches."

Mr. Powell states that his one intention was to emphasize his "punches," yet dove-tail them perfectly into the general tale and he too prefers to await the picture's public presentation and allow it to speak for itself.

The commercial idea permeates the World and Equitable office. The sole reason for the wide deviation from a custom, according to those who have the responsibility of the company at heart, is for the purpose of aiding and supporting the exhibitor. The extra cost, the longer periods required for making the productions, the extra efforts necessary in order to have all department heads and the production department confer and concur on a picture before the work begins, are not considered, if the results benefit the exhibitor.

## NEW BIG FOUR EXCHANGE

**Syracuse Office Graduates Into Important Branch—  
Two New Men in Cincinnati Office—"Battle  
Cry" Still Running Strong**

V-L-S-E has made its Syracuse sub-office a buying exchange, has added two men to its Cincinnati sales force and is scoring unusual successes with two of its features in New York.

For the past several weeks the volume of business done at the Big Four office at Syracuse has been so big that this branch has graduated into one of the important sub-divisions of the company. It will be under the management of A. N. Webster, who is one of the pioneers of the V-L-S-E concern and who is well known by the film men of the state.

Mr. Webster has ample and well-arranged quarters. The Syracuse office now occupies an entire two-story building, with the sales and shipping depart-

ments on the first floor and the spacious projection room and poster displays on the upper floor.

The new branch will serve all the territory in New York state north and east of Albany and including that city. This will relieve the New York office which, though greatly enlarged during the past year, has been crowded with work.

J. B. Lytle, formerly with the Cincinnati office of the World Film Corporation, has been annexed to the Big Four sales force in that city. He will handle the Indiana territory and three counties in Ohio. The other new man, F. B. Chase, who has been a branch manager for the Western Union Telegraph Company, will take care of the remainder of Ohio and a part of West Virginia.

"The Escapades of Mr. Jack," the Frank Daniels comedies produced by Vitagraph and released through V-L-S-E, have met with regular Johnbunny success throughout the country and have just been booked by the Strand in New York city.

That "The Battle Cry of Peace" is still enjoying great runs is evidenced by the fact that the Garden Theater at Richmond Hill, L. I., nearly had to call out the reserves to control the crowds that jammed about the house trying to get tickets before the end of the run. And at that the film was shown on March 7 and 8 during one of the severest snow storms that has visited New York this winter.

## SPOOR HOST TO AD MEN

**Marks Opening of Large New Studio by Entertaining  
500 Members of Advertising Association of  
Chicago**

President George K. Spoor of Essanay marked the opening of his large new studio, the third in Chicago, by entertaining five hundred members of the Advertising Association of Chicago at a luncheon, followed by an inspection of the plant, on St. Patrick's day, March 17.

It is the custom for the advertising men to make visits at regular intervals to the centers of various industries of the city and this trip was "Little Journey No. 4" of the itinerary.

The club members marched from their rooms on Clark street in Chicago to the Green Mill gardens where luncheon was served. Mr. Spoor gave a talk saying it was his faith in Chicago which prompted him to increase his studio space there. He said that Chicago now had the largest artificially lighted studio space given over to pictures in the business. At another point in his remarks he discussed the possibilities of pictures in their relation to advertising. He is confident that pictures will ultimately be the greatest moulders of public opinion ever conceived. President Dewitt Clough of the advertising men responded. The association quartette gave several numbers.

The party then proceeded to the studios and inspected the three big floors. All were particularly impressed by the massiveness of the latest studio which is large enough in itself to permit of a dozen average sets being erected at once.

Mr. Spoor and his aides explained "how the movies are made" and when the inspection was ended a film showing the parade and luncheon was projected before the guests left the plant. It was then presented to the association.



# Prepayment of Film Rental

BY JOHN R. FREULER

*President of the Mutual Film Corporation.*

THE knowledge which naturally comes to any business as it passes through the various phases of development is now bringing to motion picture exhibitors newer and better standards of business practice. This is going to result in an increasingly sound foundation for the progress of the whole photoplay industry.

I have in mind just now particularly the adoption of the prepayment of film rental practice in so many districts. This paying of rent for films in advance is bound to result in decided benefits to both the exhibitor and the distributor.

In the first place, the custom will tend to cause the exhibitor to give closer attention to his business, to watch his box office and check his income against his expenditures a little more accurately. It will bring him to improve the quality of the entertainment he shows his public. And most important of all, it will gradually result, if this prepayment policy spreads and continues, in the elimination of the "fly-by-night" exhibitor who operates on a shoe string and gives serious competition to the legitimately managed and established theaters.

If John Hudson can go to an exchange and get thirty or sixty days' credit for film, credit for a projec-

tion machine, and then credit from someone else for rental, he has credited himself into the business and is giving you competition with no capital invested. When his credit is exhausted he may go to another exchange, get more credit and run for another thirty or sixty days. He can continue to do this until his list of exchanges which will give him credit is exhausted. Meanwhile, if he is of the type I have in mind, he has paid nothing for film rental and his profits are very close to his gross receipts.

Prepayment of film rental firmly established and intelligently followed means in time the elimination of all these John Hudsons.

And this process of elimination is important, not only for the competition the "fly-by-night" gives his competitors but because he does not present to the public the kind of entertainment that is a credit to the motion picture business. His house does not build appreciation and respect for the photoplay, and that in time hurts your business just as certainly as does his direct competition for admissions.

Prepayment of film rental is a logical and laudable business practice. Picture play patrons "pay as they enter." Prepayment is good business for everyone concerned.

## Mutual to Increase Forces

A STATEMENT issued from the home office of the Mutual Film Corporation announces, a large increase in the acting forces, and in the production activities of the American, Thanhouser, Horsley, Gaumont, Signal and Vogue Film Companies, the picture output of which is released through Mutual exchanges.

To supplement the companies already at work on Mutual Masterpictures, De Luxe Edition, the American Film Corporation has organized another company with Winnifred Greenwood and Franklin Ritchie at the head. Miss Greenwood has been associated with the American for several years past, appearing for the greater part of the time as the leading woman with Edward Coxen in "Flying A" drama. Mr. Ritchie is one of the best known leading men of the picture profession, having been connected with Biograph and a number of Klaw and Erlanger productions. As a legitimate actor he is equally well known, having been under the Frohman management for four years and the Belasco management for two years. He left the Biograph company to become a leading man for the American Film Company.

Another Masterpicture, De Luxe Edition, company is at work at the American studio under Arthur Maude, the English actor-director in "Revelation," the scenario for which was based on "Magda," the Sudermann play, by J. Edward Hungerford. Mr. Maude is supported by Constance Crawley.

Mr. Hungerford, whose stories in the *Saturday Evening Post* and other current magazines are very well known all over the country, is the author of a second embryo Masterpicture, De Luxe Edition, in

process of development in the Santa Barbara studios. It is "The Man from Manhattan," a story containing good comedy and stirring action. The picture is being directed by Jack Holloway. It will serve as a vehicle for Rhea Mitchell's second Masterpicture appearance, her first one being "Overall." In support of Miss Mitchell will appear William Stowell, Jack Prescott, Warren Ellsworth, Perry Banks, Joe Taylor and Charles Wheelock.

Director Donald Macdonal is busily engaged with a company headed by Helene Rosson, E. Forrest Taylor, and Harry Von Meter in the mountains back of Santa Barbara, where he is producing "April," a five-part story of mountain folk, written by Clifford Howard.

There are four directors at work at Jacksonville, Florida, studios of the Thanhouser company. The only recent addition to the players in the southern studio is Marion Swayne, the charming little ingenue who was last year the leading woman of the Gaumont company. Among the others are Valkyrien (the Baroness Dewitz), who is starred in "The Valkyrie," and in the recent three reel feature, "The Cruise of Fate." Boyd Marshall, Thomas A. Curran and Bert Delancy are among the players of drama, and Louise Emerald Bates, Riley Chamberlin and Walter Hiers are comedy artists who are in Jacksonville.

The four directors are Ernest Warde, Eugene W. Moore, George Foster Platte, Mutual Masterpicture and three-reel feature directors, and William A. Howard, a "Falstaff" director.

At the New Rochelle studio of the Thanhouser company, Director Frederick Sullivan is producing

"Mister Shakespeare, Strolling Player," which will be full of the spirit of Merrie Englands and the Bard of Avon. Florence La Badie is appearing in this production. Claude Cooper and Arthur Ellery are the two directors of "Falstaff" comedies at the Thanhouser's northern studio.

J. H. Gilmour, the well known artist, who has recently been added to the Thanhouser forces; Robert Whittier, who made his first appearance in Mutual releases in "Betrayed"; John Lehmborg, Frank E. McNish, who always plays with Claude Cooper in the Falstaff comedies Mr. Cooper directs; and George Marlo are among the actors at the New Rochelle studios.

Pearl Shepherd, the pretty girl who was chosen for a picture career at the recent Screen club ball; Doris Grey, the Boston girl who found herself in the spotlight because she was the prettiest girl at the Boston exhibitor's ball in November, and who has just completed the picture, "What Doris Did"; Florence LaBadie, Ethyl Cook, Kathryn Adams, Carey L. Hastings, Frances Keyes, Gladys Hulette and the Fairbanks Twins constitute the New Rochelle studio's apportionment of feminine stars.

While there have been no big and permanent players added to the Horsley company's list—Crane Wilbur, Margaret Gibson, George Ovey and William J. Clifford—there have been a number of well known screen artists engaged for the various productions.

At present Crane Wilbur is working in a Masterpicture, De Luxe Edition, written by himself, "The Love Liar." Lucy Peyton, Nan Christy, Mae Gaston and Ella Golden have all been specially cast for this production under the direction of Robert B. Broadhead. Margaret Gibson and William Clifford have been cast for "The Hidden Law," and will be supported by a number of exceptional players.

Virginia Kirtley and Louis Durham, the famous ex-baseball player; Sherman Bainbridge, the popular actor recently seen with Universal; Marie James, formerly with Metro; and Walter Spencer are numbered among the players who will be seen from time to time in Mutual Masterpicture, De Luxe Edition, from the Horsley work shops.

There has been a curious addition to the studios of this company, by the way, out in Los Angeles; an emergency hospital has been added to the buildings and equipment. In the past, performers playing in the production with the Bostock animals have been seriously injured. The hospital is situated near the section where the animals are photographed, and is equipped with all "first aid" apparatus.

Miss McCoy's delightful work as a leading woman will be given first opportunity for expression in a pic-

ture directed by Edwin Middleton. When she left from New York it was the intention of Director Richard Garrick to feature her in "The Quality of Faith." Since her arrival in Jacksonville he has changed his mind, however, and the new Gaumont star will be featured in "The Isle of Love" and will be supported by Earl O. Schenck and Iva Shepherd.

Gertrude Robinson and Alexander Gaden will assume the leading roles of "The Quality of Faith."

Marguerite Courtot has finished with "Feather-top," and is playing now in a society drama supported by Henry L. Pemberton. The drama has not yet been titled.

The first Mutual Masterpicture, De Luxe Edition, offering of the Signal Film Corporation has been accepted and will be an early Mutual release. Director Murdock McQuarrie, the veteran picture producer, has made a thrilling drama of organized vice out of the scenario "In the Web of the Grifters." In this company are Edythe Starling and Norber Myles, excellent players both of them, and well known to the picture field; Millard Wilson, Julian Beechwood and Francis Macdonald.

In the meantime the "Girl and the Game" company is going steadily on to the completion of the fifteen chapters of the Mutual's great railroad special feature. The company has been at Los Vegas, Nevada, for the past two months, where the hilly, unsettled region makes a splendid background for the thrills of railroad building.

The output of the Mutual Film Corporation for the week of March 20 will be headed by a Mutual Masterpicture, De Luxe Edition, which is the picturization of one of the most famous of the popular melodramas of a quarter of a century ago.

"My Partner," the play written by Bartley Campbell and produced at the Union Square Theater, September 16, 1879, will be released as a Masterpicture, De Luxe Edition, on Monday, March 20. Burr McIntosh, a man who has figured prominently on the American stage for a good many years and who is known particularly as a splendid portrayal of the Western and Southern "gentleman" types, is seen in the leading role. As "Joe Saunders" in "My Partner," the able American actor is at his best.

The picture has been excellently photographed. The settings are particularly beautiful, and no expense has been spared to make it a "true to type" western.

The second Mutual Masterpicture, De Luxe Edition, of the week, which will appear on Wednesday, is "The Bruiser," an American Film Company drama, featuring William Russell and Charlotte Burton.

The struggle between labor and capital, which is one of the big, absorbing questions of present day commercialism, forms the theme for this photoplay. William Russell plays the role of a brawny champion of the labor class. Charlotte Burton is a daughter of the masses who proves her superiority to the pampered daughters of the idle rich in a number of thrilling situations.

"The Bruiser" is one of the most interesting of recent Mutual releases. An additional feature which will not fail to attract is the fight between Al Kauffman, the famous "white hope" of former times, and Mr. Russell.

"The Hidden Law," a sociological drama produced by the Horsley Company and featuring William Clifford and Margaret Gibson, will be the last of the Mutual Masterpictures, De Luxe Edition, for the week.



The three young women selected by Mr. Patch, director of the Pitt theater in Pittsburgh, to act the scene from "The Battle Cry of Peace," which was cut out by the Pennsylvania Board of Censors. This is something new in methods of getting the laugh on the film clippers.

# Calls Uniformity Trade Solution

## FILM STANDARDIZATION TIPS

"FILM standardization will come only through correct distributing policies." This is the statement of Walter W. Irwin, general manager of the V. L. S. E. It is attended by numerous qualifications. Mr. Irwin says: "The long-looked-for day of a uniform product in the film industry will come about first through the introduction of correct practices in the selling side of the business, rather than in the producing side.

"Our increases have been due both to the improvement in our product, and to the correctness of the distributing policies under which we operate.

"As unrelated as they may seem, the two are inseparable. I mean by this, that the only hope of stabilizing and intensifying the output of a producer, is for that output to be so marketed that the producer makes money ONLY on those films which are meritorious.

"There is no surer way to make a man correct a fault than to touch his pocketbook. This applies to motion picture producers as well as to any other type of business man. The producer who watches his neighbor prosper while he is not getting back the bare manufacturing cost of his product, needs no greater spur to improve the quality of his productions than his financial statement. This incentive can only exist when every producer is independent of every other man—when each feature is priced individually and solely on its merits—in short, when each associate producer is in real and active competition with his fellows.

"That is what I mean when I say that the distributing system has a vital bearing upon bettering the quality of a product. Where pictures are rented on a flat rate basis, and each manufacturer in a combination receives exactly what every other manufacturer receives, regardless of the respective merits of their productions, there is no incentive for the manufacturer who is investing large sums of capital in order to produce ever-increasing merit, as long as an associate producer is making just as much money on a smaller investment, and therefore, producing pictures of a lesser degree of merit.

"On the other hand there is no incentive for the manufacturer with a small investment and an output of mediocre quality, who is making as much money as the manufacturer of the best grade pictures, to increase his expenditure and improve the merit of his product.

"It is apparent, therefore, that the flat rate method of pricing films, puts a premium upon mediocrity and inferiority. It makes it possible for the organization which spends the minimum amount of money in the manufacture of their picture, to make more money than the one which spends the maximum amount of money.

"The only remedy for such obviously inequitable conditions, is the 'open-booking' method of renting films, and the 'minimum-and-maximum' price system—two policies instituted by the Big Four, which combine to market every film of every manufacturer independently of every film of every other manufacturer, at a price based on the actual box office value of each production.

"These policies were adopted by the V. L. S. E. at its very inception. In fact, it is entirely within the bounds of conservatism to say that this company was formed for the purpose of overcoming the reactionary conditions which almost universally existed in the moving picture industry.

"We determined at the start to be an exception to the rule—to institute the keenest possible competition between the associate manufacturers making up this company, a competition in which each would be bound to try and outdo the other in the size of their investment and the consequent merit of their product. To this end we inaugurated the 'open-booking' and 'minimum-and-maximum' methods in marketing our productions.

"These are the methods which keep every manufacturer keyed up to produce at all times, the best of which they are capable, for in the end, under these systems, the manufacturer alone is the principal sufferer if a film fails to measure up to the proper standards.

"And the financial statement, as I have pointed



One of the pictures, showing how the people of Canada, rich and poor alike, enjoy themselves with their thrilling sports. Essanay.



A record in multiple sets. Nine rooms, photographed at once in "The Hand of Peril," World Film Corporation.



out, is the most potent argument which could be used in correcting the weaknesses of production. No oratory nor personal pressure is needed to accompany this statement. It, in itself, speaks volumes so forcibly that the manufacturer cannot do other than realize that he must endeavor to outdo his keenest competitor, or fall by the wayside.

"We hear much these days of the 'survival of the fittest.' The 'open-booking' policy as operated by the Big Four, is, in very fact, 'the survival of the fittest.' It places a penalty upon poor pictures and rewards the good ones, for each manufacturer obtains the proceeds solely from his own pictures and those can only be consistent with the merits of their output. The producer, in other words, *gets* only as he *gives*, takes out, in proportion to that which he puts in.

"The hope of the film industry lies in merit being the sole measure of reward.

"Films are not of uniform worth. It is humanly

impossible to make them so. Consequently, it is foolish to argue that they are co-ordinate in drawing power.

"But until the Big Four established the 'open-booking' and 'minimum-and-maximum' policies, films were always sold on the basis as that they were of equal merit and co-ordinate drawing power, and every exhibitor was tied by a contract under which he was compelled to take the entire output of a feature distributing company, whether or not a part of it lacked merit or was unsuitable to his audience.

"How much fairer it is—how much more common business sense, to have a man come in and see a picture on the screen before he buys it—to let him judge of a picture's value for his particular patronage for himself—to let him take what he wants—to use it when he wants it and for as long as he wants it.

"And how much fairer it is to the manufacturer also, to give him a price commensurate with the actual worth of the product, and not ask him to take what the manufacturer of an inferior product is forced to accept for his wares.

"He need not be urged then to make the best possible pictures which money, brains and ingenuity can turn out.

"He will do it without prompting, because in so doing, he is determining his own financial condition."

## "CYCLE OF FATE" ODD PLAY

Five-Part Drama, Dealing with Life in the City and at Sea, Will Be Released as a Selig Red Seal Play April 3

"The Cycle of Fate," a five-part drama carrying the tang of the sea and the voice of the city, will be released as a Selig Red Seal play through V. L. S. E., Monday, April 3.

This extraordinary drama presents two episodes with two different casts of characters, but each cast having strong influence in the development of the drama and in its final and sensational development. "The Cycle of Fate" was written and produced by Marshal Neilan, who also plays an important role in the unfolding of the plot.

Miss Bessie Eyton, known as one of the world's most winsome actresses, takes the leading role, that of Maybelle Syron, and she is most talentedly supported by Edith Johnson, Wheeler Oakman, Frank Clark, Al W. Filson and others.

The drama opens in the little sea-faring village of Ocean Cove. The inherent love of brother and sister parted for fourteen years plays an important role as do birthmarks inherited by these twins. The development of the story shifts from the life of the sea to a great city, and the contrasted fortunes of the principal characters aid in the presentment of a production that is out of the ordinary in every way.

There are a succession of startling episodes, one lovely scene follows another and at the end comes a big, strong, gripping and red-blooded climax that will cause tenseness in any audience.

Those critics who have seen the early showings of "The Cycle of Fate" declare that this photodrama will favorably compare with those other great Selig productions, "The Rosary," "The Spoilers," "The Ne'er-do-Well," "The House of a Thousand Candles" and other V. L. S. E. plays.



Two drawings from the Bvax studios on "The House of a Thousand Candles," shown in Paramount Pictographs.

## EXHIBITORS ELECT OFFICERS

**Northern Illinois League Meets in Chicago and Appoints New Regime; Banquet and Entertainment Follow**

The annual election of officers for the Motion Picture Exhibitors' League of Northern Illinois was held last week at the Masonic Temple, Chicago. The following officers were elected: President, G. M. Luttrell, Majestic theater, Jacksonville, Ill.; first vice-president, W. Bradley, Ottawa, Ill.; second vice-president, Julius A. Alcock, Chicago; treasurer, W. W. Watts, Springfield, Ill.; secretary, Sidney Smith, Chicago, Ill.; national vice-president, William J. Sweeney, Chicago. The following were named to the executive committee: Chas. J. Law, chairman, Pana, Ill.; Harry Hyman, Chicago; L. H. Frank, Chicago; Robt. R. Levy, Chicago; Dee Robinson, Peoria, Ill.; W. M. Sauvage, Alton, Ill.; E. Kunz, Springfield, Ill.

Among those who attended the meeting were:

EXHIBITORS.	THEATER.	LOCATION.
H. L. Lieberthal.....	Colleen.....	Chicago
M. S. Johnson.....	Ideal.....	Cicero, Ill.
H. Lutz.....	Grand.....	Chicago
G. M. Laing.....	Burton.....	Chicago
A. J. Krug.....	Park Manor.....	Chicago
F. E. Whitmer.....	Vandette.....	Chicago
Harry Hyman.....	Avon.....	Chicago
S. Katz.....	Avon & Wallace.....	Chicago
Miss Anna M. Kesner.....	Lynx.....	Chicago
Mrs. Bert Feltes.....	Park.....	Chicago
August Zillgen.....	Drake.....	Chicago
Adolph Powell.....	Res.....	Chicago
C. C. Whelan.....	Jefferson.....	Chicago
M. A. Choyinski.....	Newberry.....	Chicago
Chas. Faulhaber.....	Hamilton.....	Chicago
Julius A. Alcock.....	Chicago.....	Chicago
Chas. & Jos. Abrams.....	Acme.....	Chicago
Fred W. Hartmann.....	Lows.....	Chicago
Patrick J. Garvey.....	Exhibitors Herald.....	Chicago
L. Schindler.....	Schilder's.....	Chicago
Arthur Lowy.....	Avon.....	Chicago
Louis Frank.....	Halsted.....	Chicago
I. G. Gelder.....	Chicago.....	Chicago
Max Hyman.....	Chicago.....	Chicago
Thos. R. Porter.....	Bonita.....	Chicago
Max Schwartz.....	Halfhead.....	Chicago
Geo. H. Moore.....	Orpheum.....	Chicago
(Jones, Linick & Schaefer).....	Chicago.....	Chicago
Morris Katz.....	Wallace.....	Chicago
H. Lindner.....	Chicago.....	Chicago
F. H. Franke.....	California.....	Chicago
Alfred Hamburger.....	Chicago.....	Chicago
D. Toplin.....	Chicago.....	Chicago
T. W. May.....	Angelus.....	Chicago
L. Kaplan.....	Washington.....	Chicago
Geo. Henry.....	Iris.....	Chicago
W. H. Griggs.....	Waukegan.....	Ill.

A banquet was held in the evening at the Sherman Hotel, after all business had been completed, at which entertainment was supplied the delegates.

## HAS CENSORSHIP EXPERIENCE

**Philip Kauffman, General Manager of the Famous Players Film Service, Ltd., Has Controversy with the Canadian Government**

The recent experience of Philip Kauffman, general manager of the Famous Players Film Service, Ltd., with the Canadian government regarding censorship will doubtless be of interest to every exchange man in the United States.

The province of New Brunswick recently felt that it should be represented by a censorship board, and called upon the film exchanges of Canada to submit a two dollar per reel tax. Mr. Kauffman organized the exhibitors and exchange men into a unanimous body on the subject and told the Canadian government that if they insisted upon these terms no films would be shipped into the province after the following Saturday night. The government having assured itself that Mr.

Kauffman, the spokesman of the party, was thoroughly in earnest, modified its terms to such an extent that no office has been opened in the district and the tax per reel has been reduced to a nominal sum, which has been more than covered by the return express charges which the exchanges are now attaching to the bill of lading.

Were it not for the backbone displayed by Mr. Kauffman, the Canadian government would have undoubtedly had its way, but owing to his fine example of courage and determination, he has set a splendid precedent for United States exchange managers to go and do likewise.

Mr. Kauffman explained his campaign in a few words to the members of the Motion Picture Board of Trade who were present at the luncheon last Thursday at the Hermitage hotel, New York City, among whom were Mrs. Charles Urban and Mr. Hughes Massey of London.

## CHICAGO PLEDGES \$100,000

**Motion Picture Men in Windy City Aim to Match New York in Aiding in Raising Million Dollars for Actors' Fund**

The motion picture industry has set out to contribute \$500,000 to the million-dollar actors' fund.

New York has pledged to raise \$100,000 of this amount.

Chicago has announced that it will attempt to match New York's pledge and raise another \$100,000.

On May 15, which is set for "actors' day," some 118 houses in Chicago already have volunteered to contribute a portion of their receipts to the fund.

Every picture interest is joining hands, those serving actively on committees being William N. Selig, George K. Spoor, I. K. Van Ronkel, F. M. Brockell, Aaron Jones, Nathan Ascher, Alfred Hamburger, Fred W. Schaefer, Mark Heiman, James R. Quirk, Watterson R. Rothacker and William K. Hollander.

A half-million dollars in fifteen weeks, as the contribution of the people of the film world toward the million-dollar permanent endowment of the Actors' Fund of America to be raised by members of the profession, has been enthusiastically endorsed by Pittsburgh.

H. B. Kester, president of the Pittsburgh Screen Club, has notified Samuel Goldfish, chairman of the executive committee of the motion picture campaign for the Actors' Fund, that the club voted unanimously to join in the movement.

A committee composed of Al. W. Cross, chairman; William Moore Patch, Peter Antonopolis, John McAleer, A. H. McClelland and M. Feitler was appointed and the boom for the fund was started immediately. All the motion picture theaters of Pittsburgh will contribute a percentage of their receipts on national tribute day, May 15, but the Screen Club will add several thousand dollars through a special performance, with many first-run feature films on that day at the Pitt Theater, which has been donated for that purpose.

The annual gathering of stars and their companies in one theater occurred recently in Boston at the Hollis Street Theater on the occasion of the Actors' Fund benefit. A large crowd was in attendance. The receipts, as announced by Thomas Lottman, manager of the Colonial Theater, totaled \$36,000.

The bill was opened by the Craig players, who gave the Commissaire scene from the "Circus Girl." Then came George MacFarlane of "The Heart o' th' Heather" company, in songs. Cecile Weston and Louise Leon, loaned from Loew's Orpheum, sang several songs. Merlin mystified the audience with card tricks. Sandy Shaw, as Harry Lauder's only rival, was another recruit from the Loew management. Dainty Josie Heather gave part of the act she appeared in at Keith's, assisted by a man at the piano and a boy who turns out to be a girl.

There were many other good acts.

## OPEN FIRE ON U. S. FILMS

**Northcliffe Press Launches Bitter Campaign to Keep  
"Made in America" Picture Products Out  
of All England**

The Northcliffe press has opened fire against American films.

While the campaign has had little effect on the British public in general thus far, it has provoked the film trade into reprisals, which have roused the Northcliffe press to greater fury and drawn considerable attention to a fight which otherwise might have fizzled out.

The government has not seriously considered the idea of prohibiting the importation of foreign films, but the Northcliffe press is determined not to let the matter rest.

The Northcliffe papers claim to have a two-fold object—viz.: to save \$10,000,000 annually, which they claim is now spent on American films; and to give British producers an opportunity of capturing their own market. The *Evening News*, in rather involved language, says: "There are a dozen British firms engaged in producing first-class pictures, who, if the opportunity arose, could, with the aid of French and Italian firms, who, with the British suffer by reason of the dumping of American pictures here, supply all the pictures needed."

In reply to this, it is pointed out that there is an Anglo-American treaty of commerce with a "most-favored nation" clause in it which makes it impossible for Great Britain to put an embargo on American films and to permit the continued import of films from France and Italy.

Mr. Davidson, a manufacturer of films, points out how the Northcliffe papers, in their ignorance, are likely to destroy what they claim to be protecting—viz.: the British film industry. After confirming the assertion of other authorities that in the absence of American pictures a large proportion of the 6,000 cinemas in England must necessarily shut their doors, Mr. Davidson proceeds:

"It is not generally understood that the common plan is to send the negatives from the United States to England. The positives are printed in England and are distributed from London, not only all over the United Kingdom but to the Colonies and also very often to the Continent as well. London has become, indeed, the clearing house of the cinema world. The prohibition of imports will destroy this lucrative position forever. The nation will lose a large taxable business and many men and women will lose their employment."

## FIGHT "LONE CENSOR" PLAN

**Two Factions in Los Angeles Contest Censorship  
Rights; Woman Councillor Leads  
in the Struggle**

The proposal of the Public Welfare Committee of Los Angeles to abolish the local board of censorship and substitute a single commissioner as censor has been up for consideration before the City Council there. Councilwoman Lindsey, chairman of the Public Welfare Committee, presided, and the council chamber was crowded with representatives of the motion picture industry, religious organizations, women's clubs, civic associations and a number of social workers. As the ordinance calls for the expenditure of public funds for the payment of the salary of the single commissioner, it is required that at least seven of the councillors favor its passage.

At the close of a preliminary meeting the councillors seemed about equally divided. The consensus of opinion seemed that the bill needed modification and that its chief fault lay in resting too much responsibility upon one man. No definite action has been taken and further hearing will be given next week. In the meantime the ordinance will be changed to meet the views of those councilmen opposing it only in its present form.

The introduction of the ordinance to the council brought forth a heated discussion. The church federation opposing the bill maintained that the censorship of motion picture films by a commission, the larger the better, was absolutely necessary to the moral welfare of the community and was demanded by a vast majority of the people of Los Angeles. The motion picture interests, led by Thomas Dixon, author of "The Clansman" and at present producing pictures in Los Angeles, speaking for the bill, declared that the censorship of motion pictures is unjustified, illegal, unnecessary, un-American and an entirely reprehensible procedure.

## Sheehan Goes to London

Winifred R. Sheehan, general manager of the Fox Film Corporation, sailed last week on the Rotterdam of the Holland-American Line for Falmouth, England, to open up Great Britain for William Fox. Not content with having entered the South American countries and having established offices in Argentina and Brazil, with having opened Canada and made ready to enter New Foundland and New Brunswick and also Australasia, with offices in Sydney, N. S. W., the William Fox interests will be actively operating in England and Scotland within the next two weeks.

## Holmes Films San Diego

The fifth of the newly-announced Paramount-Burton Holmes Travel Pictures shows views of San Diego, California, and vicinity. The Coronado Beach and the Hotel del Coronado, famous the world over, are shown with many other interesting subjects.

The latest film dealing with the varied experiences of "Col. Heeza Liar" is replete with mirthful situations. Released on the Paramount program, the film shows the Colonel, down with the Grippe. In his mighty efforts to get well, he has exhausted the medicine supply of the country. Indescribable fun follows.



## HOLMES SEEKS NEW MATERIAL

**Travel Lecturer Finishes Season for 1915-16 and Will Conduct "Easy Chair Journeys" for Paramount Program**

Having closed his lecture season for 1915-1916, Burton Holmes will devote the next few months to the work of "conducting his weekly easy chair journeys" for the Paramount Pictures Corporation. Mr. Holmes has gone to Chicago, where the producing work of his travel pictures is conducted.

It has been the custom of Mr. Holmes for many years to confine his lectures to a season of twenty weeks, in order that he devote the eight months of spring and summer to the acquiring of new material for the following fall and winter months, during which time he delivers his Travelogues in the larger cities of the country.

Mr. Holmes will, for the next few months, devote his entire attention to the preparation and editing of the Paramount-Burton Holmes Travel Pictures. He has prepared eight releases on American topics and will follow them with a number of "easy chair journeys," visiting our "Little Brown Brothers" of the Philippines, where he will see Manila and what Uncle Sam has done and is still doing among the one-time dog-eaters and head-hunters of Luzon.

One especially interesting release will show the daily life in the celebrated Bilibid prison, where Uncle Sam makes useful citizens out of undesirables. After the Philippines, Mr. Holmes has many more travels in preparation, including Japan, China, India, Java and other studies.

For the present, the second month's releases of the Paramount-Burton Holmes Travel Pictures promise an even greater variety than the first month's list. Three of the new releases are devoted to California. The fourth subject deals with Arizona. They are said to be quite different from anything Mr. Holmes, or any one else, has ever shown on the screen.

The Paramount Pictographs, in their visualized campaign of the screen for "preparedness," in the current release, show the inadequacy of the gunnery of the United States army. They are edited by Frederick Palmer, war correspondent, and Henry Rotherdahl, naval expert.

The Paramount-Bray cartoon release for March 16 is reported to be a clever bit of work by Paul Terry. It is entitled "Farmer Alfalfa Invents a New Kite."

## BEYFUSS ASSAILS FILM SERMONS

**Screen Propagandas Attacked by General Manager of California Motion Picture Corporation as Ineffective**

An obvious attempt to preach through film is, in the opinion of Alex. E. Beyfuss, general manager of the California Motion Picture Corporation, a mistake not only through ruining a production as an entertainment feature, but also by destroying its effectiveness as a moral medium.

"I do not mean," explains Beyfuss, "that a producer should not have a regard for the moral effect of his picture upon the public. I most certainly believe that he should. The point I would make is this, just as soon as a producer comes out with an announced propaganda, just so soon does he defeat his own end.

He at once marks himself as a propagandist. The public know that he is trying to establish a point, and that he will consequently try to make the scenes of his picture subserve this purpose.

"They will feel that, instead of seeing life in its fullness, they are viewing only those very few instances of it that contribute apparently to the lesson that the producer would teach, and that any moral to be drawn from it is consequently of a particular rather than a universal application.

"Motion pictures can be a medium for good only so far as they mirror all life, impartially and perhaps ruthlessly; and then let the spectator draw his own conclusion and profit from his own deductions. The ethics that a man gathers from his own observations and phrases in his own words are the poignant kind that stick with him long after the moral precept he has read in some book or heard from some sermon are forgotten.

"In such features as Beatriz Michelena in 'The Unwritten Law,' we feel that we have reached great truths that must work for a moral uplift wherever these pictures are shown. But we have always left it to the spectator to sift out his own lesson, if he were in search of one. We have never had an announced propaganda and have never tried to direct the public to any ethical conclusions from our productions through the use of preachy titles.

"We try to screen life just as we find it. We do not scrutinize it with purpose of selecting a special instance here and another there, and then, rejecting the rest, in order to fortify some contention. We proceed on the principle that truth in its entirety, stripped bare of all masque or exterior glamor, is the world's greatest teacher and that we are best serving our purpose if we hit as straight as possible to it without allowing preconceived reservations to manacle us in our endeavor."

## Stars Signed by Cobb

Contracts have been signed by C. Lang Cobb, Jr., with "Jolly" Fanny Rice, Sally Cohen, Sam J. Ryan and other well known players for Mr. Cobb's newly organized company, which is to be known as the Broad-Grin Comedies Company, for the purpose of producing one one-reel comedy a week. Mr. Cobb will act as general manager of the company, of which he is the sole owner. Philip Mindil will be the advertising and publicity manager and Charles M. Seay, well known as a comedy director, will be the producer. Mr. Cobb will release his product independently of any program and already has signed contracts with many of the leading exchange men. The first picture will be released on Wednesday, April 5. It will be followed by others on each succeeding Wednesday.

## Horsley Aids College

Occidental Day was celebrated with great acclaim at the David Horsley studios, Los Angeles. Mr. Horsley donated the use of his entire plant to the "Million Dollar Campaign Fund" committee in order that the fund might be swelled. A special program of six animal acts was staged in the afternoon. The proceeds from the sale of tickets were turned over to the committee, which is working hard to raise one million dollars an endowment fund for the Occidental College. A goodly sum was realized through Mr. Horsley's help.

## THORN IN SIDE OF CENSORS

**Pittsburgh Film Manager Re-enacts Motion Picture Scene on Stage and Outwits Stubborn Board; Visits V-L-S-E in New York**

William Moore Patch, managing director of the Pitt theater in Pittsburgh, spent most of last week at the V-L-S-E offices in New York, securing new pictures for his theater and arranging details for the forthcoming production in Pittsburgh of "The Ne'er-Do-Well," which has just been secured from Sol Lesser by the Big Four.

Mr. Patch is now running the V-L-S-E film, "The Battle Cry of Peace," which is in its fifth week in the Pitt theater, playing to capacity at every performance, with no end of the run in sight.

Undoubtedly one of the reasons for the extraordinary success of "The Battle Cry of Peace" in Pittsburgh has been Mr. Patch's astute action in outwitting the Pennsylvania State Board of Censors. These learned gentlemen, for no sound reason whatsoever, cut out the big scene in the climax of the third act of "The Battle Cry of Peace," where the mother murders her own daughters to prevent them from falling into the hands of the drunken officers of a foreign enemy.

Rather than have the lesson of the picture completely ruined, Mr. Patch engaged players—three girls who looked exactly like the characters on the screen—and had the entire scene acted on the stage of the Pitt theater, in all its detail—in fact, its forcefulness was accentuated by means of the shadowgraph effects employed.

In Pittsburgh, where the Pennsylvania State Board of Censors are regarded as a joke, this little playlet has caused a veritable sensation. Mr. Patch's action has not been regarded very favorably by the members of the censor board, but they are powerless to prevent him, as they have no authority over the legitimate stage whatsoever.

Mr. Patch does not deny that he is after the State Board of Censors with a knife. "When the press, the drama, art and literature are muzzled, it will be time to admit the fairness of a censorship for pictures," said he the other day. "The people of Pennsylvania are not going to stand it much longer. By their absurd action in eliminating the climactic scene of 'The Battle Cry of Peace' and thereby ruining a lesson that is sorely needed at this particular time, they have done more to hurt themselves than words can possibly describe."

Furthermore, Mr. Patch declares that in every instance where he considers a film has been unjustly mutilated by the censors he will substitute like characters and have the censored scene played on the stage.

## Unusual Selig Films Coming

The Selig Polyscope Company announces some unusual releases through the General Film Company in the near future. Among them are "The Devil, the Servant and the Man," which will be a multiple reel feature released on Monday, April 3. This drama features Kathryn Williams, supported by Guy Oliver and Lillian Hayward. The scenes in the snow-bound Northland are particularly convincing.

"Wives of the Rich" will be released Monday, April 10 and features Harry Mestayer, supported by

Lillian Hayward and an aggregation of Selig stars. On Saturday, April 15, there will be released by the Selig company through General Film Service, "The Beauty Hunters," which the Selig company claims is one of the best short length comedies released in some time.

On April 17 the multiple reel feature, "The Three Wise Men," will be released. This production was directed by Colin Campbell and features Thomas Santschi and Miss Bessie Eytton.

## Priest Assumes Film Role

Rev. P. F. Shannon, a well-known Catholic priest of Santa Monica, Cal., is playing an important part in the staging of some scenes for the current Triangle-Kay Bee feature in which Bessie Barriscale is appearing as star under the direction of Charles Giblyn. Father Shannon is superintending the making of the scenes depicting the altar of a Catholic church. This altar is an elaborate piece of structural work, the building of it having required two weeks, and is said to be among the most imposing settings ever used by Producer Ince.

## New Temperature System

The introduction of a heating and cooling system, by which the temperature can be maintained throughout the year at 65 degrees, is one of the remarkable innovations to be employed at Thomas H. Ince's new Culver City plant, according to an announcement made by Business Manager E. H. Allen. Details concerning the method by which this atmospheric condition is to be accomplished have not been made public, but Allen vouches for the fact that mechanics are now working on the apparatus to be installed.

## Lesser "In and Out"; Secret

Sol Lesser, who recently completed a deal by which the Selig production, "The Ne'er-Do-Well," will be handled by V. L. S. E., Inc., was in Chicago last week. He slipped into the Western metropolis and out again without motion picture circles learning a thing about what it was all about. Mr. Lesser was non-committal about his future plans, but urged friends to "keep their eyes open."

## Pictograph Editor Takes Vacation

George R. Meeker, editor in chief of the Paramount Pictographs, the magazine of the screen, and the first serious attempt to visualize the thoughts of America's greatest thinkers and to teach vital subjects through the medium of the screen, has been granted a two weeks' leave of absence, to recuperate from the arduous duties with which he has been confined during the past few months. He will spend his vacation at Palm Beach.

Miss Edith Pierce, daughter of Mr. and Mrs. G. W. Pierce, of Germantown, near Philadelphia, was selected as the second prettiest girl in the United States at the Panama-Pacific Exposition. As a result of attaining that distinction, she won a contract from the Lubin Film Manufacturing Company and will be starred in a near future release. Miss Pierce has had some previous experience on the speaking stage.

## GETS ON "FRONT PAGE"

Jack Sherrill, "juvenile" of the Frohman Amusement Corporation, Lands Publicity That Couldn't Be Bought

Jack Sherrill, "juvenile" of the Frohman Amusement Corporation, succeeded in landing a lot of front page press work for himself throughout the country, thereby securing a lot of publicity that could not be bought, and, incidentally, increasing his bank roll some fifty dollars.

Young Sherrill, while on a recent visit to Chicago, where he had gone with Mary Miles Minter to appear at several of the moving picture theaters, showing pictures in which they both appeared, dined with Alfred Hamburger, the proprietor of some fifteen picture houses in Chicago.

Their conversation drifted to the subject of publicity, and Mr. Hamburger remarked that he thought the best stunt ever "put over" was that of the losing of Gail Kane and her company in a blizzard in Arizona for twenty-one days.

"Well," said Jack Sherrill, "I am going to pull off one that will get me just as much space. I am going to lose some diamonds."

"That's old," said Hamburger. "The Chicago reporters are too wise and won't bite."

"I'll bet fifty dollars I can do it," said Jack.

"Done."

Jack Sherrill did not go to the police or to the newspaper reporters and report his loss, but inserted an advertisement in the Chicago Tribune stating that he had lost twenty thousand dollars worth of diamonds, between the College Inn and the Congress Hotel, and offered a reward of two thousand dollars for the return of the stolen jewels, directing that the finder communicate with him, in care of the newspaper.

The next day he went to the newspaper office, ostensibly in quest of a reply to his ad. There he received a note from the city editor, asking him to call. Young Sherrill saw the city editor and insisted that he did not want any publicity in the matter. The jewels, he said, belonged to his mother and she had sent them, by him, to be reset in Chicago, where they were originally purchased, and he was fearful of the annoyance to her if the loss were made a news story.

Result: Every New York paper had a half column on the front page and Mr. Wm. L. Sherrill, president of the Frohman Amusement Corporation, had much difficulty in convincing the fifteen or twenty reporters that it was only a publicity stunt.

Jack has just finished playing the lead in "Then I'll Come Back to You," in which Alice Brady is starred, and which will be released by the World Film Corporation in the next two weeks.

## Halt "Birth of a Nation"

The Board of City Commissioners of Lexington, Ky., by a vote of three to one, recorded objection to "The Birth of a Nation" and requested the Lexington Opera House to "cancel and annul" pictures booked for the week of March 20. Action followed protests on the part of negro citizens, supported by the feeling of certain influential whites that nothing should be shown here calculated in the slightest degree to engender race prejudice. Action is likely

to be followed by agitation in behalf of the picture from citizens whose forebears were prominent on the Confederate side during the Civil War.

## FILM DEPARTMENTS IN PAPERS

Photoplay Sections Interest Whole Families of Readers and Are an Unusually Strong Aid to the Industry. Exhibitors Should Co-operate

It is doubtful if any one thing that could take place to pull the public opinion of a town over to the side of the motion picture could be more efficient in that regard than a movie department in one or more of the local newspapers.

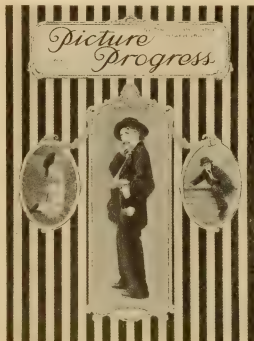
And of course every exhibitor who is alive to the opportunities of his business is eager to see just this thing brought about,—to see the people of his city on his side — because of his interest in the art of the photo-play as well as his concern about the dollars and cents in the business.

Some of the liveliest papers in even the smallest cities and towns have

sensed the interest of their communities in pictures and already have well-established film departments. We know of one daily in a town of 50,000 in Michigan that carries at least a half page of pictures and news relating to photo-plays every day. Another reason for this—besides the interest of its readers in the material—is the fact that the exhibitors in that city are live and constant advertisers.

In making the original suggestion to exhibitors that they co-operate in every possible way with their local newspapers, H. I. Day, in a recent issue of *Paramount's Picture Progress*, calls attention to the fact that a motion picture department in a local paper is of more general interest than even the sport section, because the whole family goes to the movies while sports are practically "for men only." He also mentions the extensive advertising carried in their local papers by most exhibitors. These two important points might well be called to the attention of any newspaper which has not yet given motion picture affairs the space they deserve.

Every exhibitor receives material which if placed at the disposal of his newspaper would encourage space. The news and articles found in *MOTOGRAPHY* and the other trade journals and in live organs such as *Picture Progress*, a cover of which we illustrate here, are examples of the material which any newspaper can use to good advantage.



The attractive stick-of-candy cover used to dress a recent issue of Paramount's *Picture Progress*. A German poster style of design.



# News of the Week as Shown in Films



California High School girls dancing in the snow of Central Park, New York, in Grecian costumes. *Mutual Weekly*, No. 63.



Old Alsatian woman, who recalls previous wars, greeting friend soldier after a recent victory. *Pathe News*.



Frank Moran, heavyweight boxer, out with his ice-auto for a little wintry amusement. *Pathe News*.



Boys join in scientific baking at Lane Technical High School, Chicago. *Hearst-Vitagraph*.



Steam fishing smack arrives in Boston covered with ice. *Hearst-Vitagraph*.



A speeder in the winter motor boat regatta at Miami, Florida. *Mutual Weekly*, No. 63.

# Current Releases Reviewed

## "The Ranger of Lonesome Gulch"

Three-Reel American "Mustang" Release of March 24  
Reviewed by Genevieve Harris

A NOVEL which the heroine writes gives the name to this Mustang picture, which features Thomas Chatterton, Jack Richardson and Anna Little. Thomas Chatterton has directed the play, which is a western story with a slightly different twist. The story is interesting, and there is opportunity for exhibitions of good riding. Needless to say, it is beautifully photographed, and the picture is worth seeing for some of the outdoor settings alone.

The story deals with the love of Frank, a cowboy (Thomas Chatterton), for Nell (Anna Little), the daughter of a professor who has come west. Frank appeals to Nell's imagination and she makes him the hero of a novel she is writing, calling him "The Ranger of Lonesome Gulch" in her book. But she does not think she wants to marry him.

The publishers accept Nell's book, and ask her to come east. There she meets Henry Watson, an artist (Jack Richardson), who is to do the illustrations. In order to get the local color, the publisher suggests that Watson go west with Nell to study the types.

The east and the west are brought together in the next scenes, when Frank and Watson each strive for Nell's favor. The east comes out second when Frank, discovering that the artist wishes to marry Nell for her money, drives him out of the country. Then Frank rescues Nell, in a series of sensational scenes, from



a group of rowdies who evidently have not their share of the famed western chivalry. The men attack Frank's cabin, and fearing he will be overcome, Frank shoots Nell rather than let her fall into the rowdies' power. A group of cowboys arrive just too late and drive away the ruffians. Fortunately a locket which Nell wore turned aside the bullet and she recovers from the wound. And of course she discovers her love for Frank.

## "Lovely Mary"

Metro Production Features Mary Miles Minter in  
Southern Story. Reviewed by Thomas C. Kennedy

PLAYING in the Florida Everglades in the period when that state's prison system was in an unhealthy condition, "Lovely Mary" is a picture which merits commendation, both for the story it tells and the manner of its portrayal. Mary Miles Minter has in the title role a part quite worthy of her ability and she enacts it with her accustomed sincerity. The youthful star will add luster of a finer nature to her enviable reputation in a story such as "Lovely Mary" where she is the central figure in a logically constructed play than in that type of story which is built entirely upon her personality.

"Lovely Mary" is a Columbia Pictures production directed by Edgar Jones from the scenario by Richard Barry. It is the story of a Southern girl who believes in the innocence of a young man convicted of murder in the second degree. The

play has some tense dramatic situations but it does not depend upon tensity for its appeal. Convincingly told, the story creates the sympathy of the spectator which renders the action wholly interesting.

Playing opposite Miss Minter is Thomas Carrigan, as



Roland Manning. Manning is the representative of a Northern real estate firm. Dempster, who represents a rival firm, attempts to buy Mary's land at a ridiculously low price. He carries on negotiations with Mary's uncle. His scheme is discovered by one of the neighbors. This brings on a struggle in which Nelson is killed and Manning, who had come to the rescue, is found guilty of the crime.

As there are no prisons, Manning is put at hard labor with a gang building roads. Mary exercises her right to hire Manning to work for her, furnishing a bond to guarantee his retention. Then the story goes on to tell of Dempster's fight with the youth who had seen him kill Nelson and the establishment of Manning's innocence and his marriage to Mary.

The picture was produced in Florida. The production is entirely good, there being any number of picturesque scenes, which will doubtless appear to better advantage than at the advance showing where a sample print was exhibited. Ferd. Tidmarsh, Schuyler Ladd, Frank De Vernon and Russell Simpson are the other members of a well chosen cast.

## "The Blindness of Love"

Julius Steger Featured in Metro-Rolfe Production  
Reviewed by Thomas C. Kennedy

JULIUS STEGER's acting is the outstanding feature of Metro's "The Blindness of Love," a Rolfe Photoplays production. For the depth of its sincerity and the fineness of its artistry Mr. Steger's acting stands above a splendidly written story of dramatic though familiar incidents and a production of high standard.

The story is sympathetic and plays upon the chords of ennobling emotions. It carries a strong appeal and it is doubtful if "The Blindness of Love" will appear over-tender to any, for as enacted by Mr. Steger and his associates in the cast it is genuinely sincere. The story by Ruth C. Mitchell was skillfully scenarioized by Henry O. Hoyt. All departments of the production have been approached with a keen sense for artistic values.

Charles Horan directed the production, which is in every way satisfactory. There is realism and atmosphere in every scene and the several mob scenes show particular care.

The story centers about Joseph Wilton, a self-made man of considerable wealth whose love for his son blinds him to the wild youth's shortcomings. At college Robert is popular as an athlete and a free spender. When Bob is expelled he conceals the fact by inducing a worthless friend to persuade Wilton to start them in business together.

Wilton even orders his daughter out of his home when Bob snobbishly objects to her marriage with the foreman of the

factory. The boy continues his wild habits and finally ruins his father financially as well as disgracing his name. This is the turning point in Bob's life. He leaves for parts unknown with a determination to make a man of himself. A few years



later he returns a successful business man with brilliant prospects for the future, which is followed by a reconciliation and happiness for the various characters in the story.

George Le Guere has some good opportunities which he utilizes effectively and Grace Valentine is well cast as Grace Maynard, the girl whose faith in Bob is rewarded. Walter Hitchcock, Charles Gothold and Maud Hill have important roles and act them well. The settings and photography are good. Taken as a whole "The Blindness of Love" is a thoroughly satisfactory production.

## "The Girl and the Game"

Chapter 12, "Buried Alive." Signal Film Serial  
Reviewed by Genevieve Harris

AGAIN Superstition mine furnishes the thrills of the episode. While Rhinelander, with Helen and Storm, are examining their new property, Seagrue is explaining to the directors of the company the trick by which he sold the now worthless mine. The men, more honorable than Seagrue, reprove him for his tactics, and to silence them he buys the outstanding stock of the company.

In the meantime Rhinelander learns from the foreman that the vein of gold has "pinched out," and that the property may be worthless. However, they hope to pick up the vein in another place, and although the roof of the tunnel is weakening, a blast of dynamite is set off. When Rhinelander, Storm and the other men enter to see the result, the roof caves in, imprisoning them.

The rest of the episode is an exciting account of the rescue



of the crew. Suspense is heightened by cut-in scenes of the entombed men, showing them being overcome by lack of air. Then there is Helen's daring slide across the canyon on an aerial carrier to save time in reaching a neighboring mine and getting

help. Miners and doctors arrive at the tunnel and the work of clearing the passage progresses rapidly until Helen is able to enter the mine and reach the men. Everyone survives, and the men bring back the good news that the blast uncovered a rich vein. When Seagrue learns of this, he again examines his contract with Rhinelander regarding payment for the property, and seems pleased with it. So we may expect another struggle between the men regarding the mine.

The chapter is up to the standard of the serial. The mining scenes are realistic and interesting, and the "thrills" are well managed.

## "The Flying Torpedo"

A Triangle Production from the Fine Arts Studio  
Reviewed by Thomas C. Kennedy

AN imaginative romance whose melodramatic thrills are built around an ideally destructive military invention of the future is "The Flying Torpedo," a Triangle Fine Arts production released March 12. Neither the thrills furnished by the villainous schemes of the international crooks, nor the comedy of John Emerson as the peculiar genius are as impressive as the invasion of these shores by a foreign enemy and his subsequent repulsion, not to say annihilation, thanks to "The Flying Torpedo."

Of course, one can no more take any of the characters or developments seriously than they can the marvelous war machine. Consequently, the spectator, living for the time being in a world of pure imagination, may sit back and await



the forthcoming entertainment unassailed by those mental jars resulting from the improbable versus the probable. The action occurs in 1921, and who knows what that year may bring forth?

The story was directed by John B. O'Brien and the battle scenes by William Christy Cabanne. Both directors have done well, though "The Flying Torpedo" does not impress as being an exceptional piece of photoplay construction, which is due probably to the story's limitations. But there is no denying the fact that it is an entirely interesting picture.

John Emerson is a commendable Winthrop Claverling, who writes popular detective stories and is a bit of a scientist into the bargain. Claverling aids his friend Thompson to win the prize offered by the United States board of defense for the invention of an effective weapon of war. The representatives of a coalition of foreign powers steal the model of the aerial torpedo and murder Thompson to prevent the manufacture of other such deadly machines. Claverling then outwits the international crooks and recovers the model. "Flying Torpedoes" are manufactured by the United States and they prove the salvation of the country when the foreigners commence the invasion.

The battle scenes are very well done, while the story of the torpedo's invention and the struggle for possession of the model has been produced with a keen eye to its dramatic value and the amusing eccentricities of Claverling's character. Spottiswoode Aitken is Bartholomew Thompson, the inventor, and William E. Lawrence is his youthful assistant. Bessie Love, as the slavey, who is endeared to Claverling when she is seen reading one of his novels and proves a valuable assistant in recovering the coveted machine, scores a personal success.



## "Martha's Vindication"

Fine Arts Triangle Production Released March 19  
Reviewed by Thomas C. Kennedy

A YOUNG unmarried woman charged with the motherhood of her girl friend's illegitimate child is the subject of "Martha's Vindication," a production from the Fine Arts Studio, with with Norma Talmadge, Seena Owen and Tully Marshall in the leading roles. These three players make much of the opportunities afforded them and with the support of an able cast make "Martha's Vindication" a picture whose weaknesses as to plot are quite overbalanced and lost to view in the brilliance of its portrayal.

Miss Talmadge invests the wronged Martha with feeling and an amount of good looks, and Seena Owen wins sympathy and convinces in a trying part. Sell Hawkins is a lazy, unprincipled, though amusing scamp as enacted by Tully Marshall. One detests Sell and laughs at him at the same time, which is quite all that can be asked of Marshall in acting the part. The clothes he wears are another matter. Possibly, but not at all probably, would one ever find a man wearing Sell's clothes in anything but a minstrel show.

The picture sustains the interest faithfully but that is not because the story requires five reels for the telling. It is the colorful and human incidents which make the detailed portrayal of action with little bearing on the story proper



worthy of the attention compelled. The opening scene shows Dorothea saying good-bye to her lover, who has promised to marry her as soon as he returns from his home, whither he has been urgently called.

Before he can fulfill his promise the young man is killed. Dorothea confides in her friend Martha, who arranges a visit to the country, and when a boy is born Martha takes him to her old nurse. Thus both girls believe that they have avoided scandal. There is another lapse during which time Dorothea has become the wife of Deacon Hunt and Martha engaged to a noble youth. But when Martha causes Jennie Hawkins' boarding house for children to be closed by the police, Sell Hawkins relates having seen Martha with a baby and as the girl cannot explain without exposing Dorothea there are complications which are finally satisfactorily cleared up.

Josephine Crowell makes her part, Jennie Hawkins, stand out prominently and Ralph Lewis as Deacon Hunt is effective. The remainder of the cast does well.

## "The Code of Marcia Gray"

Morosco-Paramount Production an Appealing Modern Drama. Reviewed by Thomas C. Kennedy

THOUGH there is much to praise, there is a dearth of material for adverse criticism in "The Code of Marcia Gray," which was produced by Morosco and features Constance Collier. The story, telling of Marcia's shattered happiness when her husband is arrested for embezzlement, is uncommonly interesting and exceptionally convincing, as stories of this kind go. The play has considerable dramatic force, due perhaps no more to the situations than to the direction and acting.

By virtue of both the author's and the director's skill

in treating the material, "The Code of Marcia Gray" is realistic and appeals to the intelligence. It is a sound drama, well told and artistically produced.

The production is typically Morosco. There are interior



sets in this picture which stand out for their artistic grandeur and cause one to remark their tasteful beauty, even in these days of "spare no expense" in producing interior scenes. The photography, of course, is splendid. Frank Lloyd is the director to whom high praise should be accorded. There are numbers of deft touches which, in adding so much to the picture, reflect great credit upon the director.

Miss Collier is given opportunity for emotional portrayal before the camera by her part. She is Marcia, the wife of Harry Gray, who is a power in financial circles. Since becoming his wife her life has been blissful to a degree. They have a large circle of friends, for the Grays entertain frequently and lavishly. But the friends are really prosperity's friends for when Gray is arrested following the investigation of his banking concern, and a heavy bail demanded, the supposed friends are sorry but they are unable to do anything to help.

Orlando Castle, a bachelor, because Marcia preferred Gray, comes to the rescue. He arranges to have Gray released on bail and prepares to defend him at the trial. When Gray is released, however, his suspicions of the friendship between his wife and Castle grow. There is a strong scene in which Gray accuses his wife and Castle, and in this giving way to suspicions that are both unfounded and wholly untrue, he kills his wife's love. His death shortly after, therefore, causes her no prolonged grief, and the happy ending occurs a year or so later, when Castle returns from a trip abroad.

Henry DeVere is a most convincing Harry Gray. Though the part presents temptations he refuses to be led to over-act his scenes. Forrest Stanley as Orlando Castle is good, as usual, and Herbert Standing's performance in a short part makes the same remark appropriate. Howard Davies, Helen Eddy, that very promising young actress, and Frank Bonn complete the cast.

## "For the Defense"

A Five Part Lasky-Paramount Offering Starring Fannie Ward. Reviewed by George W. Graves

"FOR THE DEFENSE," a delightful and stirring picture featuring Fannie Ward as a little French novice, who, when sent from France to a convent in Canada, falls into evil hands, may be classed among those ever popular romantic dramas wherein the "detective" element is strong and absolutely convincing. The story, which comes from Hector Turnbull, is logical, unique in development and complete. Under the direction of Frank Reicher it receives careful, well-detailed treatment. The liveliest kind of melodrama is precipitated when the jaws of a carefully laid trap begin to close upon the guilty parties and such a feverish heat is reached at the climax that the fading out of the last scene leaves one fairly gasping for breath.

Fannie Ward's human, emotional acting touches a responsive chord in the heart of the spectator. As the charming, innocent French girl of this story she gives overwhelming proof of her capability in a part of this sort. Among some of the other

plays in which Miss Ward has been featured are "The Cheat" and "The Marriage of Kitty." A very efficient cast has been furnished, prominent in it being the familiar names of Jack Dean, Horace B. Carpenter, James Neill, Camille Astor and Gertrude Keller.

Judging from the way a play of this stamp is usually received, "For the Defense" is headed for a prosperous future.

Arriving in New York, Fidele Roget falls an easy prey to a procurer and is confined in a disreputable house. She makes a daring escape, however. We are now shown how Jim Webster and his friend, too drunk to know anything, arrive at Webster's house. Jim throws himself upon a couch and goes instantly to sleep, while his friend endeavors to force himself upon the maid. The latter's sweetheart, Henri, who is a butler in the house, comes to the maid in her distress and, in the following struggle, accidentally kills his opponent. The maid and butler then form a compact to put the blame on Jim, who is asleep in the next room. Not remembering anything of the night's happenings, Jim is led to believe he is the guilty one and advised to escape.

In the meantime, Fidele has seen the murder through the window and run away in horror. She and Jim meet on the wharves and their meeting ends in a resolution to cast their lots together. Soon we see the two off on a distant farm in the employ of the owner. It is not long before Jim tells the girl of his love and in the same breath of his being a murderer.

Finally the police locate Jim. In his cell, Fidele recalls the murder she had witnessed and the prisoner's joy knows no bounds when he learns of his innocence.

Then follows the trap which is set for the butler. Fidele risks her honor and perhaps her life to gain the evidence she desires. Taking a position in the Webster home, she wins the affections of the butler away from the maid. The latter, finding

business comes into the hands of the son. The request is refused and the men threaten to strike. Kenwick, the son, wishes to sell his interest and his idea is to keep the men quiet until he is out of the company. He and his sister therefore plot to



undermine Brawley's influence. They favor a rival leader, intending to trick the men through him. And Norma discovers that she can influence Brawley by appealing to his ambition. She teaches him, and his apparent interest in her arouses the jealousy of Fen Bernham. It also angers his companions, especially when he refuses to represent his men in a wrestling match with a rival company, giving as his reason a promise to Miss Kenwick.

Things reach the exciting point at a dinner to which the Kenwicks invite Brawley. They put him into an awkward position for a while, but when he learns of their deceit, forces them to sign his agreement, and then gives them his frank estimate of their methods, the tables are nicely turned. Since the dinner occurs on the day of the athletic meet, scenes of the various wrestling matches are cut in, with scenes at the Kenwick home. Then after "The Bruiser" has defeated his enemies, the Kenwicks, he goes to the contest in time to enter the last contest and win, for the honor of his men.

The interest of the play is very well sustained and it will be well liked. William Russell fills his role very capably, and Charlotte Burton makes the part of Fen important. Charles Bartlett directed the production and the cast includes George Ferguson, Pete Morrison, Al Fordyce and Eric Jacobs.

## "Number 13, Westbound"

Selig Three-Reel Drama Released March 20

Reviewed by Genevieve Harris

THE first Selig railroad drama contains one decidedly thrilling situation, a good deal of comedy, and it ends as a romance. Elliott Flower has written the story, which has some unusual points. Kathyln Williams is the heroine, a girl who flags a train which was rushing to destruction, then faints across the rails. The train is stopped just as the engine touches her. Frank Beal directed the play.

Daniel Culmer is a crusty old farmer through whose farm a railroad is built. He hates the railroad company, and when the play opens is suing the company for injury to his cattle. Fred Hern plays Culmer, and although his make-up is conventional and the speeches the subtitles give him very much so, he manages to make the old chap real. Lillian Hayward as his wife also acts her role well.

Marion, their niece, comes from the city to visit them. Tom Garland, a farm hand, falls in love with her, and, not knowing that Marion has rejected him, Culmer fears they will elope. His suspicions are aroused when Marion refuses to attend a church social and remains at home alone.

But Marion has a most exciting evening. The new operator at the station telephones frantically, asking her to flag the train as it passes the farmhouse, to avoid a wreck. Marion, with her lantern, accomplishes the deed, almost at a sacrifice of her life. The operator (Guy Oliver), and later the railroad company, praise her bravery. But before she gets safely home she has more thrilling experiences and at last is arrested by the sheriff. For when her uncle and aunt return from the social and find Marion gone, they are sure she has eloped and after



the butler in a compromising position with Fidele, exposes her secret in an angry denunciation of him. A dictagraph records all of this and the police arrive, capture, and extort a confession from the broken-down butler.

## "The Bruiser"

American Mutual Masterpicture Released March 23  
Reviewed by Genevieve Harris

A FIGHT somewhere in the course of the story seems to be a necessity in a photodrama, and here is a play which is built up with a prize fight as its big scene, a fighter, "The Bruiser," as his hero. William Russell, as "Big Bill Brawley," the hero, dominates the play, which is logically constructed and well carried out. The other characters are all well drawn, except that Manson and Norma Kenwick, the society people used as foils for "The Bruiser" and his people, are more conventional than real. They arouse neither sympathy nor dislike, for we know that society people, when contrasted with the common class of folk, are always heartless and unprincipled. Roy Stewart and Lizette Thörn depict faithfully the wealthy brother and sister who plot against the good of the working people.

"The Bruiser" is a longshoreman, leader of the men, champion wrestler of the country. He is in love with Fen Bernham (Charlotte Burton). Trouble begins when he is elected chairman of the committee to ask for an increase of wages just after the death of the president of the shipping corporation, when the

telephoning the sheriff to stop her Culmer himself sets out to find her. The sheriff arrests Marion and the operator. Later they escape, only to meet the uncle.

As an ending to the story, the two decide really to elope,



and set out to find a minister. But we learn what the uncle thought of the affair when he found out the facts, and we are more interested in him, his anger and suspicions than in the sudden love affair. In fact, the humor of the story could have been emphasized decidedly without injuring the thrilling situations. A better, more natural ending would have improved the whole play, which is entertaining because of its unhackneyed situations.

### "A Man's Work"

Three-Reel Essanay Drama Released March 11.

Reviewed by Genevieve Harris

RICHARDSON COTTON holds the attention throughout this play, in the role of James Wilbertson, a wealthy man, respected by the community, but really an escaped convict. He had been convicted as an accomplice in a murder of which he was entirely blameless. The early scenes show him in his pleasant home, loved by his wife and his young son, but with the thought that he is liable to arrest constantly preying on his mind. His make-up and his acting of the part is very effective at all times.

The story is well presented, the complications of the plot skillfully worked out. Thomas, Wilbertson's son, played by John Junior, is secretly engaged to Ellen Barth (Elizabeth Burbridge), who lives with a sister, Mary. A detective goes on a



vacation; a convict is released from the penitentiary. These threads are woven together in the story. For the ex-convict plots to blackmail Wilbertson, and uses as his tool Mary, the sister of Ellen. He is also aided by another crook. Thomas overhears Mary threaten his father with exposure and his

father's defiance. He recognizes her as Ellen's sister, and although he is deeply shocked by the affair, he follows her when she leaves and tells her that he is going to marry her sister. As a result, she agrees to give up her part in the plot. She is overheard by Gillon and the crook who is aiding him, and is shot for betraying them. Then Thomas is accused of the murder and the detective on a vacation takes a hand in clearing up the case. Gillon is shot trying to escape, and his aid, played by John Cossar, is put through the third degree and confesses the crime. So Thomas is saved. Then the detective discovers the identity of the father but when the terrified man expects imprisonment, he is told that his innocence had been discovered long ago and that his fears were groundless.

There is much action in the play, and the tension does not lessen until the finish, for which reason a few inconsistencies are easily overlooked. The roles are all cleverly depicted, and the story has the appeal which detective or mystery stories always have.

### "The Code of Honor"

A Three-Reel "Flying A" Drama Released March 21

Reviewed by Genevieve Harris

A PLAY dealing with international intrigue, in which important government papers are stolen by the spy of a foreign nation, is this latest production in which Frank Borzage has directed Alfred Vosburgh, George Periolat, Vivian Rich and Estella Allan. Borzage himself plays an important role. There is nothing very new about the play, but the suspense is well handled,



the players fill their roles acceptably and the plot holds the interest. In the end everyone is happy, but it seems that some punishment should be given the man who is a traitor to his country.

A secret agent, Valpar (George Periolat), is trying to get plans for a submarine which Frank Marvin (Alfred Vosburgh), in the U. S. Government employ, has perfected. Failing in his efforts to bribe Frank, he turns his attention to Frank's aid, Bob Chase (Frank Borzage). He is aided in this by his niece, Zena (Vivian Rich), who soon has the young man under her influence. She will marry him if he brings her the plans of his friend's invention. Bob agrees to do this, and when he gives them to Zena, she asks him to return in an hour. When he returns, he finds that Zena and her uncle have left.

The following scenes contain a great deal of action and excitement. Frank discovers the loss of the plans, and decides to commit suicide. Ruth, Bob's sister and Frank's sweetheart, gets a hint of the affair and tries to save both men. There are farewell notes left, revolvers carelessly handled, and a general mixup, which is straightened out when Zena and Valpar miss their train, and Zena has a change of heart, decides that she loves the young man, and outwitting her uncle, returns the plans. It happens before anyone has a chance to commit suicide, and Valpar is the only one who is not pleased at the outcome.

Although entitled "The Code of Honor," which refers to duty of a member of the secret service to kill himself rather than bring disgrace on the department, the story seems to overlook the fact that a crime is as great even when not discovered, and that Bob was a traitor who deserved death.



## "Mishaps of Musty Suffer"

Advance Showing of Comedy Film Makes Kleine Aids Happy

Everybody at the George Kleine studio in the Bronx is happy these days—or at least they are all smiling because they have just been privileged to witness an advance showing of comedy No. 9 of "The Mishaps of Musty Suffer," featuring Harry Watson of Bickel and Watson. Director Louis Myll invited them all into the projecting room one day last week and the sounds of laughter that soon came percolating through the ventilators and doors was the best evidence that this particular comedy was fully equal to those previously shown.

Comedy No. 9 of "The Mishaps of Musty Suffer" series deals with Musty's adventures while holding down a job as general factotum in an amusement arcade, one of the chief features of which is an escalator or moving stairway. Musty, neatly uniformed after the fashion of a trained monkey, holds down the jobs of ticket-taker, chief janitor, boot-black, hat-cleaner, etc., and is forced to hop in lively fashion from one job to the other as occasion demands.

The "bouncing" of patrons who fail to go through the formality of buying tickets is one of his chief difficulties, but one which he overcomes promptly when he discovers the reverse action of the escalator. Musty also has several disarming adventures with the museum or menagerie freaks which escape periodically, but meets each emergency in some ingenious way.

## "The Raiders"

Triangle-Kay Bee Play Featuring H. B. Warner  
Reviewed by Genevieve Harris

AN unusually interesting and dramatic story of Wall street and the stock exchange is this Kay Bee offering, written by J. G. Hawks and Thomas H. Ince, who supervised its production. H. B. Warner has the role of a junior clerk in a broker's office who is given the opportunity to save the fortune and win the daughter of a railroad magnate of unlimited wealth. It is really an adventure play, in most modern settings, and it is presented as such.

Aside from the interest in the situation and the hero, the play is pleasing because it is so well built. Its climax is well arranged, and the story is very clearly told.

Scott Wells, once wealthy, now a clerk in the office of Jerrold Burnes, broker for David Haldeman, railroad president, learns that Burnes is planning to ruin Haldeman while the railroad king is away for a rest. Scott tries to warn him but is unsuccessful, and Haldeman goes away. Later Scott gets an interview with Dorothy, Haldeman's daughter, played by Dorothy Dalton, and warns her of the situation. But only Burnes knows Haldeman's location. More than that, Burnes'

only, and both he and Burnes know he cannot last long unless Haldeman is reached. But with the aid of Jimmy, the office boy, Haldeman's address is discovered and he is rescued. Jimmy, played by George Elwell, is one of the best characterizations in the story and one of the best liked. Just as Burnes believes that he has crushed Scott, and with him, the fortunes of Haldeman, the financier himself appears on the floor and saves the day. The traitors are ruined, and Scott wins not only Haldeman's gratitude, but also the hand of Dorothy.

The characters are all very well presented, the settings realistic and the photography good. The play is an interesting example of the very effective use of modern situations and modern devices for romantic uses, the trick with the telephone, the escape in the motor car, etc. Usually only the things of a past generation are seen in so romantic a light.

The cast includes Henry Belmar as Haldeman, Robert McKim as Burnes, and J. Barney Sherry as Haldeman's physician.

## "A Bird of Prey"

Mutual Masterpicture, De Luxe Edition, a Melodrama of the Mountains

KATHRYN ADAMS, who is very pretty, and Robert Whittier are featured in this Thanhouser Mutual Masterpicture which plays in the West, New York and the Adirondacks. The last named locality is the most important, as it is here that the most



effective scenes take place. The snow scenes are picturesque and they are really the feature of this offering. Also the best dramatic scenes in the story occur at this time.

Philip Lonergan wrote the scenario and Eugene Nowland directed its production. From the finished product one should judge that Mr. Lonergan wrote his story with the possibilities for pretty scenes in the snow-blanketed Adirondacks well in mind. "A Bird of Prey" is conventional melodrama. Its situations and their development do not require the foresight of a satiated screen fan to anticipate them.

The story opens in a western mining camp. The miner who toils and lives in hopes finally strikes "pay ore." An easterner who has worked with him for a short time is sent to the town to register the claim on a partnership basis, but instead he registers in his own name as sole owner. Then he sells the claim. Returning, he induces the miner's discontented wife to elope with him. They are followed by the husband and a fight ensues in which the miner is badly injured.

Some months later he learns that his wife has divorced him and is now married to the easterner. John sells some woodland for a neat sum and comes East. He journeys to the Adirondacks when he learns that Ralph and his wife are visiting there. Seeking revenge, he first attempts to kill Ralph but not successfully, so he abandons that plan when Ralph's little daughter falls into his hands. He keeps the child, determined to make her pay for her father's misdeeds.

About this time Ralph is arrested for his illegal speculation with other people's money. Some years later we see the wife in poverty and seeking employment as a house-maid. Ralph is in prison and John, now wealthy, is living in happiness with the child he has come to love as his own daughter. By coincidence



men are holding the financier a prisoner in his camp in the north woods.

Unable to reach Haldeman, Scott, with Dorothy's help, goes into the battle, fighting for Haldeman against Burnes. He is backed only by money which Haldeman left with Dor-

Mary is sent to her first husband's home by the employment agency, which event leads to a happy reunion of the two after Ralph has been shot by a policeman he foolishly tries to escape.

John Leuberg is the mixer, which is the leading part in this story. The three leading players conscientiously work to make their parts effective, and they are to be admired for that. Little Tula Belle as the child and Madeline Fairbanks as the same child a few years later both deserve high praise. Little Miss Fairbanks makes a very favorable impression. There is little or no room for improvement in the settings but there is in the photography. The element of human interest embodied in "A Bird of Prey" makes it an appealing subject.

## "The Witch"

**A Five-Reel Fox Drama Based on Sardou's "Sorceress"**  
Reviewed by George W. Graves

**A** LARGE cast, headed by Nance O'Neill, appears in "The Witch," a William Fox drama based on Victorien Sardou's "The Sorceress." The splendid scenic atmosphere and the spectacular realism of its production bespeak the hand of a master of direction. It is a case of where general excellence overcomes the shortcomings of weak spots here and there in the film. The beginning, particularly, lacks the strength that should be there.

Nance O'Neill gets every ounce of worth out of her part, the acting of which requires much strong emotionalism. Her interpretation of all the little subtle feelings reaches the audience via direct route. She is an almost perfect type for her part. Some of the principals in the cast are Alfred Hickman, Frank Russel, Macey Harlam, Ada Nevil, Stuart Holmes and Jane Miller. Frank Powell directed the picture.

It is evident that much time was spent in the preparation of the settings, especially the out of door structures which are altogether quaint and artistic. The photography is clear.

Because of her magic mental power a girl thought to be a witch is ostracized from the little Mexican territory where her father was formerly general. The victorious general sets up a proclamation that any woman who has anything to do with the sorceress will spend the rest of her life in a dungeon, while a man will be hung. The lieutenant of the now now ruling governor is engaged to marry the latter's daughter who is addicted to walking in her sleep.

In her secluded abode the lieutenant meets and falls in love with the witch. The witch discovers that he is about to be married. In the meantime, the governor's wife has resorted to the powers of the witch to cure her daughter of somnambulism. On the pretext of seeing how her patient is getting along, the witch enters the castle on the marriage day and hypnotizes her into a lasting sleep.

The sorceress is captured and condemned to be burned at the stake. Finally, when the governor realizes that if the witch dies, his daughter will be lost to him, he gives her a chance to wake his child again. This accomplished, the witch is set free.

## "The Red Circle"

**Chapter Thirteen of the Pathe-Balboa Serial**  
Reviewed by Thomas C. Kennedy

**T**HE thirteenth chapter of "The Red Circle" opens with a tense dramatic situation and the acting opportunities it contains have been grasped and effectively utilized by Ruth Roland and Frank Mayo. It is Lamar's discovery that June, whom he has loved and confided in this long while, is the "Red Circle" girl, which forms the basis for most of the interesting action of the first reel of this release. The scenes immediately following are highly commendable from a standpoint of acting and direction.

A situation of this kind does not prevail in serial stories. The usual thing is the melodramatic meeting between the villain and hero, which requires physical daring more than anything else. Therefore Lamar's scene with June in "Branded as a Thief" is to be remarked. But this chapter also has its sensational action. Sam Egan, who since his discovery that June was the Red Circle girl forced her to do his bidding, is killed by a fall from the window of a hospital, where he had been taken after his fight with Lamar.

Before his death Sam confesses to the chief of police that June is the girl wanted for the various thefts. This knowledge Lamar had hoped to keep from the police, after June promised to marry him and with his aid fight her criminal tendencies. The Chief insists upon arresting June. When

Mrs. Travis learns that her daughter is a thief she is horrified and will not be reconciled.

June is released on bail and with Mary she takes up her residence in an apartment, since she cannot return to her foster-mother's home. Gordon, the lawyer falsely accused of embezzlement by Farwell, is seen in this chapter. He calls upon the Chief and announces that he is in a position to clear himself. His persecutor, Farwell, is unable to keep him under arrest because the papers which June stole are still missing.

Sam's fall from the window is well executed. The substitution of a dummy is not always so convincing, and then by means of cut-backs to the interior where Sam fights with the policeman the incident is made quite exciting. Andrew Arbuckle has played and played well the part of Sam through the entire serial. The sets used in this chapter have practically all been seen before, so there is no need to mention their quality. The photography is up to the usual standard.

## "The Hero of Submarine D-2"

**Vitagraph V. L. S. E. Offering a Story of the Navy**  
Reviewed by Thomas C. Kennedy

**A** DAPTED from Cyrus Townsend Brady's, "Colton, U. S. N.," the Vitagraph production entitled "The Hero of Submarine D-2" has some excellent views of navy life which are strung together by a thin but rather pleasant romance. Either the author of the novel, or the author of the scenario, or the director, or somebody was more intent upon acquainting the public with the everyday life of a midshipman than telling a story of love or adventure.

There are pictures of a submarine submerging and interior scenes in a submarine and other intimate views of these interesting boats. The scenes showing the interior of a submarine the producers claim are the first to be actually taken inside this type of vessel. There are any number of authentic scenes taken on and about battleships, the Naval Academy at Annapolis and the training station. All of which will interest and instruct the public.

Charles Richman, whose acting always gives pleasure, has little to do as the hero of the title. He is Lieutenant Commander Colton, who, after a short courtship wins Caroline Austen's consent to become his wife. Caroline's brother is a student at the Academy. He neglects his studies and he is warned that there is little chance of his passing the examination in navigation. Then Caroline and Ethel McMasters set about helping Gilman.

Caroline appeals to Colton, who is head of the department, and Ethel, Gilman's fiancée, asks her father, the superintendent of the academy, to find some way to pass Gilman. Both these men curtly refuse. Then politics takes a hand. Caroline's father is a political power and he has Colton reudenced when he refuses to pass Gilman Austen.

Colton is placed in command of a collier and Gilman leaves, giving his plans to nobody. The young man enlists as an apprentice and then we are shown all his training experiences, and how he eats and sleeps. Later Colton and young Austen meet, Gilman as a sailor and Colton as commander of the submarine flotilla. Colton frustrates a plot to blow up the fleet. He has his men shoot him out of a torpedo tube and explodes the mines laid by a traitor in the employ of the Ruanian ambassador. In the end Colton marries Caroline and Gilman secures a reappointment to the naval academy.

Eleanor Woodruff makes Caroline a girl of considerable charm, and Zena Keefe is an appealing Ethel McMasters. James Morrison plays his part attractively. Anders Randolph, Charles Wellesley, and Thomas Mills have the other important parts. The picture was produced by Paul Scardon. At this time the naval scenes, even though they hold up the story, should make this a quite acceptable picture.

## "The Habit of Happiness"

**Triangle-Fine Arts Production Featuring Douglas Fairbanks. Reviewed by Genevieve Harris**

**D**OUGLAS FAIRBANKS, as "Sunny" Wiggins, reformer, performs several cures during the course of this comedy, and it is safe to say that he would cure any case of grouch which is brought into a theater showing this film. The play is at once funny and thought-provoking. It is whimsical, never silly. It would be a very good play to show all "uplift" workers; they could get some valuable "tips."

Douglas Fairbanks is genuinely delightful throughout the

play, and the other members of the cast are not far behind him. George Fawcett as Jonathan Pepper is the last word in gloom, which makes the audience as happy as he is sad.

"Sunny" Wiggins is a member of family of social standing high enough to be snubbed by all the best families. The father, having no sense of humor, wastes his life making money. "Sunny" believes in the fellowship of man and the rights of the downtrodden. There is material for a problem play, but it is doubtful if the most problem-ish could contain a scene driving home its point as effectively as the brief flash contrasting the lives of the rich and the poor when "Sunny" pleads with his father for permission to carry out his theory.

"Sunny" starts things when he brings home a large section of the bread-line, gives them a night's shelter, and in the morning a breakfast which his sister intended for her "society pets." There is trouble in the family, and "Sunny" goes away to a mission in the slums to work out his ideas. Instead of lecturing to them, he organizes classes in laughing, from primary to graduate.

Then he gets a commission to cure Jonathan Pepper, a wealthy old man who has the worst case of gloom in the city. Because he will receive money to carry his schemes further, "Sunny" accepts and goes to the "house of gloom," where the master's favorite indoor sport is listening to Chopin's Funeral March played on the cello. Convinced that the man never heard a joke "Sunny" introduces a few into the conversation, but in vain. The old man nearly succumbs when "Sunny" persuades the cellist to "rag the Miserere," but goes into a fit of rage instead of laughing. But "Sunny" has cheered up the servants, and has won the love of Pepper's daughter.

Then the plot takes an exciting turn. Pepper, angered by "Sunny's" love affair with his daughter, attacks the young man, who carries him upstairs and locks him in a room; "starvation method," he calls it. Pepper gets so hungry that he forgets his ill health. Then there has been a plot against Pepper among his business rivals. They hire a band of thugs to kidnap Pepper, but they are foiled by "Sunny," who nearly loses his life in the fight. When Pepper finds that "Sunny" has been "beaten up," he thinks it a good joke, and laughs, which cures him entirely. Wiggins, "Sunny's" father, had not approved of the force methods used against his rival, Pepper, and the two, former friends, again join forces. And Pepper recommends his doctor, "Sunny" to Wiggins, and Wiggins learns that his son has made good.

The cast includes George Backus as Wiggins, Dorothy West as Pepper's daughter, and Macy Harlan as the unprincipled business rival.

## "A Sister to Cain"

Three-Reel Lubin Drama Released March 23

Reviewed by Genevieve Harris

THIS play, written by Julian Louis Lamothe and directed by Edward Sloman, contains a story out of the ordinary. It is very effectively presented and holds the interest every minute. The ending, though a happy one, is not obvious. The play contains no moral, no problem. It is just an interesting tale, which approaches closely a tragedy, then ends well, which, in this case, was the cleverest way to end it. Neither characters or settings are usual, yet they are unusual and true.

The play opens with a close-up of a theater program giving the cast and an interpretation of dances in a morality play. Then the stage curtain is raised and a short scene of the dances is given, in which Yvonne Ismay (Helen Wolcott) depicts "Passion," Iona Page (Evelyn Page) is "The Spirit of Truth." When the act closes, Donald Phelps (Allan Forrest), a young millionaire, is shown in a box. Then there are scenes in the dressing rooms, where Iona Page, "The Spirit of Truth," is generally disliked for her deceitfulness.

After the play, Donald Phelps and a friend call for Yvonne, who asks Iona to be the fourth in the party. Iona, by a pretense of shyness and innocence, wins Donald's interest from Yvonne, who is furiously jealous. Yvonne is loved by Jay Morely, a newspaper reporter, but she prefers Donald's money.

Yvonne, who is not above deception herself, bribes the wardrobe mistress, played by Adelaide Bronti, to spy on Iona, and not long after learns that Donald asks Iona to marry him and go to Europe with him. They are to meet at the Japanese Gardens, kept by Hashiwa (George Routh). Angry, Yvonne also goes there at the appointed time, arrives before Donald and finds Iona alone. The girls quarrel violently and Yvonne stabs Iona with a hatpin. Terrified at her deed, she tries to escape, but she has been seen by Hashiwa, who offers to shield her on

one condition. The frightened girl agrees. When Donald comes, he is told that Iona would not meet him and he leaves in anger, not investigating the case.

When the disappearance of Iona reaches the newspapers, the city editor assigns Tom Marston to cover the case, promising him promotion if he solves the mystery. He questions the wardrobe mistress and finally traces Iona to the Japanese Gardens. Then Yvonne, who is breaking down under her guilty secret, is summoned by Hashiwa to his resort. She is afraid to refuse, but she is saved by the police, who, following Marston's tip, raid the place. Yvonne faints, and while unconscious, she sees herself impersonated in the various famous murderesses, Salome, Lucrezia Borgia, Lady Macbeth, but always her victim is Iona. This interpolation is very cleverly managed.

Then, as she regains consciousness, she looks again into the face of Iona, who has not been killed but was kept prisoner by Hashiwa. The play comes back from its high tragedy plane to real life with Iona's remark to Yvonne that she "almost landed the boob, but that this notoriety would win her a place in vaudeville." But Yvonne has had enough of the gay life and turns to Marston, the reporter.

The cast is uniformly good, and the characters stand out very distinctly.

## "The Strange Case of Mary Page"

Essanay Serial. Chapter 8. "The Perjury." Released March 20. Reviewed by Genevieve Harris

ONE of the most interesting of the "Mary Page" episodes is chapter eight, "The Perjury," in which Mary's father tries in vain to save his daughter by pleading guilty to Pollock's murder. But his testimony is quickly torn to pieces by the lawyers, and Mary is still under suspicion.

The last episode closed after an interruption of the trial



when Dan Page was found. He told Langdon he had killed Dave Pollock. This chapter begins with a continuation of the testimony of Amy Larue, Mary's actress friend. She tells of Mary's early stage success, then of their experiences in small towns. She tells of their discovery that Pollock was backing the production. This is of course related in a series of flash back scenes, which are interesting and well photographed. They include many events that a court testimony probably would not include, but give us a clear picture of Mary's early troubles.

The most sensational part of the chapter is that in which Page tells his story. For as he relates it, we have pictured before us the events in the room just before the door was opened and the murdered man and the unconscious girl discovered. His story is plausible, until he is unable to identify the revolver with which he killed Pollock. Then he breaks down and confesses his perjury.

The court room atmosphere is particularly good in this chapter. That setting is becoming very pleasantly familiar to followers of the story. The tension and the excitement at this point of the trial is well shown. Walthall in his role as lawyer is emphasized in this installment, and his quiet but effective methods are enjoyable.

The flash of the newspaper headlines telling of the latest developments in the trial forms a clever introduction to the chapter, and adds to the realism.



# Sifted From the Studios

## ATLANTIC COAST NOTES

John Reinhard, who usually plays the villain in Gaumont dramas, appears in the title role of "Feathertop." He plays an effeminate dandy in this play, but prefers heavy roles.

Gertrude Robinson, who played in "As a Woman Sows" and "The Haunted Manor," will be featured in "The Quality of Faith," a five-reel Gaumont "master-picture." Alexander Gaden plays the leading man.

Playing "Audrey" was not as much fun as Pauline Frederick expected, for "Audrey" appears in several scenes with bare feet, and Miss Frederick walked into beach netting. Robert Vignola is directing the play.

Alexander Gaden formerly played daredevil hero roles, and among his thrilling experiences are several escapes from drowning, a struggle with a bear, a fall from the roof of a moving train, a tumble down an elevator shaft and a narrow escape from being burned to death.

A number of scenes for "Big Jim Garritty," which George Fitzmaurice directed for Pathe, were taken in the showroom of the Maison Maurice, in New York, and include several of their mannequins.

Beverly Bayne, playing at Savannah, Ga., in "The Wall Between," with Francis X. Bushman, took a special train to New York recently to have two gowns duplicated which were ruined in a scene.

Marguerite Snow has been making a personal appearance at four or five picture theaters each night in New York.

Thomas J. Carrigan is an expert boxer.

Louise Bates, featured as "The Falstaff Girl," makes her dramatic debut in "The Water Devil," a Thanhouser Mutual Masterpicture. Miss Bates was a prima donna with "The Passing Show" at the Winter Garden before going into pictures.

While her admirers were applauding Mary Pickford in "Poor Little Peppina," she was hard at work in "The Eternal Grind," where she appears as a factory girl.

Marguerite Clark learned to ski while in the north for the snow scenes of "Out of the Drifts."

Gertrude McCoy, recently signed as a Gaumont star, will make her debut in "The Isle of Love," by Paul M. Bryan, and not in "The Quality of Faith," as first announced.

Willard Mack, Gerda Holmes and Clara Whipple head the cast of "His One Big Chance," the next Equitable feature, a newspaper story directed by John Ince.

A set covering the entire floor space of the Equitable studio, a reproduction of the ground floor of the Corn Exchange Bank at Flushing, L. I., is being used for the new Carlyle Blackwell picture, "The Shadow of a Doubt."

John Sainpolis was severely injured during a scene for "The Social Highwayman," the new World Film feature starring Edwin August.

Billie Burke, at Palm Beach, Fla., has gone up in an aeroplane, raced in a motor car and been photographed among the Seminole Indians in scenes for the George Kleine serial. She refuses to be "doubled."

After the first performance of "The Blacklist" at the Strand theater, Carl Beck, head of the Labor Forum of New York, called at the Lasky offices to express his endorsement of the drama.

"Lady," the Thanhouser Scotch child, recently featured in a play, is on the studio pay roll, receiving four dollars a week, according to her press agent.

Harry Stobo Northrup, who played the heavy roles with E. H. Sothern in "The King's Musketeers," "The Song of the Sword" and "The Sunken Bell," on the legitimate stage, will appear with Sothern in the roles in the Vitaphone picture adaptations.

Wally Van, the Vitaphone "Cutsey," wrote, produced and acted in "Putting Pep in Slowtown."

Antonio Moreno, the Spanish actor, who played the principal role in the Vitaphone presentation of E. Hopkinson Smith's "Kennedy Square," has been asked to pose in the make-up of the role for a painting for the Baltimore Historical Society's headquarters.

In "Lavinia Comes Home," Isabel Ostrander's story, which the Universal company is producing, Marcia Moore appears as a circus rider.

"The Hero of Submarine 'D-2'" written by Cyrus Townsend Brady, pictured by Col. Jasper Ewing, will be released by the Vitaphone company March 13. Scenes were taken at Annapolis, Norfolk and Newport.

Kittens Reichart, child actress with the William Fox players, has the measles.

Harry Hilliard, formerly a juvenile actor on the legitimate stage, has signed a long-term contract for William Fox pictures.

Virginia Pearson and company of players, under Director Buel, are playing in scenes at and around Robert Louis Stevenson's cottage near Saranac Lake, N. Y.

Bertha Kalich is eager to play in a picture written by Mary Antin, the Russian Jewish girl, whose first book was "The Promised Land."

William Farnum will play a dual role, of Stephen and Jason Orry, in "The Bondsman," the William Fox production of the Hall Caine novel. Others in the cast are Harry Spingler, Dorothy Bernard, Doris Woolldridge and little Katharine Lee.

Charles Richman, James Morrison, Eleanor Woodruff and Zena Keefe have important roles in "The Hero of Submarine D-2," a Vitaphone naval play.

Violet Horner is introduced as a William Fox star in "The Marble Heart."

"Napoleon the Great," the chimpanzee comedian now featured in one reel comedies by the E. and R. Jungle Film Company, has had over five years of experience on the vaudeville stage.

The screen version of "The Quick or the Dead," in which Alice Brady has been put off until June, so that Miss Brady may appear in a new spoken comedy, "Little Comrade."

Edwin August, star and director of the new World Film feature, "The Social Highwayman," is finishing the interior

## Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	90	96 1/2
Biograph Company	43	52
Famous Players Film Co.	70	105
General Film Corp., pref.	42	47
Mutual Film Corp., pref.	41 1/2	43 1/2
Mutual Film Corp., com.	41 1/2	43 1/2
North Am. Film Corp., pref.	92	103
North Am. Film Corp., com.	56	68
N. Y. Motion Picture Corp.	48	53 1/2
Thanhouser Film Corp.	4 1/8	5
Triangle Film Corp.	4	5
Universal Film Mfg. Co.	200	...
World Film Corp.	1 1/4	1 1/2*

\*Par, \$500.

Thanhouser Film Corporation: A notice, signed by the treasurer of the company, Mr. A. E. Jones, has been issued to the effect that an annual dividend of 12% on the capital stock has been definitely declared and is payable in quarterly installments of 3% each beginning March 31st, 1916. Transfer books will close on March 20th, 1916 and reopen on April 2nd.

Mutual Film Corporation: After sales

of both preferred and common at 45 and better, the market has reacted and is quoted today 41 1/2 to 43 1/2 for both issues. A number of the offerings are due to stockholders wishing to liquidate a portion of their Mutual holdings in order to provide funds for their subscriptions to the new Chaplin Company. In view of the fact that the Mutual Film Corporation participates in the revenue of the Chaplin Company to the extent of 30%, without any risk on its part, both preferred and common stocks would appear to be a logical buy at the present level. It has been freely predicted in New York within the past week that the common stock will sell above 70 before July is over.

General Film Corporation: Stockholders apparently are not supporting the market as on several offerings made within the last two weeks it seems impossible to secure a bid except on 5 or 10 share lots.

North American Film Corporation has issued a notice to all stockholders stating that 50% of the remaining preferred stock issued will be retired at the redemption figure of 110 on April 15th. This will naturally have its effect upon the common stock as it will leave that much more of the net revenue to be distributed amongst common stockholders.

scenes at the Peerless studio, Fort Lee, N. J.

At the Equitable's Fifty-second street studio Director Frank Powell is complet-

### FLORENCE LA BADIE AIDS ACTORS' FUND

Another addition was made last week to the volume on "Little Journeys of Film Stars," as the late Elbert Hubbard might have written it. This time the



*Florence La Badie, Thanhouser.*

Elks of Salem, Mass., gave a ball and Ernest Horstmann, New England theater man, who has been elected exalted ruler, determined that film stars should be the guests of honor. At Mr. Horstmann's right hand throughout the evening was Florence LaBadie, the Thanhouser star. She came there with the intention of bringing back money for the Actor's Fund, and after a speech by L. J. Rubinstein, the ladies of the visiting party passed out Miss LaBadie's autographed pictures. They were given for whatever the guests offered, and the net result was a little more than sixty-five dollars, gathered in a few minutes.

ing the remaining scenes of "The Chain Invisible," featuring Bruce McRae, while Director S. E. V. Taylor is finishing "Passers By," starring Charles Cherry.

Virginia Kirtley makes her debut as a David Horsley player in "A Law Unto Himself," featuring Crane Wilbur.

Alma Hanlon plays the ingenue role in "Gold and the Woman," featuring Theda Bara. H. Cooper Cliffe, Carlton Macy, George Walsh, Frank Whitson and Pauline Barry appear in the cast.

Bertha Kalich has acted on the legitimate stage in plays in seven languages, Rumanian, Hungarian, Polish, Russian, Italian, German and English.

Margaret Gibson and William Clifford have the leading roles in "The Heart of a Par," a play of East India life. In the play, Miss Gibson wears jewels valued at \$10,000.

Marguerite Courtot plays the lead in

"Feathertop," which Henry Vernot is directing for Gaumont, with Sydney Mason, Lucille Taft and John Reinhard in the cast.

Mildred Gregory is starred in Gaumont's "According to Law," with Howard Hall, Helen Marten and Charles W. Travis in the cast.

Dorothy Bernard, the William Fox player, has been given her biggest part in "The Bondsman," adapted from the novel by Hall Caine.

Frank Daniels is objecting strenuously to the fact that various cartoonists on the daily papers are "lifting" the lines he has originated as sub-titles for "The Escapades of Mr. Jack."

Earle Williams believes that attending the theater is one of the best forms of enjoyment for picture actors, and he has organized a theater club which includes Anita Stewart, Edith Storey, Antonio Moreno and Wilfrid North.

The Dixie Film Company of Chicago is producing "Tempest and Sunshine," a five-reel play, at Jacksonville, Fla. Carlton King is directing and playing leading man, Evelyn Greeley is leading lady, Louis B. Foley, Ernest Ottke, Mr. and Mrs. Carson and Warren Hughes are in the cast.

J. H. Harlow, president of the Dixie Company, is planning to establish a permanent studio in Jacksonville.

Eugene W. Moore has just completed a Thanhouser Mutual Masterpicture, "The Water Devil," with Barbara Gilroy, Louise Bates, Harris Gordon, William Burt and Arthur Bauer in the cast.

Mlle. Valkyrien, the Danish beauty, is now at the Thanhouser studios in Jacksonville.

William A. Howell has just finished "The Smiling Sailors Spirit," a Falstaff comedy, featuring Riley Chamberlain and Walter Hires. They are now beginning another comedy, "Dad's Darling Daughters."

George Foster Platt is starting work on a two-reel Spanish subject featuring Bert Delaney, Marion Swayne and Gladys Dore.

Al H. Moses, Jr., formerly in charge of the negative department of the Thanhouser studios, has accepted a similar position with the Eagle Film Producing Company.

Morgan Jones was a member of the Chicago Grand Opera Company before going into motion picture work.

Anita Stewart attended the "Kit Kat" Ball with Howard Chandler Christy. She wore a gown of various shades of violet, symbolic of her first picture, "The Wood Violet."

Richard Garrick is directing Alexander Gaden and Gertrude Robinson in Gaumont's "The Quality of Faith," a factory story containing many mob scenes. Scenes are taken in Atlanta, Ga. John Mackin appears as "Baker," the strike-leader.

The Thanhouser Company's plant in Jacksonville contains a \$30,000 glass covered studio, housing three indoor stages and an open air stage 100 by 90 feet.

Louis B. Foley, featured in the Gibson picture, "The Weaker Sex," a short time

ago, is now with the Dixie Company in Jacksonville.

This is Walter (Fatty) Hires' fourth season in pictures in Jacksonville, for he

### H. J. ALDOUS REMAINS WITH ROTHACKER

H. J. Aldous, who for three years has been secretary and treasurer of the Industrial Moving Picture Company, is now secretary and treasurer of the Rothacker Film Manufacturing Company of Chicago. Mr. Aldous has an international reputation in financial circles and is an



*H. J. Aldous, secretary and treasurer of Rothacker Film Manufacturing Company.*

acknowledged authority on credit and factory systems. His early training with the Merchants Bank of Canada, supplemented by his years of active participation in big American business, has been fortified by a close and analytical study of motion picture conditions. He already is an important factor in the industry and is going strong. Mr. Aldous is a member of the Motion Picture Board of Trade of America, and is prominent in national business organizations.

was formerly with the Lubin and Kalem companies there.

Anita Stewart recently was presented with an iron cross from an admirer in Russia. She will wear the decoration in her new play, which S. Rankin Drew is directing.

Frederick Warde, Thanhouser director, had an entire village of huts blown up for his present picture.

It required forty-five feet of film to record the kiss which Iva Shepard gave Earl O. Schenck in "The Haunted Manor," the Gaumont picture in which Miss Shepard plays a "vampire" role.

True Boardman, of "Stingaree" fame, is to appear in a coming episode of "The Hazards of Helen," Kalem serial.

Ethel Teare is the only female character in "At Bachelor's Roost," a Kalem comedy.

The Paramount Pictures Corporation recently received a letter from a young

lady who wished to go into pictures because she was "anything but handsome" and she thought she would be successful in character roles.

Director Frank Currier at the Vitagraph Bay Shore studio has written and

### MAE GASTON SIGNED BY DAVID HORSLEY

David Horsley has signed contracts with Miss Mae Gaston which will make her a permanent member of one of his stock organizations at his studios in Los Angeles. Originally she was engaged for only one picture—"The Love Liar"—but her interpretation of the character of



Mae Gaston

Dinara Strongwell was done so understandingly and with such a keen conception of the requirements of motion picture acting that Mr. Horsley decided to retain her permanently. Her signature to a contract accordingly followed.

finished a one-act comedy, "Freddy the Sleuth."

Wilfred North and a company of Vitagraph players, headed by Lillian Walker and Evert Overton, are in Jacksonville working in a six-part Blue Ribbon feature.

Paul Scardon is directing Arthur C. Train's latest story for Vitagraph. James Morrison, Billie Billings, Robert Gailard, Peggy Blake, Walter McGrail and Ray Walburn are in the cast.

George R. Meeker, editor of the Paramount Pictograph, is taking a two weeks' vacation at Palm Beach.

The Edna May picture, "Salvation Joan," produced by the Vitagraph Company in seven reels, will be a V. L. S. E. release of April 10.

William Dangman, Winthrop Mandell, William Lytell, Jr., George O'Donnell, Lucille Crane and Jessie Miller are in the cast producing the "Freddy" series of one-act Vitagraph comedies.

Arline Pretty has left the Vitagraph Flatbush studios to join Theodore Marston's company producing the Louis

Joseph Vance serial which will be released by the Hearst-Vitagraph combination in fifteen chapters.

Belle Bruce, Arthur Cozine and Walter McGrail are in the cast of George Strayer Maxwell's three-act play which Harry Davenport is directing.

William S. Hart has returned to Broadway, on the screen at least, for the Knickerbocker theater is featuring his latest Triangle appearance, "The Aryan."

S. L. Rothapfel is building a stageless theater in New York.

### PACIFIC COAST NEWS

Edith Reeves makes her Triangle debut in "The Moral Fabric," in which she plays the wife. Miss Reeves began her career in vaudeville. She has appeared in Lubin and Balboa pictures.

Frank Keenan, co-star with Mary Bolland in "The Stepping Stone," began his theatrical career in 1878 and has played all sorts of roles. His ambition is to play juvenile leading man in an Ince production.

Grounds and verandas of the Los Angeles Country Club were used for "Honor's Altar," featuring Bessie Barriscale, Lewis Stone and Walter Edwards.

While working in a scene for "Waifs," in the poorer section of Los Angeles, Jane Grey discovered two little girls who had never seen a picture show. She presented them with funds for theater tickets for a month.

Although she had ridden horseback from New York City to Los Angeles without accident, Cleo Ridgeley was bucked off a broncho during a rehearsal of "The Love Mask," in which she is featured with Wallace Reid.

Fedor Raskolnikoff, formerly costumer to the Imperial Russian Court at Petrograd, designed the costumes for the court scene of "The Sowers," the Lasky play featuring Blanche Sweet.

Nan Christy, Lucy Payton and Bessie Clark are going to hold a rifle-shooting contest at the Horsley Mutual studios. Miss Clark is leading woman with the Cub Comedy Company, while Miss Christy and Miss Payton are especially engaged for "The Love Liar."

James Bradbury, Selig comedian, is a graduate of the Boston Museum stock company.

Bessie Eytton and Jack Pickford are co-stars in "A Strange Adventure," a Selig one-reel comedy.

Fritzi Brunette plays "Cindy," a mountain girl, in "At Piney Ridge," a coming Selig production.

A full-grown cinnamon bear used in "Davy Crockett" broke loose and invaded the Pallas studio offices recently, causing much excitement.

Winifred Kingston gave a box party on the opening night of "The Call of the Cumberland" in Los Angeles, later entertaining with a luncheon at the Alexandria hotel. Her mother assisted. Those present were Mrs. J. Lippitt, Miss Chester Wren, Mrs. William Belnap, Mrs. Charles Runyon, Mrs. William Farnum and Mrs. Mary Loftus.

William D. Taylor, who is directing

"Davy Crockett," is suffering from a severely cut thumb.

Many of the players narrowly escaped injury in the fire scene for "Hell's Hinges" when thirty-five houses were burned. The town in the play was pat-

### RUSSELL CAN'T QUIT COAST

Hugh Russell, who looks like Owen Moore, talks like Sir Herbert Beerbohm Tree and dresses like Douglas Fairbanks, arrived in the Los Angeles film colony recently from a successful tour on the American stage. It is Mr. Russell's first visit to the United States and his stay in Los Angeles was supposed to be merely



Hugh Russell.

a stop-over on his trip to New York, where a contract with a big feature film company awaits him. But so well does Mr. Russell like Los Angeles that he is tempted to forego the Eastern contract and settle down here in the Southern California film colony. Until he has decided where he will make his future home he is the honored guest at the various studios in the Southern California colony.

turned after the notorious Virginia City of the early seventies.

Herbert Standing played twenty-three years at the Criterion theater in London, and missed only ten days in that time.

H. B. Warner, who has a reputation for being well dressed, patronizes a Chicago tailor.

J. G. Hawkes of the Ince scenario staff has been a soldier, actor and explorer. He has traveled extensively in foreign countries and was once a cowboy in Arizona.

Mae Marsh has an orchestra named for her at the Fine Arts studio. Robert Harron organized it, and Miss Marsh is a member, manipulating a ukelele.

"Sold for Marriage" is the permanent title of the Lillian Gish picture first called "Marja of the Steppes," the Russian story written by William E. Wing.

Charles Richman and Robert Whitworth, of the Vitagraph company work-



ing in San Antonio, Tex., are still suffering from their experiences in "broncho busting." Robert Whitworth fared the worst, breaking his arm.

**Norma Talmadge**, who is an eastern girl, had her first experience in surf

## ARMSTRONG FEATURED IN NEW CUB COMEDY

After a six weeks' space of time between releases, **Billy Armstrong**, the well-known pantomimic comedian, makes his reappearance in a Cub comedy with



*Billy Armstrong.*

the release of "The Twin Trunk Mystery" on the Mutual program, March 17.

Armstrong is the comedian formerly associated with Charlie Chaplin during his music hall days and later in motion pictures. He was signed by David Horsley last fall and made his bow in a Cub comedy released early in February.

bathing in February, when, at Santa Barbara recently, appearing in scenes for **Ray Somerville's** Fine Arts play.

**Mrs. Mae Gish** and her daughters, **Lillian** and **Dorothy**, successfully routed an armed burglar who entered their home one night recently.

**Tom Chatterton** will be the hero of a new serial story soon to be started at the American studios. **George Sargent** will direct it.

**Edward Sloman** is at work on his first American production, "None So Blind," a five-reel drama with **Franklin Ritchie**, **Winnifred Greenwood** and **Eugenie Ford**.

**Helene Rosson** has finished playing the leading part in "April," an American five-reeler.

**William Wolbert** is directing a one-reel Vitagraph comedy with an all-star cast, including **William Duncan**, **Anne Schaefer**, **Corinne Griffith**, **Artist Kellar** and **Carmen Phillips**.

**Helen Holmes** and **J. P. McGowan** have returned from the desert, where they took railroad scenes for "The Girl and the Game" for the past two months.

**Grace Cunard** and **Francis Ford** are at work, on the new serial, "Peg o' the Ring," which will be released after "Graft."

**William Desmond** is again playing opposite **Bessie Barriscale** in a five-reel Triangle feature directed by **Charles Giblyn**.

**Hal Cooley** likes Santa Barbara and is finding his work at the American studios very agreeable.

**Donald Crisp**, who directed "Ramona," received two especially pleasing commendations on the production, one from **John S. McGroarty**, poet and historian, who said the picture contained the "soul of California," the other from **Senator Del Valle** who owns the home of **Ramona**.

**William Robert Daly**, who is producing "At Piney Ridge," by **David Higgins**, played in the production on the speaking stage.

**Jack Pickford** made his first appearance on the speaking stage fourteen years ago and his debut in the silent drama seven years later.

**Lillian Hayward** has been a member of the Selig forces for five years and has never failed to report every working day during that period.

**Ollie Kirkby's** role in "The Social Pirates" is bringing her much popularity. Dozens of letters from "fans" and requests for interviews for papers come to her each day.

**Gretchen Hartman**, who is only eighteen years old, is always in great demand for the productions of the various Biograph directors and has worked under them all.

**Bessie Barriscale** wears a black wig in her present Ince play in the role of an Italian girl who becomes a nun.

**Neva Gerber's** home was ransacked by a burglar recently, but **Miss Gerber** says



*Harold Lockwood.*

she has only the loss of an imitation pearl necklace to report.

**George Fisher**, the juvenile actor, will wear a full beard and moustache in his

next play under **Thomas Ince**. On the legitimate stage he appeared in character roles as often as in juvenile parts.

An eight-cylinder Cadillac coupe and a solitary diamond ring were **Helen Holmes'** recent gifts from her husband, **J. P. McGowan**, on her return to Los Angeles.

Besides cutting and assembling the film for "God's Country and the Woman," by which 16,000 feet of positive was reduced to 8,000, **Rollin S. Sturgeon** is su-



*William S. Hart—Triangle Kay-Bee.*

pervising the work of two other directors and is preparing for his next production.

**Otto Lederer**, character man with the Vitagraph forces, is acting for the first time the role of an Irish policeman in his present comedy.

**George Melford**, the Lasky producer, was chairman of the committee which handled the performance for the building fund benefit of the Glendale Elks lodge, and also appeared on the program in a vaudeville sketch, assisted by **Tom Forman**, **James W. Horne** and **Louise Minneugh**. Others on the bill were **James Neil** and his wife, **Harry Williamson**, **Frank Jonasson**, **Harry McKay**, **Frances Ring**, **Thomas Meigham**, **Lawrence Wheat**, **Jack Ward**, **Russ Powell**, **Ruth Roland**, **Mae Murray**, **Stafford Pemberton**, **Theodore Roberts** and **Victor Moore**.

**Anna Little** has recovered from "pink-eye," and is at work in "Two Bits," under the direction of **Frank Borzage**, who is also leading man. **Jack Richardson** has the heavy role.

**Edna Maison**, who has just finished the leading role in a play produced by **Ray Myers**, is one of the players longest with the Universal company.

Asked what he would do when the "Graft" serial was finished, **Richard Stanton**, the director and hero, said he would sleep twenty-four hours.

**Charles Ray** and **Louise Glaum** are said to be doing the best work of their careers in the "vampire" picture.

**Edward J. Le Saint** is at work on the

Peter B. Kyne story, "The Three God-fathers," with **Harry Carey** and **Stella Razetto** as leads. **Harvey Gates** has arranged the story for pictures.

**Director William Christy Cabanne** chartered a special space on "The Congress," a steamer traveling between Los Angeles and San Diego, for the concluding scenes of the Lillian Gish-Triangle play, "Sold for Marriage."

**Alva D. Blake**, who plays a slum type in the Fine Arts play featuring **Norma Talmadge**, proved himself a hero and saved several lives in a fire in the Santa Barbara apartments in Los Angeles.

**William D. Taylor** is producing an Italian feature entitled "Pasquale," with **George Beban** as the star.

**Myrtle Stedman**, now playing opposite **George Beban** at the Fall Studios, is compiling a list of the actors and actresses who have left the operatic stage for the screen. She herself is included in the list.

A new building of generous dimensions for the costume department is nearly completed at the Vitagraph plant, and two new lines of dressing rooms will be erected at once, while ground is being broken for an enclosed stage in the rear of the present open-air stage.

**Dave Smith** has completed a smart one-reel comedy, "The Hoyden," in which **Webster Campbell** and **Mary Anderson** are the chief funmakers.

**Nona Thomas** has just finished playing with **William S. Hart** in a western photoplay.

Flying-A-Ville at Santa Barbara has grown to the proportions of a city. Its population consists of actors, actresses, directors, scenario writers, property men and office people in the employ of the American Film Company.

**Dave Smith** has just finished a one-part comedy by **Joseph F. Boland**. **Mary Anderson**, **Webster Campbell** and **George Kunkel** are in the cast.

**Carmen Phillips** plays a Spanish heroine in "The Hearts of Three," by **Jack London**. She is the only woman character who appears in the serial during the first nine episodes. There are fifteen chapters in all.

**Marin Sais** and **Ollie Kirby** will require seventy different gowns before the fifteen chapter serial, "The Social Pirates," is completed.

**Victor Rottman**, leading man in the Ethel Tetre comedies, was well known on the speaking stage in Pacific Coast cities.

"Her Partner," a one-act comedy by **William A. Lathrop**, produced by **William Wolbert**, includes **Mary Anderson**, **Webster Campbell**, **Otto Lederer** and **Jack Mower** in the cast.

**D. W. Griffith** is giving special attention to "Hoodoo Ann," starring **Mae Marsh**. **Robert Harron**, **Mildred Harris**, **Pearl Elmore**, **Wilbur Higby**, **Loyola O'Connor**, **William Brown**, **Charles Lee** and **Anna Hernandez** are in the cast.

"The Good Bad Man" will be **Douglas Fairbanks'** next Triangle picture. **Allan Dwan** is directing. Many scenes will be filmed in the Mojave Desert.

**John Oaker**, now playing "Dick Arliss"

in "The Hidden Law," with **Margaret Gibson** and **William Clifford**, has established a reputation at the studio as a boxer.

**C. Gardner Sullivan** has completed the manuscript of the next play for **Bessie Barriscale**. Her role gives her opportunity to wear several gorgeous gowns.

**William Collier** has returned to Inceville to appear in a Triangle-Kay Bee comedy written by **C. Gardner Sullivan**. **Scott Sidney** will direct.

**William H. Thompson** has returned to Los Angeles from Monterey, in Northern California, where he worked in scenes for his next play. In it he is the keeper of a light-house.

**William S. Hart** and **P. D. Tabler** enacted a realistic and fierce encounter for the Triangle play which **Charles Swickard** is directing. Hart plays a young Castilian, survivor of a shipwreck, and Tabler plays the "heavy" in a sixteenth-century story written by **Monte M. Katterjohn**.

**Director Raymond B. West** has completed filming the interior scenes for the Triangle-Kay Bee play starring **Louise Glaum**. Now he is staging roof-garden scenes at one of the finest Los Angeles hotels.

**Anna Little's** favorite horse, "Ranger," broke both front legs during a mountain journey recently and had to be shot.

**Arthur Maude's** next play, "Revelation," an American Mutual Masterpiece, released March 30, deals with militarism. Bohemian cafe life in Paris, and life in the American West. **Constance Collier** appears as an opera singer.

**Vivian Rich** appeared at the studio recently wearing boots topped with rattlesnake skin and with belt and hat band to match, the gift of a cowboy admirer.

**Rhea Mitchell** has mechanical ability and when anything goes wrong with her car she fixes it herself.

**Robert Miller**, the seven-year-old actor who won praise as "Crooky" in "The Craving," appears next as "Jamie" in a Beauty comedy, "The Improbable Yarn of McQuirk," released April 2.

**Winnifred Greenwood**, **Edward Coxen** and **George Field** appear in the "Flying A" release of March 28, "In the Shuffle," which teaches the dangers of gambling.

**Carol Holloway** states that she prefers to be a fun-maker in "Beauty" comedies rather than enact dramatic roles of any sort. Her last play was "Trunk and Trouble," March 29.

**Jack Richardson**, always a villain, appears as an artist in "The Ranger of Lonesome Gulch."

## CHICAGO GOSSIP

**Henry Walthall** does not collect his press notices or photographs. The only "stills" he owns he treasures because they are photographs of friends, not because he is included.

**Eugenie Besserer**, who will play Mrs. Brice in the Selig production of "The Crisis," appeared on the spoken stage with **Wilton Lackaye**, **McKee Rankin**, **Margaret Anglin** and **Frank Keenan**.

Three cars loaded with special proper-

ties, costumes, armament peculiar to the days of '61, etc., arrived at the Selig studios recently. A large force of scenic artists has been working for several weeks on interior sets for "The Crisis."

**Bessie Eytton** is rejoicing that her role of Virginia Carvel in "The Crisis" will not call for any "stunt" acting.

**H. A. Aitken**, president of the Triangle Film Corporation, paid Chicago a visit on his way east.

**Charles Chaplin** spent a few days in Chicago on his way to the Pacific Coast.

**A. H. Speigel**, general manager of the World-Equitable Film Corporation, was in the city recently.

**Thomas Santschi**, **Bessie Eytton** and **Eugenie Besserer** have devoted a great deal of time and thought to their costumes for "The Crisis," consulting fashion plates and patterns of the civil war period.

For the coming Essanay play, "Unknown," **Ernest Maupin** has had to take several plunges into the icy waters of Lake Michigan and the Chicago river.

**John Junior** recently received a box of "John Junior" cigars from a cigar manufacturer in Virginia.

Two hundred school children took part in "Joyce's Strategy," a two-reel Essanay play featuring eleven-year-old **Joyce Fair**.

**Cecil Holland** will play General Sherman in "The Crisis." He is said to be letting his whiskers grow to enact the role with a real beard.

A special car brought the Selig players for "The Crisis" from Los Angeles to Chicago.

The interior of one of Chicago's most beautiful churches was duplicated in the Essanay studio for "Unknown," a three-act drama with **Richard C. Travers**, **Marguerite Clayton** and **Ernest Maupin**. In the scene more than 300 people appear.

**E. H. Calvert** has a new car, a powerful roadster. He says his wife monopolized his other car.

**Marguerite Clayton** is sending her California friends photographs of herself in the snow scenes of "Beyond the Law." Miss Clayton, a native Californian, never saw snow before this winter and was delighted with her experiences in Northern Minnesota.

**Bryant Washburn** is required to smoke a cigar in a scene for "The Havoc." Did he thereby break his New Year's resolution against smoking?

**Gladys Hanson** demonstrated her ability to cook, in the kitchen scenes in "The Havoc."

## MIDDLE WEST NOTES

By William Noble

Oklahoma

**Arthur G. Hull**, formerly of the United Exchange in Oklahoma City, has gone to Kansas City as manager of the Bluebird Photoplays, Inc., in that city.

**Jack Lewis**, who has been manager of the Famous Players Film Service (J. D. Wheelan Company) in Oklahoma City, has accepted the position with the United Film Company as manager for Oklahoma.

**Dr. James Reich** has reopened the Cozy theater at Wagoner.

**George Faulkner** of the Majestic the-

ater, Checotah, announces that he will soon open another picture house in that city.

J. L. Olive, manager of the Sugg theater, Chickasha, has opened the new Empress in that city. He uses Pathe, Universal and vaudeville at the Empress and all-feature at the Sugg, consisting of Triangle, Paramount, Mutual Master-pictures and Gold Rooster pictures. Both theaters are enjoying fine business.

#### Arkansas

The Majestic, the only picture house in Clarendon, Kirk Perry, manager, ceased business suddenly when the alarm came that the levee had broken. The house was flooded, sixty-five opera chairs and an electric piano being ruined. The damage has been repaired, however, and the Majestic reopened.

#### Louisiana

S. Bridgewater has opened a 400-chair picture house at DeRidder.

J. M. Key has opened a new picture theater at Natabany.

#### Texas

Manager Buckingham of the Royal at Cuero has enlarged his theater to 400 capacity.

H. O. Daniels will open a second picture theater in Yoakum early in April. It will seat 500.

Dallas has two picture houses named Rex, one city, the other suburban. Don Cohlman is the owner of the city theater, on Elm street. It is just being completed.

Henry Richards has opened a new theater at Lyford.

H. V. Simpson has sold the Queen theater at Autrey to Cox and Sharrett.

E. E. Belcia has sold the Park theater in Jacksonville to John Morris.

Kirksey Brothers have purchased the Mission theater at Midland.

R. A. Grundy has opened a new picture house at Estelline.

George Slater, formerly of the Mutual at Oklahoma City, has accepted a position with the World at Dallas, as assistant manager to Max Graf.

Following affidavits by the committee of seven against the proprietors of five picture shows at Vaco for keeping open on Sunday, County Attorney McNamara has filed complaints against the managers. They, in turn, intend to file complaints against the drug stores for selling soda water and cigars, against shoe shining parlors, auto supply stations, paint dealers and all who permit work on Sunday except that specially permitted by law.

Picture shows were opened at Fort Worth on Sunday free to the public, the labor union being host. This decision was made at a meeting of the Union of Motion Picture Operators, and is a step in the struggle against the Sunday closing law. Over 35,000 people visited the pictures on that day. The opening of the shows followed injunction proceedings some time ago, which restrained the city from holding an election to determine the attitude of the city towards Sunday amusements.

## MUTUAL KIDDIES HAVE GOOD TIME

KIDDIES—There's a host of them and they all belong to the Mutual Film Corporation's army of screen players. And each of them has won a distinct success before the camera, despite their tender years.

First of all, there is winsome and talented little Tula Belle, who, regardless of her seven years, is conceded one of the most talented and popular kiddies appearing in screen productions. Tula was born in far-away Norway, where she romped and played until she was four years old. Then her mother brought her to America.

Tula comes from a family of stage celebrities. When only two years old she appeared on the stage of the National theater in Christiana. Hakon II was one of the great array of notables present at the opening performance who joined in the great demonstration paid to the talents of this beautiful child, who, at two, was making her debut before the footlights.

Many offers, as a result, came to the mother of the child from theatrical people in various European cities, but her mother, believing a greater opportunity waited her offspring in the land of promise, brought her here. That was about three years ago. Tula entered the employ of the Thanhouser-Mutual studios at New Rochelle some eighteen months ago, and with the very first picture she appeared in won instantaneous approval.

Tula lives in New Rochelle, but a short distance from the studios. She has a play garden all her own. In the winter she amuses herself, when not engaged at the studios, in all the winter sports enjoyed by a healthy little girl of seven. Tula does not go to school, not because she does not want to, but because her studio duties give her but little time to herself. However, this does not mean that she is neglecting her studies, for she has a governess who is teaching her French, music and the other important elementary which every little girl and boy must learn.

And then comes Covington Barrett and little Dorothy Cardy, who are appearing with ever-increasing success in Gaumont-Mutual productions.

And there is golden-haired little Doris Baker—just "half past seven"—away out in California with the David Horsley forces. Too, one must not overlook charming little Dorothy Benham, another of the Thanhouser group of talented kiddies, which the Mutual Film Corporation boasts as its own.

And what busy and highly accomplished kiddies they all are!

Because these youngsters have taken up a career in motion pictures one must not assume for a moment that they have lost their sweet childishness or simplicity. Far from it. Each one of them is just as much of a child at heart as the wild-haired little street gamins or the country kid who spends the greater portion of the day at play.

At work before the camera they are as serious as the highest-priced star. But, when work is done, invariably they rush off to play, the girls with their dolls, and the boys with their sleighs, when snow permits, of course.

You have seen the Mutual Master-picture, de luxe edition, "As a Woman Sows," you will know that Covington Barrett is an acrobat. He stands on his

head while at least three feet of film is grinding, clad in small white pajamas, and jumps into bed with a spring which speaks well for his training. He is seven years old.

His little playmate and co-worker, Dorothy Cardy is six. Her head is covered with bright ringlets of pure gold. Her eyes are blue, her cheeks round and pink, and her smile so adorable that it makes everyone love her dearly, whether on or off the screen.

## MABEL'S KID MAKE-UP FOOLED VETERAN HAM

Mabel Taliaferro, the dainty little star of "Her Great Price," a forthcoming Metro production, cannot only see herself on the screen, as others see her in the flesh, but while making the feature she had the opportunity of hearing all about herself. Miss Taliaferro was playing the role of a tiny girl in the tenement district, and was surrounded in the studio by a group of real children from New York's slum district. She was eating a lolly-pop, along with her children, and left them to seek a seat back near another set, where another group of players were at work on a picture.

A veteran actor—one of the old school—approached Miss Taliaferro and, in a patronizing manner, engaged her in conversation. He asked her what picture she was in.

"Oh, I'm in this Taliaferro picture, see," she replied volubly, wishing to while away the delay before the next set was ready.

"Is that so? Well, you're a mighty fine actress," he returned. "Yes—er—a very fine actress. I worked with Mabel—let me see—it must be twenty or twenty-five years ago."

"I didn't know she was that old," said Mabel.

"Oh, yes, she has turned forty. But still she manages to look young. Some women can do that, you know. Do you expect to grow up and be an actress, little girl?" he continued, laying his hand upon her shoulder.

"No, not if they must have people like you in the profession," Miss Taliaferro indignantly blurted out, and turned upon her heel.

The actor looked after her in amazement. When he learned his mistake he attempted to apologize. But that is a difficult task to do after one has told a woman who is but twenty-seven years old that she has turned forty. Many people have the impression that Miss Taliaferro is older than she is because she began her stage career when she was two and one-half years old. But this one, at least, will not make the mistake again.

Announcement was made at Fort Worth that Heppner Blackman, cartoonist of the *Star-Telegram* and editor of the *Sunday Sandwich*, will leave shortly for California to enter the motion picture business as a cartoonist.

At an early date S. B. Ford will open a modern picture show in the building formerly occupied by the Long Furniture company, on Main street, Hazelhurst.

The William Fox offices have received several thousand requests from South Americans for the photographs showing Art Jarvis' leap off the cliff on horseback, one of the thrills of the "Carmen" picture.



# Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this system in listing current films. Exhibitors are urged to make use of this convenient method in making up their program. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

## General Program

### Monday.

D	3-13 The Lady and the Mouse.....	Biograph	1,000
D	3-13 The Strange Case of Mary Page, No. 8.....	Essanay	2,000
C	3-13 The Butler.....	Lubin	1,000
C	3-13 The Regeneration of Jim Halsey.....	Selig	3,000
T	3-13 Selig-Tribune, No. 21, 1916.....	Selig	1,000
C	3-13 Putting a Pep in Slowtown.....	Vitagraph	1,000

### Tuesday.

D	3-14 A Grip of Gold.....	Biograph	2,000
D	3-14 Joyce's Strategy.....	Essanay	2,000
C	3-14 Ham Agrees With Sherman.....	Kalem	1,000

### Wednesday.

C	3-15 The Rejuvenation of Aunt Mary.....	Biograph	3,000
C	3-15 Vernon Howe Bailey's Sketch Book of Philadelphia.....	Essanay	1,000
C	3-15 The Eveless Eden Club.....	Kalem	1,000

### Thursday.

D	3-16 The Gulf Between.....	Lubin	3,000
T	3-16 Selig-Tribune, No. 22, 1916.....	Selig	1,000
C	3-16 Nerve and Gasoline.....	Vim	1,000

### Friday.

C	3-17 A Flock of Skeletons.....	Kalem	1,000
C	3-17 Mismates.....	Knickerbocker	3,000
C	3-17 A Pair of Skins.....	Vim	1,000
C	3-17 Freddy Aids Matrimony.....	Vitagraph	1,000

### Saturday.

D	3-18 Unknown.....	Essanay	3,000
D	3-18 The Girl Who Dared.....	Kalem	1,000
D	3-18 Dare Devil Bill.....	Lubin	1,000
D	3-18 Toll of the Jungle.....	Selig	1,000
C	3-18 Miss Warren's Birthday.....	Vitagraph	3,000
C	3-18 She Came, She Saw, She Conquered.....	Kalem	1,000

### Monday.

D	3-20 His Mother's Secret.....	Biograph	1,000
D	3-20 The Strange Case of Mary Page, No. 9.....	Essanay	2,000
T	3-20 The New Janitor.....	Lubin	1,000
C	3-20 Selig-Tribune, No. 23, 1916.....	Selig	1,000
D	3-20 No. 13 West Bound.....	Selig	1,000
C	3-20 A Squared Account.....	Vitagraph	1,000

### Tuesday.

D	3-21 Separating From Sarah.....	Essanay	2,000
C	3-21 For Sweet Charity.....	Kalem	1,000
D	3-21 The Crash.....	Lubin	2,000

### Wednesday.

D	3-22 The Battle of Truth.....	Biograph	3,000
C	3-22 Animated Noos Pictorial No. 7: Scenic.....	Essanay	1,000
C	3-22 At Bachelors' Roost.....	Kalem	1,000

### Thursday.

D	3-23 A Sister to Cain.....	Lubin	3,000
T	3-23 Selig-Tribune, No. 24, 1916.....	Selig	1,000
C	3-23 Bungles Lands a Job.....	Vim	1,000

### Friday.

C	3-24 When Things Go Wrong.....	Kalem	1,000
D	3-24 The Witch of the Mountains.....	Knickerbocker	3,000
C	3-24 Behind the Footlights.....	Vim	1,000
C	3-24 Freddy Versus Hamlet.....	Vitagraph	1,000

### Saturday.

D	3-25 I Will Repay.....	Essanay	3,000
D	3-25 The Detective's Peril.....	Kalem	1,000
D	3-25 Love One and Other.....	Lubin	1,000
C	3-25 Tribby's Love Disaster.....	Selig	1,000
D	3-25 Husks.....	Vitagraph	3,000

## V. L. S. E. Program

Feb. 14	The Writing on the Wall.....	Vitagraph	5,000
Feb. 14	Dollars and Cents.....	Lubin	5,000
Feb. 14	Vultures of Society.....	Essanay	5,000
Feb. 21	The Misleading Lady.....	Essanay	5,000
Feb. 21	Kennedy Square.....	Vitagraph	5,000
Feb. 28	Her Bleeding Heart.....	Lubin	5,000

Feb. 28	The Discard.....	Essanay	5,000
Feb. 28	For a Woman, For a Name.....	Vitagraph	5,000
Mar. 6	The Hunted Woman.....	Vitagraph	5,000
Mar. 6	Unto Those Who Sin.....	Selig	5,000
Mar. 13	The Hero of Submarine D.....	Vitagraph	5,000
Mar. 20	The Two-Edged Sword.....	Vitagraph	5,000
Mar. 20	Dollars and the Woman.....	Lubin	5,000
Mar. 20	The Ne'er Do Well.....	Selig	10,000
Mar. 20	The Havoc.....	Essanay	5,000
Mar. 27	The Supreme Temptation.....	Vitagraph	5,000

## Mutual Program

### Tuesday.

D	3-14 The Suppressed Order.....	American	3,000
C	3-14 Theodore's Terrible Thirst.....	Falstaff	1,000

### Wednesday.

C	3-15 Blotters and Papers.....	Beauty	1,000
D	3-15 The Whispered Word.....	Thanhouser	2,000

### Thursday.

C	3-16 Rupert's Rubic Relations.....	Falstaff	1,000
T	3-16 Mutual Weekly, No. 63.....	Mutual	1,000
C	3-16 Bungling Bill's Peeping Ways.....	Vogue	1,000

### Friday.

C	3-17 The Twin Trunk Mystery.....	Cub	1,000
D	3-17 Curlew Corliss.....	Mustang	3,000

### Sunday.

S	3-19 See America First, No. 27.....	Gaumont	500
C	3-19 Keeping Up With the Joneses, No. 27.....	Gaumont	500
C	3-19 Tips.....	Beauty	1,000
C	3-19 Troubled Waters.....	Vogue	1,000

### Tuesday.

D	3-21 The Code of Honor.....	American	3,000
C	3-21 Pansy Post, Protean Player.....	Falstaff	1,000

### Wednesday.

D	3-22 The Fifth Ace.....	Thanhouser	2,000
C	3-22 Cupid at Cohen's.....	Beauty	1,000

### Thursday.

C	3-23 Title Not Reported.....	Vogue	1,000
C	3-23 Pedro, the Punk Poet.....	Falstaff	1,000
T	3-23 Mutual Weekly No. 64.....	Mutual	1,000

### Friday.

D	3-24 Snow Stuff!.....	Mustang	3,000
C	3-24 Jerry and the Smugglers.....	Cub	1,000

### Sunday.

S	3-26 See America First, No. 28.....	Gaumont	500
C	3-26 Keeping Up With the Joneses, No. 28.....	Gaumont	500
C	3-26 The Bubbles and the Barber.....	Beauty	1,000
C	3-26 Title Not Reported.....	Vogue	1,000

## Universal Program

### Monday.

C	3-13 The Deacon's Waterloo.....	Nestor	1,000
D	3-13 The Iron Ring (Graft No. 14).....	Universal	2,000

### Tuesday.

D	3-14 Born of the People.....	Gold Seal	2,000
C	3-14 The Bold Bad Burglar.....	Rex	1,000
C	3-14 Her Invisible Husband.....	Imp	1,000

### Wednesday.

C	3-13 Orders Is Orders.....	Victor	2,000
D	3-13 Lonesomeness.....	Laemmle	1,000
T	3-15 Animated Weekly, Vol. 2, No. 11.....	Universal	1,000

### Thursday.

D	3-16 No Release This Week.....	Laemmle	1,000
C	3-16 The Fatal Introduction.....	Big U	3,000
C	3-16 Sammie Johnson—Strong Man.....	Powers	500
E	3-16 Safety First.....	Powers	500

## Friday.

D	3-17 Patterson of the News.....	Imp	2,000
C	3-17 The Cry of Erin.....	Rex	1,000
C	3-17 Across the Hall.....	Nestor	1,000

## Saturday.

D	3-18 Iron Rivals.....	Bison	2,000
C	3-18 No Release This Week.....	Powers	1,000
C	3-18 Muchly Married.....	Joker	1,000

## Sunday.

D	3-19 Behind the Curtain.....	Rex	1,000
C	3-19 Live Wires and Love Sharks.....	L. Ko	3,000

## Monday.

C	3-20 Love and Vaccination.....	Nestor	1,000
C	3-20 The Patent Medicine Dangers (Graft No. 15).....	Universal	2,000

## Tuesday.

C	3-21 The Madcap Queen of Crona.....	Gold Seal	2,000
C	3-21 The Phantom Thief.....	Rex	1,000
C	3-21 Ain't He Grand.....	Imp	1,000

## Wednesday.

D	3-22 The Desperado.....	Laemmle	1,000
C	3-22 Scars and Stripes Forever.....	L. Ko	2,000
T	3-22 Universal Weekly, Vol. 2, No. 12.....	Universal	1,000

## Thursday.

D	3-23 The Secret Foe.....	Laemmle	2,000
D	3-23 On Dangerous Ground.....	Big U	1,000
C	3-23 A Toyland Mystery.....	Powers	500
E	3-23 Ambian Oddities.....	Powers	500

## Friday.

D	3-24 The Crimson Trail.....	Imp	2,000
C	3-24 No Release This Week.....	Victor	1,000
C	3-24 The Wrong Bird.....	Nestor	1,000

## Saturday.

D	3-25 Monna Vanna.....	Bison	3,000
C	3-25 No Release This Week.....	Powers	1,000
C	3-25 It Nearly Happened.....	Joker	1,000

## Sunday.

D	3-26 A Social Outcast.....	Rex	3,000
C	3-26 No Release This Week.....	Laemmle	1,000
C	3-26 A Friend—But a Star Boarder.....	L. Ko	1,000

## Miscellaneous Features

Race Suicide.....	Jos. W. Farnham	6,000
Somewhere in France.....	Arthur S. Kane	5,000
Fighting with France.....	French Official War Films	6,000
At the End of the Rainbow.....	K. & R. Film Co.	1,000
A Naval Tragedy.....	E. & R. Film Co.	1,000
The Arabian Dancing Girl.....	K. & R. Film Co.	1,000
Catherine Brown—The Baby Kellerman—in Fancy Diving.....	Ivan Film Co.	1,000
On the Firing Line With the Germans.....	War Film Syndicate	8,500
His Vindication.....	Cosmotofilm	4,000
A Fool's Paradise.....	K. & R. Film Co.	6,000
The Girl and the Game.....	Signal Film	30,000
The Unwritten Law.....	California M. P.	5,000
The Birth of a Man.....	Celebrated Players	5,000
The Heart of New York.....	Claridge Films	5,000
The Man With the Missing Finger.....	Great Northern	5,000
One Day.....	Moss Films	5,000
The Mother Who Paid.....	Great Northern	5,000

## Bluebird Photo-Plays, Inc.

Jan. 24 Jeanne Dore.....	5,000
Jan. 31 Secret Love.....	5,000
Feb. 7 Undine.....	5,000
Feb. 14 Hop, the Devil & Brew.....	5,000
Feb. 21 The Wrong Door.....	5,000
Feb. 28 The Grip of Jealousy.....	5,000
Mar. 6 Rupture of Hentzau.....	5,000
Mar. 12 The Strength of the Weak.....	5,000
Mar. 19 Yagui.....	5,000
Mar. 26 The Flirt.....	5,000

## Fox Film Corporation

## Released Week of

Jan. 23 The Serpent.....	5,000
Jan. 29 The Ruling Passion.....	5,000
Feb. 6 Merely Mary Ann.....	5,000
Feb. 13 Fighting Blood.....	5,000
Feb. 20 The Foot's Revenge.....	5,000
Feb. 27 The Spider and the Fly.....	5,000
Mar. 6 The Marble Heart.....	5,000
Mar. 13 The Gold and the Woman.....	5,000
Mar. 20 The Man of Saragosa.....	5,000

## Kleine-Edison

## Released week of

Feb. 2 The Final Curtain.....	Kleine	5,000
Feb. 9 When Love Is King.....	Kleine	5,000
Feb. 16 The Martyrdom of Philip Strong.....	Edison	5,000
Feb. 23 The Scarlet Road.....	Kleine	5,000
Feb. 23 At the Rainbow's End.....	Edison	5,000
Mar. 1 The Mishaps of Musty Suffer.....	Kleine	10,000

## Metro Features.

## Released week of

Feb. 14 Dimples.....	Metro	5,000
Feb. 21 The Price of Malice.....	Metro	5,000
Feb. 21 A Corner in Cotton.....	Metro	5,000
Feb. 28 The Soul Market.....	Metro	5,000
Mar. 6 The Blindness of Love.....	Metro	5,000
Mar. 6 The Lovely Mary.....	Metro	5,000
Mar. 20 The Wall Between.....	Metro	5,000
Mar. 20 Her Great Price.....	Metro	5,000

## Mutual Master-Pictures.

## Released week of

Feb. 28 A Law Unto Himself.....	Centaur	5,000
Mar. 2 Embers.....	American	5,000
Mar. 4 The Heart of Tara.....	Centaur	5,000
Mar. 6 According to Law.....	Gaumont	5,000
Mar. 6 True Nobility.....	American	5,000
Mar. 6 The Fight of the Dishes.....	Thanhouser	5,000
Mar. 13 In the Web of the Grafters.....	Signal	5,000
Mar. 13 The Fugitive.....	Thanhouser	5,000
Mar. 18 Overall.....	American	5,000
Mar. 20 My Partner.....	5,000	
Mar. 25 The Bruiser.....	American	5,000
Mar. 25 The Hidden Law.....	Centaur	5,000

## Paramount Features.

## Released week of

Feb. 10 Nearly a King.....	Famous Players	5,000
Feb. 17 Haunts for Renard.....	Bray-Paramount	1,000
Feb. 14 Grand Canyon.....	Paramount-Burton Holmes	1,000
Feb. 17 Miss Nanny Goat Becomes an Aviator.....	Bray-Paramount	1,000
Feb. 17 The Trail of the Lonesome Pine.....	5,000	
Feb. 17 Out of the Drifts.....	Famous Players	5,000
Feb. 17 He Fell in Love With His Wife.....	Pallas	5,000
Feb. 21 A Day With a West Point Cadet.....	5,000	
Feb. 21 Blacklist.....	Paramount-Burton Holmes	1,000
Feb. 28 Our Middle Ages at Annapolis and the U. S. Aviation School.....	Paramount-Burton Holmes	1,000
Feb. 28 Diplomacy.....	Famous Players	5,000
Mar. 2 Poor Little Peppina.....	Famous Players	6,000
Mar. 2 How Dizzy Joe Got to Texas.....	Parasol	1,000
Mar. 2 To Have and to Hold.....	Laskey	1,000
Mar. 9 Ben Blair.....	Pallas	5,000
Mar. 13 For the Love of a Girl.....	Pallas	5,000
Mar. 16 Code of Marie Gray.....	Morocco	5,000
Mar. 20 The Lost Bridgroom.....	Famous Players	5,000

## Pathe.

## Released Week of

Mar. 20 The Iron Claw, No. 4.....	Pathe	2,000
Mar. 20 Pathe News, No. 24.....	Pathe	1,000
Mar. 20 Pathe News, No. 25.....	Pathe	1,000
Mar. 20 How Flowers Breathe, and In the French Sudan.....	Pathe	1,000

## Red Feather Production

## Released Week of

Feb. 7 A Knight of the Range.....	5,000	
Feb. 14 The Sphinx.....	5,000	
Feb. 21 Sons of Satan.....	5,000	
Feb. 28 The Lords of High Decision.....	5,000	
Mar. 6 The Target.....	5,000	
Mar. 13 The Fugitive.....	5,000	
Mar. 20 Drugged Waters.....	5,000	

## Triangle Film Corporation.

## Released week of

Feb. 27 Cinders of Love.....	Triangle-Keystone	2,000
Mar. 5 Daphne and the Pirate; Lillian Gish.....	Fine Arts	5,000
Mar. 5 Hell's Hinges; William Hart.....	Triangle-Kay-Bee	5,000
Mar. 5 The Judge; Charles Murray.....	Triangle-Keystone	2,000
Mar. 5 Wife and Auto Trouble; William Collier.....	Triangle-Keystone	2,000
Mar. 12 The Flying Torpedo; John Emerson.....	Triangle-Keystone	2,000
Mar. 12 The Village Blacksmith; Hank Mann.....	Triangle-Keystone	2,000
Mar. 12 Bullets and Brown Eyes; Frank Mills.....	Triangle-Keystone	2,000
Mar. 12 The Village Vampire; Hank Mann.....	Triangle-Keystone	2,000
Mar. 19 Martha's Vindication; Norma Talmadge, Tully Marshall.....	Fine Arts	5,000
Mar. 19 The Moral Fabric; Frank Mills.....	Triangle-Kay-Bee	5,000

## World Features.

## Released week of

Feb. 7 The Woman in 47.....	Equitable	5,000
Feb. 15 Love's Crucible.....	Brady	5,000
Feb. 21 The Clarion.....	Equitable	5,000
Feb. 21 The Question.....	Equitable	5,000
Feb. 21 A Woman's Power.....	Brady	5,000
Feb. 28 The Price of Happiness.....	Equitable	5,000
Feb. 28 The Power of Faith.....	Equitable	5,000
Feb. 28 Man and His Angel.....	Triumph	5,000
Mar. 6 As in a Looking Glass.....	World	5,000
Mar. 6 The Devil's Toy.....	Equitable	5,000
Mar. 13 The Unpardonable Sin.....	Shubert	5,000
Mar. 20 To Him That Hath.....	Brady	5,000
Mar. 20 Passers By.....	Equitable	5,000

# Brief Stories of the Week's Film Releases

## General Program

**His Mother's Scarf—(WIDE-REEL)—MARCH 20.**—Charles West, Wilfred Lucas and Dorothy Gish. Before the mother gives each of her two sons a scarf worked by her own hands, the Indians attack a wagon train and slay the emigrants. A girl, the sole survivor, is found by the brother and both fall in love with her. The older brother is heartbroken when he learns that she loves his brother and with murder in his heart he is about to shoot his brother when the sight of his mother's scarf makes his better nature triumph and blessing the lovers, he goes away.

**The Strange Case of Mary Page No. 8—(TWO REELS)—ESANAY—MARCH 20.**—"The Perjurer," Henry B. Walthall and Edna Mayo featured. A longer review appears elsewhere in this issue.

**The New Janitor—LUBIN—MARCH 20.**—Featuring Davy Don. Otto gets a position as janitor in an apartment house belonging to Mrs. Ovington and no sooner than he begins his labors than something goes wrong in every flat in the building. One of the tenants leaves her baby in Otto's charge, while she goes shopping and when Zola, his sweetheart, calls to see him she becomes suspicious and thinks the child is his. After a series of amusing incidents, Otto is fixing the furnace when the boiler explodes and he is taken to the hospital, where he marries Zola.

**Number 13 Westbound—(THREE REELS)—SELIG—MARCH 20.**—Kathlyn Williams, Guy Oliver, Fred Heath and Lillian Hayward featured. A longer review appears on another page of this issue.

**Selig-Tribune No. 17—FEBRUARY 20.**—In commemoration of Washington's birthday, the advocates of preparedness participate in a military and civic parade which is led by Governor Duane and other prominent officials, Chicago, Ill.; while America is considering the advisability of preparedness, Japan is including military training in all its public schools, Tokio, Japan; bald-headed American eagle, full grown and standing several feet high, is presented to President Wilson by the people of Colorado, Washington, D. C.; the "Yankees" are first team to leave for the South for spring training, New York, N. Y.; the Chief's daughter, Takiti, South Sea Islands, wear a ceremonial headdress made of the hair of several generations of ancestors; freaks of the water in the vicinity of Cairo, Cal., leaves railroad tracks suspended in midair.

**A Squared Account—VITAGRAPH—MARCH 20.**—Otto Lederer, George Kunkel, Anne Schaefer and Jack Mower featured. Sandy, the sheriff's brother, is sent by the law to bring back Black Steve, a desperado, who has escaped into the desert. Sandy captures the bandit and on their way back runs across an abandoned ore wagon in which are two small children. Owing to the fact that the horse cannot carry both Black Steve and the children, Sandy is in despair as to what he shall do, but he solves the problem in his own way. One shot from the revolver hidden in his boot and he has squared his account with man and God.

**Mr. Jack Trifles—VITAGRAPH—MARCH 20.**—Featuring Frank Daniels, Kate Price, Betty Howe and Mrs. C. Jay Williams. While in a restaurant Mr. Jack trifles with a pretty little miss and they become friends. When he accidentally knocks one of her gloves into the soup, he promises to buy her a box in reparation. The next

morning at breakfast he is horrified when confronted by the girl in the person of his wife's new maid. He buys the box of gloves and has them sent to her. His wife discovers the gloves and Jack has an awful time explaining matters, but finally he gets out of the scrape and everything ends happily.

**Separating from Sarah—(TWO REELS)—ESANAY—MARCH 21.**—Featuring Harry Dunkinson and Florence Oberle. After many years of hardship Tom Dailey and his wife have accumulated a small fortune and Tom wishes to make a house. One day he catches his wife kissing the hired man and obtains a divorce. She refuses to leave the house however, saying that she is entitled to half the property. She draws a chalk line through the center of the house and she lives on one side and Tom on the other. This goes on for several weeks, but finally she explains her conduct toward the hired man and all ends happily.

**For Sweet Charity—KALEM—MARCH 21.**—Lloyd V. Hamilton and Bud Duncan featured. Ham and Bud attend a charity ball and it is all off when they see a sign over Ruby Lypsa's head reading "Kisses \$1.00 each. For Sweet Charity." Ham and Bud have only eighty cents between them and their efforts to make the eighty cents do the work of a dollar wind the bazaar up in a whirlwind finish.

**The Crash—(TWO REELS)—LUBIN—MARCH 21.**—Featuring L. C. Shumway, George Routh, Melvin Mayo, Dorothy Barrett and Helen Edith. Ross Grant, who owns a worthless mine, interests Dean, a wealthy broker, in the mining stock until Dean finally agrees to invest \$50,000 the following month. Clifford Ware, a young engineer employed by Dean, learns that he is going to invest in the mine and asks permission to investigate it. Grant learns of Clifford's mission and wires his partners to make him his prisoner. They force Clifford to write a favorable report on the mine, but through a clever ruse he manages to tell Dean that the mine is worthless.

**The Battle of Truth—(THREE REELS)—BIOGRAPH—MARCH 22.**—Vera Sisson, Charles Mailles, Charles Freely, Jack Drummer and Ivan Christy featured. A detective drama and startling mystery that resulted from a rich man's effort to cover up a crime.

**Animated Noxz Pictorial No. 7—ESANAY—MARCH 22.**—Split reel release containing five hundred feet of an animated cartoon which is a burlesque on the current topics of the day. The remainder of the cartoons are devoted to one of Dreamy Dud's experiences.

**At Bachelor's Roost—KALEM—MARCH 22.**—Featuring Ethel Teare, Gus Leonard and Jack MacDermott. Ethel's father takes her to Bachelor's Roost, "where there isn't a man under sixty," because she has too many lovers to suit him. Jack, home from college, visits his uncle there and sees Ethel and refuses to leave the place. Wigs and make-up in his suitcase from the college amateur play offer a solution when Jack next appears he is "not under sixty." The mix-ups that follow may well be imagined, but suffice it to say that Ethel finds a lover even at Bachelor's Roost.

**A Sister to Cain—(THREE REELS)—LUBIN—MARCH 23.**—Featuring Helen Wolcott, George Kunkel, Melvin Mayo, Allan Forrest and Evelyn Page. A longer review appears on another page of this issue.

**Selig-Tribune No. 18—FEBRUARY 23.**—Henry Morgensthan, American Ambassador to Turkey, Mrs. Morgensthan and Miss Morgensthan, arrive

in New York and are greeted by a number of friends; the Orange is enthroned as King in a golden court at the 23rd annual Citrus Fair held in Cloverdale, Cal.; under the auspices of the Westminster Kennel Club 1,700 social canine bigwigs of modern upper dog circles, hold annual festival in Madison Square Garden, New York, N. Y.; Seventy-seventh regiment is inspected by officials of the Canadian Government on the parade grounds here, Ottawa, Canada; General Sir John French, commander-in-chief of Home forces, never allows a regiment to proceed to the front without personal knowledge of its fitness, Newcastle, England; polo devotees witness an exciting match between San Mateo and Del Monte teams, score being 6½ to 6 in favor of San Mateo, Del Monte, Calif.; Hon. William M. Hughes, Premier to Australia and Mrs. Hughes and other distinguished officials enroute to England, pose for the special representative of Selig-Tribune, Ottawa, Canada.

**When Things Go Wrong—KALEM—MARCH 24.**—Featuring Sis Hopkins. Things surely do go wrong in the home of the Newweds, where Sis is the first and only servant. First mother-in-law and father-in-law, who have never met, have a run-in at the railroad station that grows worse when they arrive home with Sis as escort. Then Sis has to mess one thing up after another until everybody is in a row. Then a tornado comes and it all then and there is a tornado of excitement that ends with Sis' blunders patching everything up. The Newweds find the peace to the home of the Newweds.

**The Witch of the Mountains—(THREE REELS)—KNICKERBOCKER—MARCH 24.**—John Otto, whose son left home twelve years before, advertises in the paper for his return and Con, a crook, who bears a scar on his chest similar to the one on Frank Otto's chest, which is his one positive means of identification, impersonates him. John, Con and his pal start out to find the treasure of a hermit. They experience many adventures and encounter an old hag called "The Witch of the Mountains." Con and his pal set upon John, but he is saved by the old woman, who nurses him back to life. Frank, in the meantime, comes to his father's home and not finding him there starts out in search of him after finding a duplicate of the hermit's map. He finds his father and later discovers Con and his pal's bodies at the bottom of a cliff.

**Bungles Lands a Job—VIM—MARCH 24.**—Featuring Bungles. Bungles out of a job wanders despairingly along the street. He sees a trolley car approach and jumps on his head across the rails and awaits death with a calm face. To his horror he finds that the car has turned down another track and that he is still in the land of the living. A change takes place and a series of excited experiences follows as Bungles, impersonating a woman, seeks employment and friends.

**Behind the Footlights—VIM—MARCH 24.**—Featuring Pokes and Jabbs. Pokes, the property man of the Vim Theater, becomes jealous of Prof. Jabbs, the wonderful Escape King, because the latter flirts with his sweetheart. Discovering that the secret of Jabbs's escape from the padlocked barrel, consists in a false bottom, he nails up the bottom. Jabbs does not discover the trick until he is locked in the barrel and Pokes with fiendish glee packs dynamite into the barrel and after lighting the fuse rolls the barrel out of the theater. He drags Ethel to the office of the Justice of the Peace and just as the ceremony is about to commence Jabbs who has been hurled into the air, falls into the same office, kicks Pokes out and marries Ethel.



Current Lubin Films. Left to right, "The Voice in the Night," "A Sister to Cain," "The Crash."



Current Vitaphone releases. Left to right: "Husks," "Mr. Jack Trifles" and "The Supreme Temptation."

**Freddy Versus Hamlet—VITAPHONE—MARCH 23.**—William Damgan, Tod Talford, William Lyttell, Jr., Daisy De Vere featured. Wiggins takes his girl, Mabel, to the show and she flirts with the handsome actor playing "Hamlet" and after the show accompanies the actor for an ice cream soda. Freddy overhears the villain promise to make a famous actress out of her if she will consent to go with him. She consents and then Freddy decides to butt in. He changes places with the driver of the cab the pair are about to take and drives to a lonely spot where the cab breaks down. Freddy rouses the actor, who runs, while Mabel and Freddy mount the horses and ride home.

**I Will Repay—(THREE REELS)—ESSANAY—MARCH 25.**—Featuring Marguerite Clayton, Edward Arnold and John Junior. John Shandon, a somewhat elderly man, is deeply in love with Virginia Harding, a beautiful young girl, and when his nephew, Ralph, returns from an expedition in the North and meets Virginia, it is a case of love at first sight. When John learns that Virginia has promised to become Ralph's wife, he gives Ralph a letter written by his mother before her death and by taking out one of the pages the letter reads that his mother died from hereditary insanity. On learning this Ralph returns north after writing a note to Virginia. Sometime later John returns to the city, his perjury and when Virginia finds Ralph he has really gone insane as a result of brooding.

**The Detective's Peril—KALEM—MARCH 25.**—An episode of the "Hazards of Helen" railroad story featuring Helen Gibson. Hanging from a rope over the track, the detective seems certain to plunge to death when the oncoming train splits the knot of the rope which has been tied to a rail and slung over the bridge girder. Mabel's presence of mind and nerve in swinging out over the waters of the river on the other end of the rope and thus balancing the detective until the train has passed prevents the terrible catastrophe.

**Love One Another—LUBIN—MARCH 25.**—Featuring Billie Revers. Wilkens, his wife and son and daughter are a very quarrelsome family and uncle George, hoping to reform his relatives, buys an old fashioned framed motto and gives it to the Wilkens family. As uncle George has money they don't dare refuse it, but nobody wants it until he hangs it up. They have all kinds of trouble finding a suitable place for the picture and hanging it up. This precipitates another family fracas which is interrupted by the arrival of uncle George, who is so angry that he slams down the picture over Wilkens' head and departs.

**Trifles: The Love Disaster—SELIG—MARCH 25.**—Featuring Victoria Forde, Joe Ryan, Ethelyn Chessman and Betty Keller. Trifly, a ranch hand, falls in love with Mabel, the cook, and the ranch girl's daughter, Nicky, and her chum, Betty, plot to have some fun with Trifly. When Trifly calls at the ranch in his livery to see the cook, Mabel for a while, and her chum, Betty, for the cause of the house running down, suggested at this, breaks with Trifly, who leaves the ranch and his boss after a dispute.

**Husks—(THREE REELS)—VITAPHONE—MARCH 25.**—William Humphrey, Lardner Bachel, Nellie Anderson, Rose Lupton and Harry North featured. Clay McGinger, a small town lawyer, is elected representative to Congress and leaves for Washington leaving his wife, Helen, behind. In Washington he becomes infatuated with Verna, a lobbyist and a girl of steel, who is plotting Clay's downfall, and later discovers that she and her mother are. Small notices Clay to accept a bribe for a state secret, and later expresses him. He is expelled from the senate and returns to Paris. Here he receives word that his second wife has drowned him and cut him off without a cent. He is returned to his old home and his wife and her sorrowing mother leads him to the little town, instead where the woman who loved him caused to give him up by revealing his wife's death of a broken heart, and utterly crushed.

Clay flings himself on the grave in agony of remorse.

**Selig-Tribune No. 19—MARCH 26.**—American and Mexican health officers inspect Mexican immigrants and give them a gasoline shampoo to prevent the spread of typhus fever in the United States, Laredo, Texas; His Royal Highness the Duke of Connaught, Governor General of Canada, and his staff leaving the government house for Horwicks' Hall to review troops about to leave for the front, Ottawa, Canada; thousands of French troops arrive in Strommitz after days of weary travel and hardship, the Balkans; Captain "Joe" Tinker and his "Cubs" leave here in tier Pullman de luxe for spring training quarters at Tampa, Fla., Chicago, Ill.; the French reinforcements for the Allies arrive at a naval base here for the purpose of joining the English at Salonika, the Islands of Moudros.

**Selig-Tribune No. 20—MARCH 9.**—Cambridge's biggest bonfire occurs when the seventy-year-old hospital for contagious diseases is burned by the city firemen, Cambridge, Mass.; the S. S. T. thyroidism, in Seattle, Wash., from China and Japan with \$8,500,000 cargo, including the largest shipment of rubber ever brought across the Pacific, new superdreadnaught Pennsylvania has her trial tests held under the supervision of navy officials, Rockford, Maine; patriotic high school girls of 3,000 pounds of dynamite which wrecks houses for eight blocks and shatters windows within a radius of one mile, Maplewood, Mo.

## Mutual Program

**The Girl and the Game No. 12—(Two Reels)—SIGNAL.**—Reviewed elsewhere in this issue.

**Pansy Pot, Protean Player—FALSTAFF—MARCH 21.**—With Frances Keyes and Jay C. Yorke. The manager of an employment agency is out of funds because his applicants once obtained the manager's entire staff of domestics, changing costumes until a customer is satisfied, and then deserting her place and going on to divide the commissions with the agent. At last, however, the marriage of Pansy leaves the enterprising employer penniless and hungry.

**The Code of Honor—(THREE REELS)—AMERICAN—MARCH 21.**—Reviewed elsewhere in this issue.

**Cupid at Cohen's—BEAUTY—MARCH 22.**—Carol Holloway, Dixie Stuart, Ray Berger, John Sheehan and Dick Rosson featured. Yetta, who runs a kosher restaurant, has two daughters, Yetta, a trifle cold and stiff, and Rose, pretty and full of life. Yetta schemes with her sister to marry Yetta first, since she is older, but Yetta is always given the cold shoulder by the customers when they see Rose. Yetta even calls in Cohen, the matchmaker, and asks him to find a husband for Yetta and Cohen suggests Ale Levey, with whom Rose is in love unknown to her parents. Through an exchange of pictures, Ale is led to believe that Rose is the girl he is to marry and he eagerly consents. The day of the heiress's visit looms and when Yetta is led before Ale he is dumbfounded, but manages to run away with Rose and marry her.

**The Fifth Ace—(Two Reels)—TRANSIONER—MARCH 22.**—With Alice Lake, Wayne Arvey and Ernest Dion. "This story deals with the almost complete attainment of a young gambler to discredit in the eyes of a rich heiress his love and through trickery to gain the girl and the fortune. The gambler, who has been told that his daughter is guilty of card cheating the father orders

him from the house. The gambler realizes that he must move quickly as the police are after him. He succeeds in robbing a valuable necklace but does not escape without being seriously wounded. At the station he and the girl's lover meet. The latter, seeing the blood upon the other's arm, acts quickly. After the struggle the heiress and her father arrive, the thief is caught and the goods on and all ends happily for the young lovers.

**Pedro the Punk Poet—FALSTAFF—MARCH 23.**—With J. C. Yorke and Frances Keyes. The friends of Pedro, the only poet of Pumpkinville, advise him to journey to the Great City and become famous. The city does not enthuse over his masterpieces and he has to resort to all kinds of expedients to keep alive. Finally, for obvious and sufficient reasons, Pedro returns to Pumpkinville where he is now the star feature at the village entertainments.

**Search Me—VOICED—MARCH 23.**—Featuring Patty McGuire, Arthur Moon, Russ Powell, Vert Sterling, Priscilla Dean and Jack Ganes. This comedy is full of complications and the court room scenes are a series of side splitting situations too numerous and too intricate to explain in a synopsis.

**The Ranger of Lonesome Gulch—(THREE REELS)—MUTUAL—MARCH 24.**—Reviewed elsewhere in this issue.

**See America First, No. 26—(SPLIT REEL)—GAUMONT—MARCH 12.**—The scenic splendors of Monterey, California, are photographed to advantage by the Mutual cameraman for the first half of this reel. On the same reel is:

**KEEPING UP WITH THE JONESES—"Pa McGinnis"** is still persistent in his efforts to assist "Ma" and "Julie" to keep up with the Joneses. This is an animated cartoon drawn by Harry Palmer.

**Bungling Bill's Peeping Ways—VOICED—MARCH 16.**—Arthur Moon, Priscilla Dean, Russ Powell and Paddy McGuire. Dorothy's father is to be initiated into a secret organization, but they object to being left alone when "peeping Tom" is in town and he arranges with Dorothy's sweetheart, Joe, to come to the house in his absence. Dorothy thinks he will play a joke on the family and is discovered peeping in the window by a detective, who is watching for "peeping Tom." Many laughable situations follow, but finally peace is restored to the family.

**The Twin Trunk Mystery—CUB—MARCH 17.**—Featuring Billie Armstrong. Luke Sharpe, a detective, and his assistant, Jim, try to do some sleuthing work when they learn that some parties with plenty of jewelry are coming to town with a couple of dangerous crooks in their wake. The crooks lose out through no conspicuous effort of Luke, however, and Luke and his assistant find their piece of detecting in disgrace.

**Tip—BEAUTY—MARCH 17.**—Featuring Orrol Humphrey and Lardner Bachel. The Protean Player, who has completed his treatise on "The Origin of Tattooing" and sent it to the publishers, receives a telegram advising that he has been left a legacy of \$100. He tells his lady love that they will be married as soon as he gets the money and she agrees that he may run up against the tipping system. He looks like easy money and is worked to the limit and loses the money. He then goes back to the publishers and learns that he is not the right Doolittle. He returns home and shortly after receives a telegram advising that he has been accepted and that the publishers are sending him a large check.

**See America First—(SPLIT REEL)—GAUMONT—MARCH 19.**—The city of San Francisco is the subject taken for No. 27 of this series. Many of the famous landmarks and points of interest are shown. On the same reel is:

**Keeping up with the Joneses—An animated cartoon drawn by Harry Palmer.**

## Universal Program

**The Patent Medicine Danger—(TWO REELS)—UNIVERSAL—MARCH 20.—15th Episode of "Graft."** Featuring Richard Stanton and Jane Novak with Glen White. In his light upon the Patent Medicine Trust, (of which H. S. Blanchard is the head, Harding is taken by surprise and committed to an insane asylum by the cleverly pre-arranged plan of his enemies. Through the help of Dorothy Maxwell, however, Harding makes a sensational escape from the mad house, with the ultimate result that Blanchard's name is listed on Larrigan's record of the men who have paid. The attention of the law is directed to the patent medicine evil and Blanchard and his kind are indicted by the Grand Jury.

**Love and Vaccination—NESTOR—MARCH 20.—With Eddie Lyons, Lee Moran and Betty Compson. A young doctor at a sea resort is desperate for want of patients. When Eddie arrives, the doctor introduces his pretty sister as a trained nurse. Eddie immediately pretends to be sick and the doctor pronounces the sentence of small-pox. The result of it all is that the young doctor is put on the road to prosperity at five dollars a call and Eddie becomes a member of the family.**

**Ain't He Grand?—ISIP—MARCH 21.—With George Barnes and Eileen Sedgwick. Prof. Bosco—"The World's Famous Magician and Hypnotist"—and his "Metropolitan Company" reach Centerville after a long walk from their last stand. Bosco's big trick is the standing of "Grip" Healey, supposedly under hypnotic power, on his head. This makes a great hit with the entire audience, but when Prof. Bosco attempts the stunt with the town belle, the cowboys shoot up the show.**

**The Phantom Thief—REX—MARCH 21.—Mr. Price has a large amount of money in the house safe which his wife, during a night prowling—for she is a sonnambulist—takes and secretes in some unknown place. He hires Prof. Borel, an eminent neurologist, with the result that through hypnosis and suggestion Mrs. Price recovers the money from his hiding place and replaces it in the wall safe. The professor then suggests a simple measure for her cure which has its effect.**

**The Madcap Queen of Crona—(TWO REELS)—GOLD SEAL—MARCH 21.—Featuring Grace Cunard and Francis Ford. While traveling in the little principality of Crona, Marcia Avery, an American girl, learns that she is the exact image of the queen of that country. She becomes acquainted with the queen and is finally persuaded to take her place for a week. Marcia does not favor the Prince and the latter cannot understand the change in his sweetheart. When all things become desperate and the people are about to revolt, back comes the madcap queen and peace is restored. The man who has fallen in love with Marcia decides that the American girl is enough of a queen for him.**

**The Desperado—LAEMLUP—MARCH 22.—Featuring Rupert Julian and Zoe Beck. The exciting part of this story comes when a desperado, about to become the victim of the law, saves the life of a child who has been bitten by a rattlesnake. He does this at the cost of his own life, for he has previously been wounded in the hip by a bullet from a pursuing posse. When the posse arrives on the spot it is to find the child better while the desperado, so made by circumstances, soon succumbs to death.**

**Scars and Stripes Forever—(TWO REELS)—L-KO—EACH 22.—Featuring Bill Ritchie. Bill, the leader of a band of blackhanders, writes some strong letters to the warden threatening some terrible things if some of the gang are not al-**

lowed to escape, but the warden pays no attention to the threats. Bill is slow to act and the gang takes things into its own hands and kidnaps the pretty daughter of the warden. Bill rescues her from them and turns over his entire gang to the authorities. The gang in turn then squeals on Bill and the band behind the bars.

**On Dangerous Ground—BIG U—MARCH 23.—Featuring Murdoch MacQuarrie. This story deals with how the pretty daughter of a few peddler who has newly arrived from the States, falls into the hands of a procurer and is subsequently rescued from her fate by her father and a number of people whom the kind Jew has befriended.**

**The Secret Poe—(TWO REELS)—LAEMLUP—MARCH 23.—Featuring Myrtle Gonzalez and Fred Church—Mary Page, who, unknown to her lover, falls in love with the doctor, is spirited away to a lonely out-of-the-way spot by her aunt where the latter and Dr. Harvey Willis set about to break her of the habit. The aunt is taken sick and goes to the city for treatment. Before she can send a nurse to take her place, Courtney arrives at the house, finds the two together, and accuses his sweetheart, who does not explain, of faithlessness. His unreasonable behavior at this time loses for him the girl, who is married to no remote date that the doctor is more worthy of her love. Her drug habit is effectually cured.**

**A Toyland Mystery—(SPLIT REEL)—POWERS—MARCH 23.—This is a novelty picture in which manikins moving as human beings, furnish an efficient cast. On the same reel is:**

**Ambian Oddities.—An interesting educational offering.**

**The Crimson Trail—(Two Reels)—ISIP—MARCH 24.—With Clara Beyer and Edith Roberts. This film tells the story of an evil woman's regeneration through the awakening of love. She breaks up the home of Dick Hallam, her former sweetheart, by writing a wicked note to his wife. When Hallam later saves her from a murderer's knife, she experiences a change of heart and from that moment starts to repair the harm she has done. The woman finally gives her life so that Hallam and his little wife may be reunited.**

**The Wrong Bird—NESTOR—MARCH 24.—Featuring Billie Rhodes and Ray Gallagher. The newwed wife does not turn out much of a cook and after the first breakfast Hubby goes to the office in a half starved condition. Not wishing to acknowledge his wife's weakness, however, Ray invites his friends to dinner that night and orders a meal to be sent to the house. The friends suspect something wrong and also order a meal, not to be disappointed. Evening arrives and, no food in sight, Wilky steals a turkey from the next door neighbor. The general row that follows is only stilled when the belated diners arrive.**

**Monna Vanna—(THREE REELS)—BISON—MARCH 25.—Giannello, the son of a goldsmith, and the beautiful Vanna, daughter of one of the great ladies of Pisa, are in love, but the difference between their stations in life necessitates secrecy. Giannello becomes a soldier and nally the general of the Florentine forces now known as Priziville. After a long siege of the Pisans, Vanna sacrifices herself to the invading general, not knowing his identity, to save her people. Vanna's husband proves to be unworthy of her and she is happily reunited to Priziville, whom she joyfully recognizes as her old friend.**

**It Nearly Happened—JOKER—MARCH 25.—With Wm. Franey and Gale Henry. Bilkins and his wife, Samantha, two rubes, take their vacation in a summer resort. Bilkins starts an affair with Marie, a waitress, and Samantha is attracted to Hashebrino, the handsome head waiter. Both wife and husband plan to elope with their newly won lovers, and both find themselves left in the lurch with much money and jewelry missing. Hashebrino and Marie, who are husband and**

wife, escape with the loot and leave Bilkins and his wife to make up as best they can.

**A Friend, But a Star Boarder—L-KO—MARCH 26.—Featuring Billie Ritchie. Bill's wife gets tired of him and falls in love with the star boarder. Soon after the wife has procured her divorce she decides to marry the star boarder. After the ceremony the latter sends for a cab. Bill arrives with his jitney 'bus and when he discovers who his fares are he gives them the ride of their lives. The terrible journey ends when the bus blows up with all its occupants and Bill thus gets the last laugh at the star boarder.**

**A Social Outcast—(THREE REELS)—REX—MARCH 26.—Featuring Ben Wilson and Dorothy Phillips. Blair, a young lawyer, nominated for the office of district attorney, saves Mary, a girl of the slums, from Jim, her one-time lover and sex tormentor, and takes her into his home. Blair knows that the girl is unmarried, but Jim makes it appear to the lawyer's political opponents that he is housing another man's wife in his home for immoral purposes. The newspapers give prominence to the affair. Blair is forced to give up the nomination and his sweetheart leaves him. The lawyer begins to hate the world and everything in it, even Mary, the girl whom he has protected, but he marries her to defy society. At the last man discovers that in Mary is the one bright spot left in his life. The picture ends with the exposing of his opponents' plot.**

## Feature Programs

### Blue Bird

**The Yagui—(FIVE REELS)—BLUEBIRD—MARCH 19.—The oppression of a weaker race by a stronger one is the theme of this production in which Hobart Bosworth is featured. Golda Caldwell, Dorothy Clark, Charles Hickman, Gretchen Lederer, Yona Landowska, Jack Curtis, Louise Valderma and Emory Johnson. Lloyd B. Carleton directed the picture.**

### Fox

**A Men of Sorrow—(FIVE REELS)—WILLIAM FOX—MARCH 20.—William Farnum is starred in this dramatic story of tangled lives. Dorothy Bernard, Willard Louis, Mary Ruby, Fred Huntley, Harry DuRoy, Henry J. Herbert, William Burress, H. A. Bortown, Thelma Burns, William Scott, Robert Wayne, Mildred Haley and Jacob Abrams support Mr. Farnum and the picture was made under the direction of Oscar C. Apfel.**

### Metro

**The Blindness of Love—(FIVE REELS)—METRO.—Julius Steger is featured as the father whose love for his son is unbounded. The picture was produced by Rolfe Photoplays Inc., under the direction of Charles Horan.**

### Mutual Special

**The Bruiser—(FIVE REELS)—AMERICAN—MARCH 23.—William Russell and Charlotte Burton are featured in this masterpiece directed by Jesse Bartlett. Reviewed elsewhere in this issue.**

**A Bird of Prey—(FIVE REELS)—THANHOUSER, DE LUXE EDITION—MARCH 16.—This melodrama dealing with the domestic triangle was produced by Thanhoouser under the direction of Eugene Nowland, and features Kathryn Adams and Robert Whittier.**



Three new Universals. Left to right: "Drugged Waters," "Ain't He Grand?" and "Love and Vaccination."



Three Mutual comedies. Left to right, "The Desperate Chance," Bubbles and the Barber," "Cupid at Cohen's."

## Pathe

**Pathe News No. 21—MARCH 11.**—Ward liner Mexico, disabled in a terrific storm, is abandoned by her crew in a waterlogged condition, off Cape Hatteras, N. C.; eight hundred thousand bushels of grain burned when fire destroys the immense Twin Elevators, causing a loss of \$1,000,000, Peoria, Ill.; Alaskan dogs have been introduced into the French Hospital Service for use on the snow-covered hills of the Alaskan frontier, Vosges Mts., France; William G. McAdoo, Secretary of Treasury, boards the U. S. S. Mayflower with his wife for a journey to Buenos Aires to attend the Pan-American Conference, Washington, D. C.; General Villa, who has invaded U. S. soil and murdered American citizens and soldiers, Columbus, New Mexico.

**Luke Pipes the Pippins—PATHE-ROLIN—MARCH 15.**—This comedy shows Lonesome Luke in the role of manager of a theatrical booking agency. Twist and twirl, the dance sisters, are put through their paces to Luke's delight, which condition continues for Luke until the entrance of a husky who does a strong-man act; then follows the usual strenuous slapstick.

**Siberia, the Vast Unknown—(SPLIT REEL)—PATHE—MARCH 18.**—Third installment. The pictures in this installment were taken at the beginning of the long Siberian winter, which commences in September. The Yakuts, a tribe of the eastern part, and the Kolyma, a fishing colony, are the peoples whose customs are depicted. On the same reel with:

**Some Views of Singapore—PATHE.**—The commercial center of the British Straits Settlements with its Malay villages and modern structures, built by British engineers, has much interesting material for scenic views.

**The Iron Claw—(TWO REELS)—PATHE—MARCH 13.**—Chapter Third, entitled "The Cognac Cask." Golden's tenements are set ablaze by Legar with the aid of the Electro-Ray Projector. Many encounters Mrs. Golden, who has just been ordered from the house by her husband who would not listen to her pleadings in regard to their daughter. The Laughing Mask rescues Margery from Legar's den. Legar and his party follow in an auto, which while going at top speed dashes through an open drawbridge, killing all but Legar.

**Pathe News No. 20—MARCH 8.**—Chicago Cubs leave for their Southern training grounds amid the cheers of their local fans, Chicago, Ill.; animated cartoon by Charles C. Wilhelm; John McGraw, manager of the New York Giants, begins the training of his team with a little lecture, Marlin Springs, Texas; Southern California's earlier frontier days are revived in a gay Spanish fiesta, Pasadena, Cal.; five lust when the barge

Kohinoor is wrecked in a terrific gale and washed ashore, North Scituate, Mass.; firemen set torch to old and abandoned contagious disease hospital to prevent possible contamination, Cambridge, Mass.

**The Red Circle—(TWO REELS)—PATHE-BALBOA—MARCH 11.**—Thirteenth chapter, which is entitled "Branded as a Thief." Reviewed elsewhere in this issue.

## Red Feather

**Drugged Waters—(FIVE REELS)—RED FEATHER—MARCH 20.**—Gloria Fonda and William C. Dowling featured. The girl inherits a mineral spring resort from her father, and her manager, desiring to marry the girl, tells her he will keep the secret that the mineral properties have been bought at a drug store, if she will marry him. A young doctor comes to the resort and falls in love with the young girl and when he overhears the manager threatening the girl, he tells him he will make the resort pay without the mineral water and later he marries the girl. Others in the cast include Lule Warrenton, Mary Rutz, William Quinn, E. P. Evers and George Berrall. William C. Dowling directed the production.

## Triangle Program

**Martha's Vindication—(FIVE REELS)—TRIANGLE-FINE ARTS—MARCH 19.**—Norma Talmadge has the title role in this modern drama. Seena Owen and Tully Marshall are included in the cast.

**The Village Blacksmith—(TWO REELS)—TRIANGLE-KEYSTONE.**—Hank Mann is the director and the villainous lawyer in this amusing account of blacksmith. Polly Moran, Vivian Edwards, Glen Cavender, Tom Kennedy and Reece Gardner are in the cast.

## V. L. S. E. Inc.

**Hearst-Vitaphone News Pictorial No. 20—MARCH 10.**—U. S. S. Collier Prometheus, rigged with a special steam winch, starts on longest tow when it undertakes to haul steamer Crescent to New York, San Francisco, Cal.; four hundred students build a path on one of the campus hills at the University of California, Berkeley, Cal.; six girls barefooted perform Spartan Dance in the snow in Central Park, New York, N. Y.; Newton D. Baker, named Secretary of War, to succeed Lindley M. Garrison, poses for Hearst-Vitaphone News Pictorial, Cleveland, Ohio; on the French front in Greece; latest fashions; cartoon by T. E. Powers.

**The Suppressed Temptation—(FIVE REELS)—VITAPHONE—MARCH 20.**—Antonio Moreno, Dorothy Kelly, Marguerite Blake and Evert Overton featured in this story of Herbert DuBois, a young medical student in Paris, who falls in love with and marries Annette, a grisette. Later he returns to America and falls in love with Florence Lockwood and learning that Annette is dead marries her. He discovers sometime later he is called upon to perform an autopsy on a woman who has just died and discovers the woman to be Annette, and that she is not dead, but in a cataleptic trance. Then the supreme temptation comes to him to kill her, but his better nature conquers and he quickly applies restoratives and Annette comes back to life. However, Annette dies and Herbert rushes home to be informed that a son has been born to them. Harry Davenport directed the production.

**The Havoc—(FIVE REELS)—ESSANAY—Gladys Hanson, Lewis Stone and Bryant Washburn featured.** Richard Craig and Paul Hessert, who work in the same office, are chums and both are in love with Kate, the pretty stenographer. Craig marries the girl and Hessert comes to live with them. Craig becomes engrossed in his work and his wife and Hessert are thrown much together. Finally a love springs up between them and Craig returning unexpectedly one evening finds the two together. Mrs. Craig tells her husband she loves Hessert and he obtains a divorce and later Hessert marries Kate. Craig comes to live with them and in a clever way then sets about to win back the love of his former wife. A full review will appear in a future issue of MOTOGRAPHY.

**Hearst-Vitaphone News Pictorial No. 19—MARCH 7.**—This issue of the weekly contains pictures showing the discharge of 1,000 pounds of dynamite stored in a shanty used by a sewer contractor, Maplewood, Mo.; the shipment of giant turtles arriving from Honolulu, San Francisco, Cal.; three New York Central trains piled in a heap of wreckage in a novel smash-up, Albany, N. Y.; the dreadnaught, Nevada, which has been brought to Charlestown Navy Yard to be put in commission, Charlestown, Mass.; interesting views from official French war films showing some of the incidents of the Salerici Campaign; the liner Mexico sighting the Collier Crescent lying disabled and in a sinking condition, off Cape Hatteras; cartoon by George Herriman.

## World

**The Unpardonable Sin—(FIVE REELS)—SHUBERT.**—Holbrook Blinn featured in this story of a man's fall, his rise, his betrayal and final regeneration through the power of a great love.



Pathe Comedy Releases. Left to right, "The Judge," "Because He Loved Her" and "Gypsy Joe"





the playhouse to D. D. Williams and Albert Anderson.

Charles Schaeffer, proprietor of the Lyric theater in the Townsend building, Sycamore, has closed the theater and will depart for Cleveland, Ohio, where he will be engaged in a different occupation.

#### Indiana.

The Princess motion picture theater in Evansville has been purchased by A. J. Merrill.

The chairs for the Circle theater in Indianapolis, which is under construction, have been ordered. They are an extra large size, mahogany, covered with rose colored velvet to harmonize with the other interior decorations.

Norman Bryon has sold his picture show in Rockport to John Kehrer and L. W. Savage.

The Grand theater in Logansport has been purchased by E. J. Brown and T. L. Haywood of La Fayette. It was formerly owned by D. Quivey and G. Bertha.

Muncie is to have another modern, artistic and comfortable motion picture house, according to an announcement made by Arthur C. Bennett, who for the past ten years has been connected with various amusement houses in Muncie and other cities. This new theater is to be known as the Strand theater, after the famous New York Strand, and will be located at 115-117 East Jackson street in the Young building in the room formerly occupied by the By-Lo hardware store. Work on remodeling has already commenced and it is hoped to have the theater ready within a few weeks.

The Princess theater in Mishawaka is no more. The house formerly known by that name has been remodeled and redecorated and the proprietors, George Senger of Mishawaka and John J. Berscheid of Aurora, Illinois, have expended a neat sum of money in making the changes. The house has been opened under the name of the Lincoln theater, being located within a few weeks.

#### Iowa.

Messrs. Plumb and Kratoska, owners of the Isis theater in Belle Plaine, recently sold it to L. B. Marshall, Cedar Rapids.

The early part of April, A. Engle's picture theater in Fort Dodge will be ready for opening. His former theater was destroyed by fire some time ago.

Fire in the Travis motion picture theater in Pleasantville, caused by an overheated furnace, did considerable damage not only to the theater, but destroyed two other structures.

O. G. Peterson has sold his moving picture business in Colmar to Otto R. House of Lawler.

#### Kansas.

Three reels of film were destroyed by fire in the Isis theater at Covey.

March 4, the Gem theater at 508 Kansas avenue, Topeka, closed for the proprietors to tear away the old building and rebuild a new modern, up to date unproof theater. The Gem will be closed about a month.

The building at 114 North Main street, Hutchinson, is now being remodeled for

the theater which will be erected for C. B. Yost, who is also owner of the Pearl theater.

#### Massachusetts.

Grove Hall Theatre, Inc., Boston; James J. Tibbets, Charles C. M. Loeffler, A. W. Philbrick; \$50,000.

Consolidated Film and Amusement company, Boston; Frank Keezer, Harry W. McIntyre, George H. Pratt; \$100,000.

#### Michigan.

Arrangements have been completed by W. S. Butterfield and his associates, at the head of the Butterfield circuit, for the erection of a \$50,000 store, office and theater building on the present site of the Commercial hotel, 313 South Washington avenue, Lansing. The building will be built by the Frederick Thoman estate, work to be started with the completion of plans now in the hands of John Ebersson of Chicago and S. D. Butterworth of Lansing. The building will be ready for occupancy by the middle of August. The building will be two stories in height, with a terra cotta front. The theater entrance will be through an arcade lobby 22 feet wide, arcade stores being located on both sides. The theater will seat 950 people and its program will be confined to high class motion pictures.

Harry G. Saylor will open a new picture theater at 229 West Main street, Battle Creek. The capacity of the new house will be about 275.

March 8, E. H. Benware assumed the management of the Travis theater in Traverse City which was recently incorporated.

Robert Park of Brighton has purchased the opera house in that village and is planning on making improvements on the building.

Joseph Thibodeau has purchased the Lyric theater from George Lammers, taking immediate possession.

The Garden theater, formerly the Star, in Adrian has been opened.

Marinette is to have a new moving picture theater in the Perkins block on Main street. This will include the buildings which are now occupied by the Central West Coal company, American Express company and the Nordin store. The building will be modern and up-to-date and will be operated by the Ascher brothers of Chicago.

The Lyric theater on East Main street, Kalamazoo, has been improved greatly, redecorated, new machines and a new curtain having been installed. The theater will be known as the House of Quality Features and managed by L. C. Barnes.

The front is being placed in the new Rockwell picture theater.

A new motor has been installed in the Heights theater in Muskegon.

#### West Virginia.

The fixtures of the Fulton theater in Wheeling are to be sold at auction. The theater was conducted by McGrew and Long.

H. V. Young has private plans for a one-story brick picture theater building in Wheeling, 40x90 feet. Work will likely mature about March 15. Dowden & Mackson, New Cumberland, will be the lessees.

#### Wisconsin.

At a recent meeting of the directors of the Y. M. C. A. of Beloit, the purchase of a motion picture machine for use in the building was authorized. General secretary Steiner is now negotiating with manufacturers and it is probable that the outfit will be installed in the near future in the lecture room.

Mrs. H. A. Jones, who operated the Park theater, 339 Broadway, Waukesha, gave up her lease to Jacob Schiffman, owner of the building, who assumed charge March 1.

The moving picture shows given in the West Allis High school Thursday nights are becoming very popular and the school board has been compelled to run two shows instead of one.

Herman Thiel's motion picture theater in Marshfield is fast nearing completion.

Extensive improvements have been started on the Bijou theater at Fond du Lac. March 28 F. R. Smith, the proprietor, expects to have everything in readiness for his reopening.

Harvey Stock and Ted Hanes are the new managers of the Crystal theater in Sturgeon.

J. O. Bauer will remodel the building next to his place of business in Kilbourn into a motion picture theater to seat 300. Everything will be up-to-date.

#### NELL SHIPMAN BLIND, VICTIM OF POISON

Miss Nell Shipman, Vitagraph star, is in a precarious condition at the California Hospital, Los Angeles, from the effects of poison-oak. She is totally blind. Her misfortune overtook her on the eve of a vacation. Physicians still express hope that both her eyes and life may be saved.

Miss Shipman was accompanied by Miss Marjorie Cole, a newspaper writer and film actress. Both were lovers of outdoor sports. The two girls went as far as Glendora in Miss Cole's car. Here they left the automobile and, donning men's attire, strapped packs on their backs and set out up the canyon toward Follow's Camp. Soon Miss Shipman's eyes began to swell and a little later one of them was entirely closed. By nightfall Miss Shipman's other eye was closed and the young women made camp for the night. In the morning Miss Cole led Miss Shipman back to the automobile and drove with her to the hospital.

THE TALK OF THE MOTION PICTURE FIELD

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See Following Pages





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—A powerful, stirring, society drama featuring Broadway stars.  
(Mutual)

### THE BAIT

—A new and remarkably interesting drama featuring popular William Clifford, beautiful Margaret Gibson and the Great Bostock Animal Collection.  
(Horsley)

*Week of January 24th*

### AS A WOMAN SOWS

—An absorbing drama of modern life, featuring the Broadway stars, Alexander Gaden and Gertrude Robinson  
(Gaumont)

### LORD LOVELAND DISCOVERS AMERICA

—From the Story by the Williamsons—featuring Broadway's dramatic star, Arthur Maude.  
(American)

### BETRAYED

—A heart-gripping story presenting popular Grace De Carlton.  
(Thanhouser)

*Week of January 31st*

### "VENGEANCE IS MINE!"

—The theme is based on Capital Punishment. The play is wonderfully portrayed by a star cast headed by Crane Wilbur.  
(Horsley)

### THE IDOL OF THE STAGE

—A costly production full of "big scenes"—featuring the Belasco star, Malcolm Williams.  
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### THE WHITE ROSETTE

—A tremendous feature dealing with the social problems of medieval and modern times. Starring Helen Rosson and E. Forrest Taylor.  
(American)

### SILAS MARNER

—A picturization of George Eliot's famous novel—featuring Broadway's distinguished Shakespearian actor, Frederic Warde.  
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A side-splitting "Beauty" comedy

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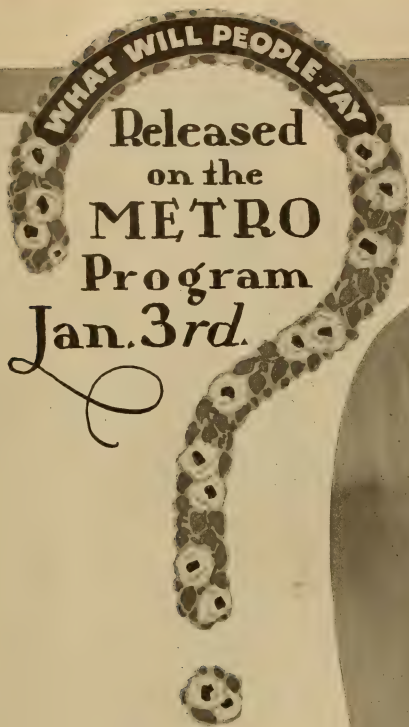
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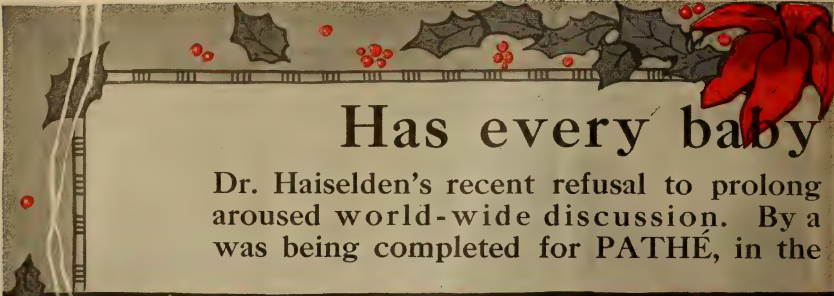
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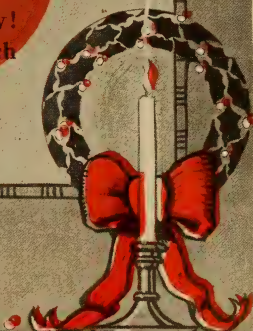
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The essentials of a successful film feature are common knowledge—

Yet the number of such features which are released is woefully small.

That this company's productions have become a guarantee of sterling merit, is due not alone to that which is put into them, but also to how that material is applied.

Back of each there are painstaking efforts, unequaled experience and resources, and a sincerity of purpose which make for a finished product of the highest order.

And with each there goes a selling service designed to promote that feature to the best advantage of its exhibitors.

All of which, when summed up, simply means that those who book V-L-S-E features may bank their profits in advance.

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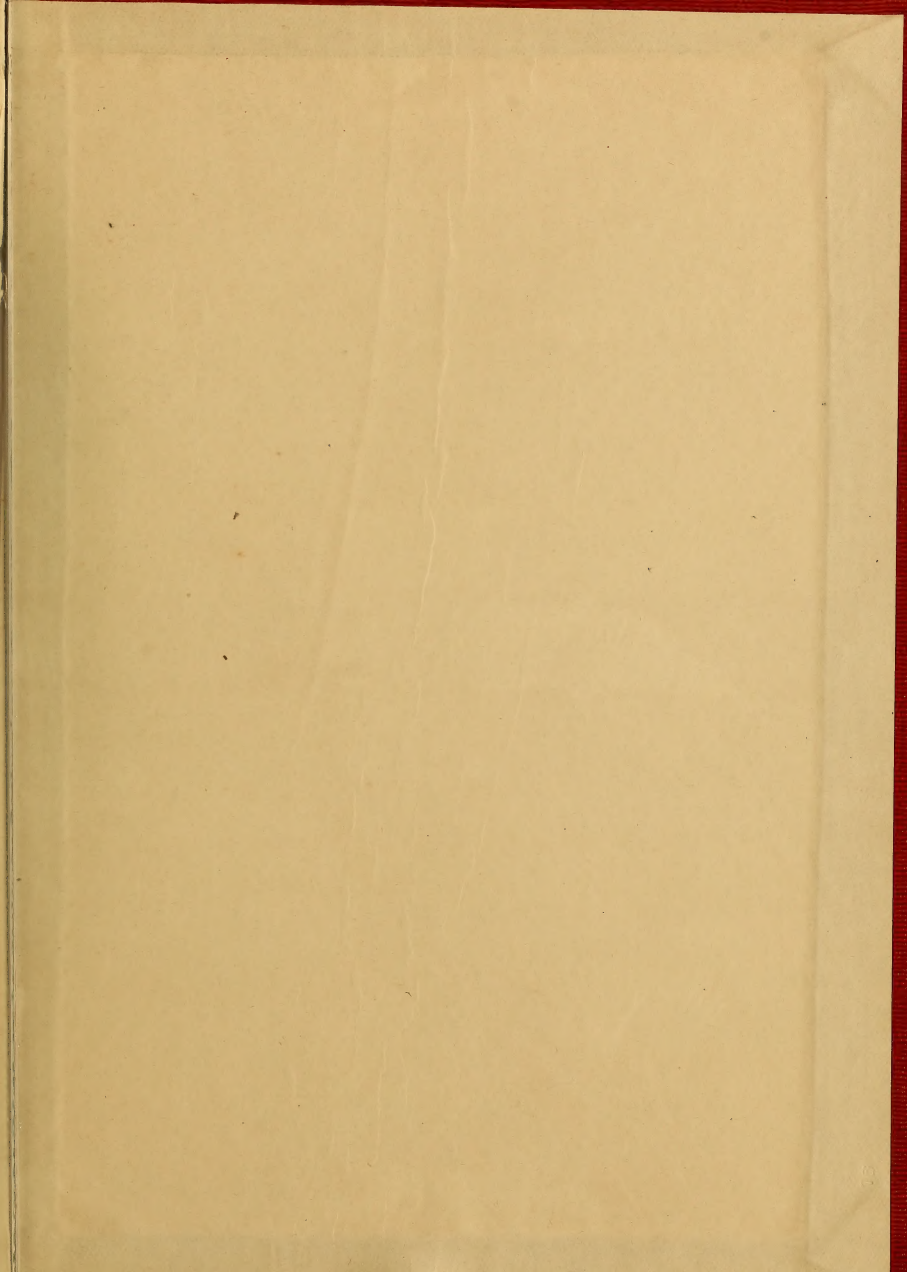
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